

Filmmakers' Presence in Documentary Films: Representation and Transmission of Memory



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Abstract

This thesis explores the filmmakers' presence in documentary films that address controversial political events and their contribution in the transmission of collective memory. The study proposes to research why and in which ways filmmakers use documentaries to talk about the country's contested past. Two documentaries about the Portuguese dictatorship were selected to examine the influences of the author in the representation of this controversial period. The content of the documentaries was analysed with a qualitative method, using three distinct models of analysis, regarding the image (Aumont, 2005; Goliot-Lété & Vanoye, 2012; Jullier, 2013), the narrative (Chatman, 1978; Aumont & Marie, 2004) and the themes (Opler, 1945; Bernard & Ryan, 2003). Additionally, in-depth semi-structured interviews with the documentaries' filmmakers, Inês de Medeiros and Susana de Sousa Dias, were conducted to obtain their perspective on the choices they made and the importance of their artistic preferences, political views and biographical experiences in the construction of documentaries. The results present the filmmakers' motivations, decisions, opportunities and constraints in the process of filmmaking, which influenced the way they represent the Portuguese dictatorship in their work and ultimately have the potential to contribute for the country's interpretation of their own history.

Keywords: documentary films, filmmakers' presence, contested political past, Portuguese dictatorship, collective memory

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1. Introduction

The documentary is a genre in the cinema field not easy to define, due to the blurred lines between reality and fiction. Even though documentary films portray events that already occurred, they are not an exact reproduction of reality but a representation of the world through the unique perspective of an author (Nichols, 2001). Due to the importance of the author's perspective in the production of a documentary, the aim of this research is to analyse in which ways the presence of the author contributes to the representation of reality in documentary films.

This thesis addresses why the presence of the author is crucial for understanding documentary films in general. The presence and influence of the author in documentary films is crucial, because s/he is responsible for the voice of the documentary, which encompasses all the means to express a particular argument. These means can be summarized as the author's selection and organization of sound and image that provides logic to the film. The author is influential in the following decisions: when cutting, editing, framing or composing a shot; selecting to record synchronous sound in the shooting or to include additional sound in the post-production, such as voice-over testimonies, translations, music, sound effects; arranging the images in a chronological order or organizing them to support an argument; using footages and photographs or just images captured on the spot; and choosing a specific mode of representation which will guide the organization of the film (Nichols, 2001).

The presence of the author is taken into account in a specific kind of documentaries, that is, documentaries that portray controversial historical events. These documentaries are an important vehicle of collective memories of the past. According to Lazarra (2009) who focused on post-dictatorship generations and construction of history and memory in Argentine, documentaries are not just presenting memories, but instead they are making memories understandable and legible in the present to all generations. The documentaries about contested historical events and their filmmakers then are important due to their ability to shape the way events are perceived and recorded in the social imagination and prevent these experiences to be forgotten.

This study is a contribution for the academic field of Media Studies, especially Film Studies, because it explores the significance of filmmakers' presence

in documentary films and its impact in the social construction of controversial events. Documentary films have always been vehicles to understand reality and to address social and political issues. They are means for filmmakers to archive the historical memories of a nation and transmit this knowledge about the past and the present to the contemporary society and future generations (Waterson, 2007).

In addition, this master thesis focuses on the documentary-based reconstruction of a specific controversial historical event that marked Portuguese recent history, that is, Salazar's dictatorship. The thesis analyses two prominent Portuguese documentary films that focus on this period, It discusses how they reflect and preserve the cultural heritage of Portugal, the national traumas concerning the political dictatorship and the historical changes motivated by this political event. There is not much academic research about documentary films, specially related to Portuguese cinema and its impact in society's construction of national identity; therefore this master thesis fills an academic gap.

The theoretical framework provides a definition of documentary, comparing it with other genres, explains the importance of filmmakers in representing reality and how documentaries are used to the construction of collective memory. Filmmakers represent reality and do not reproduce it, because they are never neutral when capturing a certain event through the camera. In the process of filmmaking, the selection of a particular event to portray in the screen is already a subjective choice influenced by the author. These events portrayed in the documentary films are real and may have been experienced by some members of the audience or by the filmmaker him or herself (Nichols, 2001).

However, documentary films are not the reality itself, but a vehicle, which reconstitutes history through the interpretative eyes of a filmmaker (Waterson, 2007). Therefore what the camera captures is just a representation of what is real, meaning a point of view approached by an author using a technological device. In addition, the specific choices of theme, story (events characters, setting), discourse and image, such as the position of the camera, composition of the frame and editing process, reflect the way in which filmmakers influences the report of a chosen event.

Research Question: *Why and in which ways do filmmakers use documentaries to talk about the country's contested political past?*

To find a way to approach the research question, the following sub-questions

are formulated:

Sub-question 1: *What leads filmmakers to address this topic through their work?*

Sub-question 2: *What kind of decisions do filmmakers make in the construction of their documentaries?*

Sub-question 3: *What constraints and opportunities do filmmakers face when they engage in such a task?*

In order to answer these questions, two Portuguese films, *48* and *Letters of a Dictatorship* were thoroughly analysed and compared. Additionally, interviews with the filmmakers were conducted. The filmmakers' presence and influence in their documentaries are examined by taking into account their choices in the film, using a qualitative research method (Bernard & Ryan, 2003; Chatman, 1978; Aumont, 1984, 2005). The analysis focused on three aspects of the films: their central themes the narrative elements through which the story is told (events, characters, settings), and images the films rely on (position of the camera, composition of the frame and editing). Moreover, in-depth interviews with the filmmakers are conducted to attempt to find out how their biographical experiences, political views, artistic preferences and memories about the dictatorship influenced these choices.

The two films chosen for the analysis portray the same political event, Salazar's political dictatorship in Portugal (1926-1974), but in different ways due to the divergent perspectives of the filmmakers. On the one hand, in *48*, the filmmaker focuses on the suffering of the prisoners of war in the hands of the dictator's political police. The filmmaker represents this theme by using prisoners' first person testimonies and showing their photographs as an attempt to avoid her interference in the action of the film. On the other hand, *Letters of a Dictatorship* portrays the women who willingly or unwillingly supported the regime and praised Salazar. In the film, the director represents this theme by interviewing the women who collaborated in Salazar's political cause and uses her voiceover to narrate the story in the third person.

The filmmakers of both films lived and grew up hearing the stories that their parents told about Salazar's political regime. Due to the fact that the dictatorship affected their lives and consequently their nation, the filmmakers have personal views about what happened and they are willing to share their perspective to the audience.

Consequently the characters, the narrative and the way the film is captured through the camera make also part of these representative views of a past event (Lazarra, 2009).

The master thesis possesses 5 sections, including the present introduction (section 1). Section 2 encompasses the literature review and theory, in order to define the documentary genre and the current debates about fiction/non-fiction and representation/reproduction, This review is followed by a discussion about the presence of the author in documentaries, which in turn play an important role in a community's understanding of controversial events. Section 3 presents a description of the chosen methodology: qualitative content analysis and in-depth interviews. This section also specifies how the research was carried out; it refers to the research sample, the process of collection and analyses of data. Section 4 discusses the results of the films and interviews analysis, by answering the three sub-questions. Finally, section 5 provides a discussion and conclusion based on the findings, which allows answering the research question. Furthermore, it addresses the limitations of the study and the future research.

2. Literature Review and Theory

The theoretical framework attempts to discuss the definition of documentary films, the important role of filmmakers in this definition and what we can expect in terms of how filmmakers affect documentary films that in turn, play an important role in a community's understanding of its own history.

The documentary is a genre difficult to define, because not all the films considered documentaries share the same techniques and styles, so an absolute definition is not possible to cover all the different characteristics that documentaries possess. However, "the definition of documentary is always relational or comparative" (Nichols, 2001, p.20), which means that the way to characterize documentary is to compare it to other genres, such as fiction. Plantinga (1987) and Nichols (1991, 2001) have provided relational definitions of documentary by proposing a comparison with fiction films. According to the authors, documentaries encompass characteristics that resemble and differ from fiction.

On the one hand, documentaries possess similarities with fiction. Both genres bear a relationship with reality and suggest possibilities of interpretation of the actual world. One cannot say that documentaries are bound to the truth and fiction lies without any real ground (Plantinga, 1987). Documentary and fiction filmmakers always manipulate their materials to a certain degree, some in a higher level, like in docudramas, others in a lower level, like in cinema vérité or direct cinema. From the moment filmmakers select a specific position of the camera or edit the scenes, they are already manipulating the materials according to their unique view. Therefore "the degree of manipulation in a film is a defining characteristic of neither fiction nor documentary" (Plantinga, 1987, p. 52). Some documentaries borrow practices that we often see in fiction films. For example, documentary filmmakers can re-enact or stage a scene by asking social actors to repeat a particular moment of their life to the cameras or convince them to follow a script written by the producers (Nichols, 2001).

On the other hand, documentaries differ from fiction in certain aspects. According to Plantinga (1987), documentary and fiction filmmakers take different stances towards the world they project on the screen. In fiction, the position taken by the filmmaker is fictive, meaning that the topics presented are not assumed to be true, even though they can be inspired by reality. In documentaries, filmmakers take an assertive stance, because their films are based on non-fictional materials and usually

represent an event that already occurred. The distinguishing feature between documentaries and fiction is grounded “in the stance of the producer and on the implicit contract between producer/author and viewer/reader to view or read the work according to certain conventions” (Plantinga, 1987, p. 46). Furthermore, fiction and documentary genres mobilize different expectations on the viewers. In fiction, the audience is expecting a film based on the imaginary world of an author, which can be inspired by reality. In documentaries, the audience is expecting the point of view of an author, regarding an event that happened in our world (Plantinga, 1987; Nichols, 1991). In addition, fiction and documentary genres also involve a different contract between filmmakers and subjects (actors in fiction/ social actors¹ in documentary). The subjects in a documentary film are not professional actors who play a specific role, but they are people who have experienced or witnessed a certain event that occurred in reality (Nichols, 2001).

The comparison between documentaries and fictions suggests that, although documentary filmmakers take a different stance towards reality and portray events that occurred in real life, documentaries are not simply a reproduction of reality. They should be understood, instead, as a representation of the world that stands for a particular view of an author. This particular view is different from other accounts of the same event(s), even though the elements of the world that are represented may be familiar to the audience. In sum, documentaries are not merely a copy of what happened, but a representation of the world projected by a filmmaker. Thus, according to their interests and the institutions for which they work, filmmakers have the power to transmit a specific perspective of the world through their documentaries (Nichols, 2001).

After analysing the definition of documentary in relation to fiction and its position as representation of reality, it is important to highlight how filmmakers are present and influential in documentary films. Similar to fiction, documentary filmmakers influence all the elements exhibited in documentary films. They are the authors of documentaries who have the responsibility to represent the world through the camera, because they are the ones who articulate the voice of the documentary (Nichols, 2001). By voice in a documentary, authors refer to the specific ways in

¹ Social actor is a term used in documentary genre by Nichols (1991) that stands for individual or people. According to the author, social actor “stresses the degree to which individuals represent themselves to others...” (Nichols, 1991, p.42) So social actors are individuals who are not representing any character, but themselves.

which an argument is expressed. The voice is partly the unseen “voice of god” or voice-over, which represents the filmmakers’ point of view, or the dialogues or voice-over of the subjects who represent their own perspective. However, the voice in a documentary is not restricted to what is verbally said, but it encompasses all the means filmmakers use to persuade the viewer, such as the selection/ arrangement of the sound and image, the edition and composition of the shots, footage, commentary, voiceover, dialogues, and translations. Even though documentaries have their own internal norms within their own genre, the voice in the documentary remains unique in every film, because each filmmaker has a different point of view.

Due to the differences with fiction, it is argued that documentary filmmakers, with an assertive stance towards reality, have a stronger influence on people’s reconstruction of past events and on the collective memory, especially when representing controversial events. This is because documentary filmmakers provide a selective and critical view upon historical events through documentaries. According to Waterson (2007) and Lazzarra (2009), filmmakers and their documentaries have the potential to transmit collective memory in the representation of controversial events.

Lazzara (2009) discusses how filmmakers use documentaries as a space to challenge the notions of memory, history and identity in the post-dictatorship generation. These academic sources are relevant for this study, because the two documentaries that are analysed in the following sections, also deal with the transmission of collective memory regarding a controversial event, the Portuguese dictatorship of Salazar. In both documentaries, filmmakers used testimonies of people who witnessed and experienced the regime in order to provide a particular point of view of the dictatorship to recent generations. This particular point of view is influenced by filmmakers who arrange and organize the narrative and visual images, in order to contribute to the audience’s social memory and understanding of the past.

According to Waterson (2007), documentaries are important vehicles of collective memory and a source of historical evidence and reflection. First, documentaries that portray controversial events are considered a trace and not a capture of history, because they do not reconstruct past events exactly in the way they occurred. In these documentaries, filmmakers are present and influential, for example, when selecting the subjects who are going to testify. They choose the subjects according to their preferences, leaving other relevant participants out of the

picture. Second, Waterson (2007) considers that the act of testifying in documentaries should be understood as an event itself that takes place in the present, even though the subject is reporting memories from the past. Although certain details are not accurate, the fact that the subject believes in what he/she is saying makes the testimony a valuable piece of evidence that becomes part of history and a work of memory in re-evaluating the past. Third, Waterson (2007) explains that documentaries address controversial events as a trajectory, in which individual memories once shared through a medium become part of our social reconstitution of the past. People transmit their memories through testimonies in documentaries. This act is an event, which constitutes the starting-point of a trajectory that has a chance to endure in a collective memory. These documentaries of memory become part of a social discourse that can influence events and states of mind.

Waterson (2007) quotes MacDougall (1998) in order to explain the ability of documentaries to perpetuate memories and affect the social perception of past events. MacDougall (1998) argues that the documentary has the potential to create “a discourse between different subjectivities. In this sense it is an effort to construct a way of looking at the world that is inter-subjective and, finally, communal” (p.122). Filmmakers are present and influence this trajectory from the individual to the collective memory, because they establish the dialogical relationship with the subjects that it is transmitted to the audience. In this triangle of communication (filmmakers, subjects and audience) memories are shared, become socially available and consequently provide meaning to past events.

Similar to Waterson (2007), Lazzara (2009) examines how filmmakers use documentaries as a space to question the constructions of history, memory and identity of traumatic experiences. The filmmakers are present and influence their work, by becoming the leading social actors of their own documentaries. Lazzara (2009) analyses the documentaries of two Argentine filmmakers of the post-dictatorship generation, Carri and Di Tella, in the challenging quest to reconstitute the “truthful” version of what happened during the traumatic period of the dictatorship. With their films, Lazzara (2009) argues, these filmmakers explore the limits of the documentary genre and emphasize the importance of subjectivity in the reconstruction of history.

Lazzara (2009, p.147) begins with a crucial question, which is relevant for my research as well: “How are the children of dictatorship telling their stories in post-

dictatorship, neoliberal times?” In the post-dictatorship era — in Portugal, like in Argentina and other countries — children of those who suffered in the dictatorial period, struggle to recover a sense of history and identity. In this post-memory juncture, the role of the media becomes particularly important, due to the media’s ability to shape people’s perception of past events. Media can help the audience reconstruct the past by filling the gaps of memory loss. However, media may also make the viewers even more distant from the “truth” and weaken the links to the past, by using emptied and sensationalist discourses, which lack complexity and accuracy (Lazarra, 2009). Overall, representations in the media compensate for missed experiences, allowing individuals to understand histories they did not experienced.

According to Lazarra (2009), there is an obsession about memory and first-person accounts as a means to reconstitute past events. This phenomenon especially occurs in countries that suffered controversial scenarios, like dictatorships or wars, in which many excluded voices are now willing to break the imposed silences and share their personal experiences to the world. Despite the ambiguities associated to first-person accounts, these accounts seem to guarantee legitimacy and provide a more accurate and valuable reconstitution of identity and history.

Young filmmakers of the post-dictatorship period, such as Carri and Di Tella in Argentina, are using first-person accounts to document their difficulties of constructing subjectivity in a world full of competing discourses, in order to reconstitute their own identity, argues Lazarra. These filmmakers choose their own private lives to challenge the notions of memory and identity. Both filmmakers explore the idea of loss and turn their pasts (memory, truth, history) into problems to be dealt with through art, according to Lazarra. While Carri’s parents, were two leftist militants, disappeared during the military regime (1976-1983), Di Tella’s family was exiled from Argentina due to differences between his father’s political beliefs and ideology of the dictators. Even though different, the life experiences of these two directors of the post-dictatorship generation affected the way they perceive and represent the past events.

Similarly to Lazarra’s research (2009), the study presented in this thesis investigates two filmmakers of the post-dictatorship generation and their influence in the representation of the Portuguese dictatorship. The two documentaries, *Letters to a dictatorship* from Inês de Medeiros and *48* from Susana de Sousa Dias, also explore the idea of memory loss. These filmmakers do not expose their own past like in

Carri's and Di Tella's films, but they use first-person accounts female supporters and ex-prisoners of the regime, in order to reconstitute a part of history that was forgotten. Both filmmakers, De Sousa Dias and De Medeiros, use the documentaries to give voice to people who were silenced by the political dictators. Even though both directors do not address their past in the documentaries directly, the theoretical framework exposed above suggests that these Portuguese filmmakers' life experiences are also inevitably reflected in the choices they made for their films. The question then is how is this visible in these two specific films.

To conclude, researchers have recognized the complexity of reconstituting past events through documentaries and the important role of filmmakers' own perspective in their work. Filmmakers are thus always present and influential, when it comes to reconstruct and transmit collective memories about controversial events. Although documentaries are a means to understand the past, they provide a particular perspective that is selected and arranged by a filmmaker, which constitutes the voice of the documentary.

3. Research Design and Methodology

As mentioned above, the research question and sub-questions are addressed by analysing two Portuguese films, *Letters to a dictatorship* and *48*, with a qualitative content analysis and conducting in-depth interviews with the filmmakers of both documentaries. In this chapter, the selection of these two films and filmmakers, as well as the research methods used to examine the films, interview the filmmakers, and analyse the data will be explained and justified in detail.

3.1. Documentaries and the filmmakers

The first documentary, *Letters to a dictatorship* explores the lives of women who supported Salazar's regime. The filmmaker Inês de Medeiros relied on a series of interviews with the member of MNMP (National Movement of Portuguese Women) to understand their position towards the dictatorship. A hundred letters written in 1958 by women were found recently hidden in an old bookstore. These women were part of a mysterious feminine movement that supported the dictatorship, a movement that did not have any historical records and therefore was largely forgotten. De Medeiros confronts some women who belonged to this group with their own letters and make them deal with their dark memories. She relies a series of interviews with these female supporters to understand their position and political involvement during the dictatorship. Through the letters, the film provides an intimate approach of the lives of these women, what they were in the past and what they have become today. The documentary participated in DocLisboa (International Documentary Film Festival of Lisbon) 2006 and won the award of best national documentary film. (APORDOC, n.d.).

Besides filmmaking, Inês de Medeiros is an actress and deputy, member of the Parliament, representing the left centre party PS (Socialist Party). She comes from a privileged and international family. She was born in Vienna in 1968, faraway from the Portuguese dictatorship. In her childhood, she only came to Portugal during holidays and stayed in Cascais or her grandfather's house in the countryside, so she was not aware of the oppressive regime. De Medeiros was raised in an artistic and intellectual environment: her father and youngest sister are Portuguese musicians; her mother is a French journalist and her grandmother, a well-known French writer. Her family led her to pursue an artistic career in the cinema industry. With a deep passion

for her country, she moved to Portugal as a teenager and since then she participated in many films either in Portugal or in France. Besides *Letters to a dictatorship* (2008), she has directed *Senhor Jerónimo* (1998), *O Fato Completo Ou À Procura de Alberto* (2002) and *Écuries extraordinaires* (2002).

The second documentary, *48*, focuses on the ex-prisoners of the dictatorship. They narrate their own experiences, while pictures taken from the prison are presented on the screen. A group of 16 people, 8 men and 8 women, ex-prisoners of the regime, share similar stories of violence. Most of them were arrested when they were young and got older in prison. Some went to prison along with their family members and witnessed their suffering. They were physically and emotionally tortured by Salazar's political police, PIDE (International and State Defence Police), due to their struggle against the fascist and repressive regime. Some accepted their fate without complaining, while others protested using the few resources they had left. Even after their release, the memories of horror still haunt them and not all of them were capable to remake their lives. Although, *48* did not win a prize in the Portuguese festival, it was praised by the international critics and received several awards in the International Festival of Documentary and Animation film (Germany, 2010), the Festival Cinéma du Réel (France, 2010), and the International Festival Punto de Vista (Spain, 2011).

The filmmaker of *48*, Susana de Sousa Dias, is a Portuguese filmmaker, an art director, academic professor in Faculdade de Belas Artes in Lisbon and former director of APORDOC (Association for Documentary), which organizes DocLisboa². Raised in Portugal, De Sousa Dias lived in an intellectual and artistic environment that has influenced her academic path. Her father, António Macedo, was one of the most active filmmakers of the New Portuguese Cinema, *nouveau cinema*, an avant-garde movement inspired by the French *Nouvelle Vague* and the Italian neo-realism. From 1961 until 1996, Macedo did several short-films and features films, documentary films and fiction, exploring the technics of direct cinema, or *cinéma vérité*, a current in which filmmakers try to reproduce the reality itself. After years of censorship and non-recognition of his cinematographic work during Salazar's regime, he retired from the cinema industry and embraced his new career as a writer and an academic professor. De Sousa Dias' brother, António de Sousa Dias, is also involved

² See Appendix E

in the film industry. He is a film music composer, that composed the soundtrack of two of her films, *Still Life* and *Criminal Case 141/53*, and he was the sound designer of *48*. Unlike De Medeiros, De Sousa Dias has always lived in Portugal and she was an activist during the revolution. She has dedicated all her films to the portrayal of the dictatorship, especially the victims of the regime. Besides *48*, she has directed *Criminal Case 141/53* (2000) and *Still Life* (2005). All her documentaries portray the Portuguese dictatorship of Salazar.

Justification

These two films were selected, because they explicitly contribute to the process of collective memory and understanding of a particular controversial event, through the selective and critical view of their filmmakers (Waterson, 2007). Both documentaries have in common the importance of memory, that “illuminates the truth in the past and allow the audience to understand the present”. (Ípsilon magazine, n.d.)

The documentaries address the Portuguese dictatorship that lasted 48 years, which has been the most controversial and traumatic period in Portuguese recent history. However in these films, each filmmaker approach the topic differently. While in *48*, the filmmaker focuses on the ex-prisoners of the regime who suffered in the hands of PIDE³, in *Letters to a dictatorship* the filmmaker explores a secret female movement that supported the dictatorship.

The filmmakers with their different approaches try to reconstruct this controversial period in Portuguese history by using interviews and intentional personal testimonies, in which the participants narrate their experience and political involvement during the regime. In *Letters to a dictatorship*, the interviewees supported the dominant political regime, while in *48* the interviewees suffered in the hands of the political police. Their stories are part of “the struggle against the forgetting of past injustices” and a means to revive the political suppressed memories that challenged the authoritarian regime (Waterson, 2007, p.2).

Furthermore, this thesis relies on two documentaries from DocLisboa⁴, because it is the eldest and the most important International Documentary Film Festival in Portugal. DocLisboa⁵ has already accomplished twelve editions and

³ See Appendix E

⁴ Id.

⁵ Id.

screens not only Portuguese films, but also international productions in the documentary field. The festival proposes to explore the implications and potentialities of the documentary genre, in order to understand the world we live in and find new possibilities to change the future (APORDOC, n.d.).

3.2 Method 1: Qualitative Content Analysis: Documentaries

The first methodological step for this study was a three-fold detailed analysis of the two documentaries. At first, APORDOC⁶ was contacted to provide a hard copy of both documentaries with English subtitles. Then, the two documentaries were transcribed in order to facilitate the analysis. In September 2014, the documentaries were examined separately. This stage was completed before, the interviews with the filmmakers, because the content analysis of the films provided the basis to construct the interviews. The findings in terms of image, narrative and themes served as guidelines to build the topic list for the interviews, in order to interpret in relations between the films and the filmmakers' views. The method chosen to analyse the films was a three-fold qualitative content analysis. The content of the documentaries was examined according to three models of analysis, namely:

- (a) Image analysis (Aumont, 2005; Goliot-Lété & Vanoye, 2012; Jullier, 2013);
- (b) Narrative analysis (Chatman, 1978; Aumont & Marie, 2004);
- (c) Thematic analysis (Opler, 1945; Bernard & Ryan, 2003).

Studies usually rely on one of these models. In this thesis the models were combined, however, because these three types of analysis together focus on the three key elements (image, narrative and themes) that are said to constitute the voice of the filmmaker in the documentary (Nichols, 2001). In other words, they are the means that filmmakers use to be present and express their perspective. They tell the story in ways that inevitably reflect their presence and perspective. Thus, by analysing the image, the narrative and the themes of a documentary, the choices of filmmakers and their influence in the representation of reality in documentary films are understood in depth. The three models of analysis are explained in detail in the following paragraphs.

⁶ See Appendix E

3.2.1. Image analysis

The image analysis⁷ was based on Aumont's (2005) book "The aesthetics of the film", Goliot-Lété & Vanoye's (2012) book "Précis d'analyse filmique" and Jullier's (2013) book "L'analyse de séquences". According to these three books, the two main dimensions of the image, the composition of the shot and the editing, were examined. With respect to the composition of the shots, it was taken into consideration the position of the camera towards the object that is being recorded, which constitutes the film shot. There are different types of film shots that are chosen by filmmakers to present a certain meaning to the viewer, according to Grilo (2008):

- a) The extreme wide shot, where the view is so far from the subject that he or she is not visible. This type of shot shows the subject's surroundings;
- b) The very wide shot, in which the subject is visible in the setting. This type of shot shows the audience where the subject is placed in the environment.
- c) The wide shot, where the subject takes up the full frame. It usually presents the subject's actions in more detail.
- d) The mid shot shows the upper part of the subject and the 3/4 shot, which presents the subject in the frame from the head to the knees, while still making the audience feel as if they were looking at the whole subject. These types of shots makes an impression of a casual conversation, especially when the subject is speaking without intense emotion. It is normally used when a subject wants to deliver information.
- e) The medium close-up that presents the subject's face more clearly, without being too close.
- f) The close-up shot that emphasizes a particular part of the subject, which occupies most of the frame. This shot is normally focuses on the subjects' emotional state and to draw the viewer into the subjects' personal space.

Also in relation to the composition of the shots, it was examined the position of the camera in terms of its movement. Camera movements encompass:

- a) The horizontal panoramic, in which the frame moves horizontally;

⁷ The documentaries' image analysis was inspired by the table, "The composition of the shot", from Goliot-Lété & Vanoye (2012, p.58). The table includes the elements of the two main dimensions: the composition of the shots and the editing process.

- b) The vertical panoramic or tilt, in which the frame moves vertically;
- c) The zoom in & out that give the impression the camera is moving closer or further away from the subject, when in fact only the lens is moving, while the camera is fixed;
- d) The follow shot, when the cameraperson is holding the camera in motion to follow the action of the subject
- e) The travelling, when the camera is in motion forward, backwards, lateral right or left, vertical up or down.

In addition, it was considered the camera angles in relation to the subject in the frame. The possibilities here are, frontal or lateral point of view (presenting the subjects from the front, profile right or left, 3/4, from behind) and high or a low angle shot.

Afterwards, it was analysed the editing of the film, which is always influenced by filmmakers' selection (Aumont, 2005). When editing, filmmakers organize the visual and sound elements to create a coherent story. The main elements of editing that filmmakers manipulate are the shots, scenes, and sequences or chapters. The shot is the most simple unit of editing and it is defined by a certain duration and movement. Shots are grouped together to make a scene, where the subjects act in a particular setting. A series of scenes make a sequence, which provides a narrative unit, connected by location, time or theme.

The position of the shots in the film, the continuity and the relation between image and sound were taken into account for the analysis. The position of the shots determines where the shots are located within the sequence or scenes and how long does the transition to the next shot takes. Then, the continuity is the transition between shots, scenes and sequences. The filmmaker may use cut, fade in/fade out, crossfade, progressive overlay, or deformed transitions to provide a certain meaning in each shot, scene or sequence. The relation between image and sound encompasses the dynamic of the sound off/ in camera (voice-over, music, dialogues or monologues) and its interaction with the images.

3.2.2. Narrative analysis

Narrative is considered a chain of events in a cause-effect relationship, occurring in a certain time and space (Bordwell & Thompson, 2008). The narrative analysis⁸ is based on Chatman's (1978) model of analysis, inspired by structuralist theory. According to this model, each narrative is divided into two parts, namely the story (content) and the discourse (expression), which are explained in detail below. The story encompasses events, which are actions and happenings, and existents, which are the physical elements that appear in the film, such as the social actors and the settings where the story unfolds.

The events of the story constitute the plot, which is "the arrangement of incidents" (Hardison, 1968, p.123). Authors can be inspired by a real or fiction story, which originate different plots by emphasizing certain events and de-emphasizing others through comments, images or even silences. According to Jullier (2013), events are a group of actions that determine what happen with a social actor in an environment. The social actor can be active, the author of the action, or passive, the receiver of the action. When analysing the most important events of the story, I defined the agents, who act upon whom, and the receivers, those who are affected by the story.

The existents of the story include the social actors and settings. The social actors were examined in detail by using Bradley's model of open-traits analysis referenced in Chatman's (1984) book. The model is composed by three stages. The first stage presents what the social actors do, say and what is said to or about them, in order to "read out" and speculate about these data. In the second stage, all information of each social actor is gathered to construct a table with their traits, physical and psychological. In the final stage, their unique traits are described and analysed to build their profile and understand the motives behind their actions. In addition, the study provides the analysis of the setting, its characteristics and in what extend it contributes to set the mood of the narrative. The settings can be strictly defined verbally by a voice over or sound that presents information about space and time, or by an audio-visual combination. Images can illustrate in detail the setting in

⁸ The documentaries' narrative analysis was inspired by Chatman's (1984) model and Aumont & Marie's (2004, p.68) table. The table includes events, social actors, settings and discourse according to the chapters, scenes and shots.

which the events occur or even hide the setting from the viewer sight. (Jullier, 2013) The discourse is the expression of the characters and the narrator, in terms of structure and substance. In this research, the social actors' speech acts, such as the dialogues or personal testimonies, are analysed in order to understand who speaks to whom, the voice-over and the manifestations of the real author if he intervenes in the narrative.

3.2.3 Thematic analysis

The themes presented in the documentaries were examined in the thematic analysis⁹. Themes are the central principle that shapes the whole film (Douchet, 1967). They may come from the data and/or from the researchers' previous theoretical understanding of the phenomenon presented in the film (Bernard & Ryan, 2003). In this case, the themes of the films were initially found in the data and identified by the filmmakers in the interviews afterwards. According to Opler's (1945), there are three principles to search for the themes:

- a) They are visible and discoverable through the manifestation of expression in data and expressions have no meaning without referring to the themes.
- b) They can be obvious and explicitly exposed in the data, but also subtler and symbolic.
- c) Finally, the importance of any theme is associated with how regularly it appears, to what extent it comes across different types of cultural ideas and to what degree the number and variety of themes is controlled by a specific context.

Some techniques were used to identify themes in both documentaries (Bernard & Ryan, 2003), in order to accomplish Opler's (1945) three principles of analysis. The repetitions were selected and grouped in categories, in this case repetitive words that are constantly mentioned in the data. Then, transitions were found in the data, shifts of characters or settings that can serve as markers to outline the themes. In *Letters to a dictatorship* the shifts of themes were marked by the division of chapters, while in *48* the changes of characters provided different themes.

⁹ The documentaries' themes were analysed, according to Opler's (1945) and Bernard & Ryan's (2003) techniques.

Finally, themes were searched in the data, especially presenting similarities and differences across the sequences in documentaries. In these films, the themes were very similar to each other and interconnected.

3.3. Method 2: In-depth Interviews: Filmmakers

Besides the qualitative content analysis of the documentaries, in-depth interviews with filmmakers were conducted, in order to grasp their point of view that is crucial to enrich my project and understand their subjectivity, which impacts the choices behind the film. (Legard et al., 2003). The in-depth interview with the filmmaker of *Letters to a dictatorship* was conducted in person and lasted for approximately two hours, while the interview with the filmmaker of *48*, due to her health condition, was done through email correspondence.

Some topics and questions were prepared prior to the interviews. However the semi-structured model let the interviewer have more flexibility during the interviews, in order to proceed with follow-up questions if necessary (Lewis-Beck, Bryman & Liao, 2004) and explore potentially relevant issues raised by the interviewee and not foreseen beforehand. Interviews allow the respondents to answer questions according to their perspectives (May, 1993, p. 92), which is appropriate for this research, because it aims to understand how the interviewees' subjectivity contribute to the portrait of a specific past event, in this case Salazar's dictatorship in Portugal. Interviews provide the exploration of opinions that would not be possible to uncover using just the qualitative analysis of the films.

A topic list of questions was formulated to guide the interviews. The list was divided in three important parts. Questions about the filmmakers' personal and professional background were designed as a warm up to make the interviewees more comfortable. Then, followed questions to understand the reasons behind the filmmakers' choices. The choices I am referring to are the themes, story (events, characters and setting), types of discourse and the characteristics of the image, which have been analysed in the previous qualitative research method. Finally, the thesis attempted to find out in which ways the filmmakers' biographical experiences, political views and artistic preferences influence their representation of the dictatorship in their documentaries. The structure of the topic list is as follow: personal and professional background; the influential choices in the documentary

(thematic, narrative and image choices); filmmakers' perspective of the dictatorship reflected in the documentary.

After conducting and transcribing the data, the in-depth interview results were analysed closely. The information relevant was identified and interpreted to understand why filmmakers use documentaries to represent the country's contested political past and in which ways their subjectivity, shaped by biographic experiences, artistic preferences and political views, influenced their choices in terms of image, narrative and themes. Initially, all the quotes that seemed important to answer the research question and the recurring themes were highlighted. Then, the quotes were organised in groups, according to the same themes. After categorizing, the results were reviewed again, to find the differences and similarities among themes. In the end, the results of the in-depth interviews and the results of film analysis were compared in order to answer the sub-questions and consequently the research question.

4. Results

In order to answer the research question, two documentaries about the Portuguese dictatorship were selected and two interviews with their filmmakers were conducted to analyse why and in which ways they use documentaries to approach the country's contested political past. The results of this analysis are divided in three sub-questions, as follow:

- What leads filmmakers to address this topic through their work?
- What kind of decisions do filmmakers make in the construction of their documentaries?
- What constraints and opportunities do filmmakers face when they engage in such a task?

The first sub-question builds the profile of the filmmakers by tracing their biographical experiences, political views and artistic preferences and analyses what leads them to address the dictatorship in their work. The second sub-question aims to examine the filmmaker's decisions in the documentaries by analysing the differences and similarities between the two films. Finally the third sub-question explains the limitations and opportunities that filmmakers face, when dealing with reality during the filmmaking process.

4.1 What leads filmmakers to address this topic through their work? (SQ1)

The filmmaker and deputy Inês de Medeiros (2014) considers herself “a profound feminist”. In her view, people should be treated equally, although each person is different and shares things in common with their gender. She considers that “the aim of feminism is to not be isolated (women) in ghettos, in that separation”, but to find a balance between genders. (Appendix C, p.125) In 1996, she was a Youth national delegate of Dr. Jorge Sampaio, the candidate for the PS (Socialist Party) and later elected President of Portuguese Republic. This was the first political action that she did and she embraced the task, like a filmmaker, accompanying the whole campaign process. In this period, she consolidated her views about the democratic virtues in contrast with Salazar's oppressive regime.

The political awareness and the feminist ideal led her to direct a film about the National Movement of Portuguese Women. After acknowledging the existence of the feminine movement through the letters that she received from her producer, she

realized that making a documentary about this issue would bring a certain humanization to the condition of women that news report and history books would not do. She was curious to know more about this mysterious movement and she felt the duty to portray the feminine world of that period in her film. She wanted to demonstrate the way women were treated during the regime and honour those who struggled to have a voice, during a regime that minimized their condition. The idea is reflected in the way she approached the main topic, the ladies of the movement, in her film. The filmmaker talked about the movement through the individuality of each female supporter.

Susana de Sousa Dias, in turn, started to build her memories about the dictatorship during her childhood. During that period, some members of her family were prosecuted, arrested and censored by PIDE¹⁰, the political police that worked in the name of the regime. After the revolution, in 1976, she went to Alentejo (a province in the South of Portugal with the most communist influence by the Communist Party) and contributed to the alphabetization of the peasants. In this direct contact with the peasants, those who struggled during the dictatorship, and learning their hard stories of life, she realized what was that repressive regime and what the revolution meant for them.

As a filmmaker, in 2000, she directed her first film *Criminal Case 141/33*. In that year, she entered for the first time in the PIDE¹¹ archives [National Archives of Tombo Tower] and saw albums with the photographs of the political prisoners. She discovered the archives of the Portuguese army, another victims of the regime, forced to fight in the Colonial War for a cause that most of them did not believe in. She was so fascinated by these images that she wanted to shoot them and make films out of it.

During the filmmaking process of *48*, she faced a “perverse” situation. The management of the archive treated the photographs of the police records, as simple images that needed an authorization, instead of recognizing them as historical documents. She notices that this view is not only shared by the archives, but also by the Portuguese people that do not value the political prisoners. Therefore, she felt the duty, as a filmmaker, to bring these people to light, otherwise they would be vanished and the new generations would never knew their stories. She is concerned about the way Portuguese people see the dictatorship today, therefore she feels responsible to

¹⁰ See Appendix E

¹¹ Id.

work the memories of the victims and perpetuate them in her films. She believes that Portugal has difficulties dealing with the memories from that period and nowadays there is a movement that tries to rehabilitate the image of the regime, providing a soft and mild image of what dictatorship was, which does not correspond to the reality.

4.1.1. Inês de Medeiros

Artistic path and its reflection in the documentary

Due to her family, De Medeiros started very young her acting career, followed by her eagerness to become a filmmaker. She was an actress for the first time, as a child, in her father's film and as a teenager she worked with the Portuguese filmmaker José Fonseca e Costa that happened to be her neighbour. She was not the person who always dreamt to become an actress, however she was drowned in that cultural environment that gave her opportunities to have a career in cinema. Through these experiences she realized how cinema was fascinating for her. In her acting career she worked with national and international filmmakers: Pedro Costa, Teresa Villaverde, Joaquim Pinto, João César Monteiro, Jacques Rivette, just to reference a few.

Since there was a lack of money in the Portuguese productions in the 80's and she was curious to experiment other areas in the cinema industry, besides acting, she started to work behind the cameras too. She was Teresa Villaverde's assistant in her first feature film. Then with João Botelho, she not only worked as an actress, but also helped in the scenery team. For her, the scenery was one of the most fascinating sides of cinema. Moreover she collaborated with Joaquim Pinto in his first two films. She participated as an actress, she collaborated in the script writing, the scenery of the setting, the costume design, make-up, filmmaker's assistant... Finally, she worked with João César Monteiro in his feature film *Recordações da Casa Amarela*, as his assistant.

The first time she worked with documentaries was in SP Filmes of Pedro Martins, a producer exclusively dedicated to documentary films. There, she started to discover this industry, working in Portugal and in France, in front and behind the cameras. One of her friends, a French filmmaker, proposed her to be the co-author of a documentary about Lisbon for Arte (French Cultural channel and Paris Premiere (French Public channel)). In terms of directing films, she did not dare to start directing

documentaries, because she had more experience in fiction. So, the first film she directed was a fiction short film, entitled *Senhor Jerónimo* (1998). Then, the second short-film that she planned to make, surprisingly turned into a documentary feature film. She realized that the stories told by the actors during the casting were more beautiful, than the script she had written. It was a film of passage, the turning point from fiction to documentary. De Medeiros (2014) called this film an “ofni”, a filmic object unidentified, because it blends a part of fiction with the actress Isabel de Castro and the real casting with the actors telling stories about their country of origin. (Appendix C, p.121) Finally she embraced the documentary path and directed the film *Letters to a dictatorship*.

De Medeiros was influenced by the bloom of the new cinema in the 80’s, in which young filmmakers flourish and brought a fascinating vibe. Due to the lack of money, people embraced different tasks and dared to experiment without fear by learning from their enriching experiences. Internationally, she was inspired by French cinema, the Nouvelle vague and worked with some French filmmakers from that movement. This artistic path from experimental fiction to documentary was very important to strength her style as a filmmaker. There are certain elements from fiction that she adopted in her documentary *Letters to a dictatorship* and led her to portray the dictatorship, such as the classical transition of themes through chapters; the rigorous fades and cuts; the use of music to provide a new dynamic and ambiance to the archives that otherwise wouldn’t exist; the incorporation of female voices reading the letters, acting as if they were the ladies that wrote them. These voices are like fictional characters that emerge to bring the letters to light.

Furthermore, her artistic path led her to make documentaries about people, not about historical or political movements. So the interviews that she conducts always focuses on people and what they have done individually. She thinks that documentaries bring a certain humanization that news report and books do not do, because these areas are more worried about the collective groups. We can see that idea in the way she approached the main topic, the ladies of the movement, in *Letters to a dictatorship*. The filmmaker talks about the movement through the individuality of each female supporter. Although the MNMP¹² is the starting point of the film, the ladies who wrote the letters become the main protagonists of the whole story. By

¹² See Appendix E

accepting or denying their collaboration with this Salazarist movement, these women talk about their political views, motivations and desires.

Besides the acting and filmmaking career, Inês de Medeiros studied literature in the university. Her academic background helped her understand the use and the value of certain elements in cinema, as well as, influenced the way she addressed the dictatorship in her film. For example, when she used the voice-over, she was introducing a personal look to a situation, like a narrator that occupies space in the narrative. The voice is always inhabited by someone and provides a subjective perspective of a situation. In this case, the filmmaker used her own voice-over to represent her point of view about the regime and the feminine movement, playing a narrator that is also character in a story.

Moreover, she used her literary knowledge in her advantage, especially in the final chapter of the film, when she asked the interviewees the meaning of certain key words, such as dictatorship, democracy, freedom, censorship... This exercise was taken from her studies in literature and it was well applied in the film. Throughout the chapters, the interviewees talked about their role in the regime and the ideals that they should accomplish, however it was discussing these abstract concepts and their value that the filmmaker got the most interesting responses. The meaning of the words makes people's thoughts, so this exercise allowed her to understand that the interviewees are still conditioned by the ideal that the regime defined for women.

Political career

After finishing her film *Letters to a dictatorship*, Inês de Medeiros received an invitation to become a deputy in 2009. In her opinion, the documentary influenced somehow her acceptance to start a political career as the deputy of the left centre party PS¹³, in the Parliament, since her film is a political documentary that addresses the fascists movements and measures of the regime, that she is clearly against. "I think that everything we do in life has its influence..." (De Medeiros, 2014, Appendix C, p.123) The film showed her that it was time to reverse the typical discourse "I do not get involved in politics, do not get involved in politics. Perhaps let's stop complaining in the coffee shops and get involved in politics." (De Medeiros, 2014, Appendix C, p.123) In her view, politicians should be more

¹³ See Appendix E

respected by the population.

Although many people think that professional politicians do not do anything in their lives, De Medeiros (2014) disagrees by claiming: politicians that “come from different areas of expertise and embrace the political tasks, not always goes right.” (Appendix C, p.122) They need experience and political foundation to accomplish their duties successfully, so this is not an activity for amateurs.

Before engaging in the deputy career, she worked in Dr. Jorge Sampaio’s candidacy. She accomplished this task, as a filmmaker, working through all the elements of the campaign. She did everything from the pre-campaign to the campaign itself. In the interview, the filmmaker claims that people were astonished by her constant presence in the organization of the political campaign, because usually people only appear once or twice. In her view, her job as a filmmaker and actress influenced the way she engaged fully in the campaign, as if it was a film that she had to follow all the steps of its development. In addition, her job gave her more free time to collaborate in every single task of the campaign. She always gave support to the causes that she believes in, because she thinks it is her civic duty.

De Medeiros’ perspective about the dictatorship in the documentary

During her childhood, she was not aware of the political system, so she remembers Portugal as a sweet and tender environment, a country of well-raised families with their own maids living in Cascais and Estoril coast, although she knows today that this was not the reality for the majority of the Portuguese. She also recalls that every time she went to the grandfather’s farm in the countryside she saw very poor children walking in barefoot, a sign of misery that she did not notice in her innocence. At that time she found that odd, interesting and wild, because it was completely different from her reality in Vienna.

According to the filmmaker, she was not aware of the dictatorship in that time, because her family was not a typical Portuguese family that had an important role in the regime. They were not a family of resisters, neither a family of the regime. It is a family that has many contrasts with different social classes and international influences. Her grandmother was a writer and an admirer of Salazar, although her life did not follow the characters of her books and the patterns of the regime. In contrast, her cousin Tito Morais was a left wing resister, arrested by the political police.

These memories and the variety of positions in her family are clearly reflected in her film *Letters to a dictatorship*, when she introduced multiple voices with distinct perspectives about the regime. On one side, there are voices in favour of the regime: the testimonies of the ladies of the Salazarist movement that express their admiration for Salazar and participation in the dictatorship; the voice over from the regime that explains the feminine ideal designed by the regime; and the letters from the feminine movement that support Salazar's cause. On the other side, there are voices against the regime: the filmmaker's voice over that contextualize the dictatorship and show Salazar's fascist propaganda and manipulation as well as Belmira's speech, a poor woman, who talks about her struggle to survive in a repressive government, which clearly opposes the testimonies of the other ladies. Due to the multiple positions in her family, this ultra-relativistic environment without labels, the filmmaker built her own political view and today, as an adult, she has a clear vision of what was the dictatorship and she approaches that in her film.

Firstly, De Medeiros (2014) condemns the regime and defines Salazarism as "a modern dictatorship and it is the forerunner of a new type of dictatorship, that we should be watchful." (Appendix C, p.148) In her perspective, Salazarism dominates the people from within, through their minds. That's why Salazar wanted to create a New State and educate a new man, in order to control him from within and weaken the movements of resistance. In this case, Salazar knew that he could not control the masses by force, like Hitler or Mussolini, so he replaced the repressive machine of violence by maintaining the people in poverty and ignorance. So according to the filmmaker, the abomination of Salazarism is deliberately keeping his people and country in a state of misery, fighting for survival, to prevent the use PIDE¹⁴ and death squad.

While making *Letters to a dictatorship*, the filmmaker wanted to show the audience this "modern dictatorship" that expressed, through the images and voice-over, a clear fascist message to dominate the masses. For example, the images of the chapter Charity and Feminine Ideal, show exactly the hierarchy in society promoted by the regime, the submission of the poor and the superiority of the elite, the passive role of women and the active role of men; the images of the Olympic games, present all the elements to remind the masses that Salazar is the dictator, the owner of the

¹⁴ See Appendix E

country, and the population should praise him publicly. The military parades, the national flags, the speech thanking Salazar are signs of a fascist dictatorship that tries to dominate through the education of the mind.

Secondly, she criticizes the way the regime treated the population, especially the poor, as people without face and soul. They were simple numbers used to fill the closed votes, so they did not need to have education. In her view, one of the greatest principles in the regime was “A place for all, but each one in the right place”, a sentence stated by Carneiro Pacheco, the Minister of National Education during the regime. In the interview, De Medeiros (2014) confesses that during the dictatorship “there was no social mobility whatsoever. People have to live well in the environment that you belong to.” (Appendix C, p.128) She uses images of poor children in the orphanage and Salazar in his final days to demonstrate the regime’s disrespect for the human condition and dignity. In these images, children were treated like objects by the ladies of the regime. They throw sweets and toys to the little girls, without showing any kindness in their gesture. At the same time, she introduced images of a sick Salazar, which represents the debility of the regime in his final days. She wanted to show that a regime that does not respect the people ends up paying itself. In these scenes, the cachectic Salazar is used as an object to feed the propaganda of the decadent and monstrous regime that he created.

Thirdly, the filmmaker admits that she had no empathy for the rich interviewees who were fascinated by Salazar, like Elsa, Maria José and Maria Augusta d’Alpuim, and nurtured a great admiration for poor Belmira, the one who struggled to survive. Her position clearly influenced the way she portrayed both sides in her documentary.

On one hand, the filmmaker clearly transmitted her opinion against the ladies who are still fascinated by Salazar and the regime. Although she did not contradict them directly in the interviews, as a sign of respect, she shows her position by using her voice over and the archive images to oppose them. In addition, during the interviews, the audience can feel moments of tensions between the interviewer and these ladies, especially when they talk about their heroic actions in favour of the regime. The constant silences, harsh questions and the small duration of the interviews denounce the filmmaker’s position against the regime and the ladies who are still proud of having participated in the Salazarist movement.

For example, during the interviews with the members of the MNMP¹⁵, the filmmaker admits that Maria José Fernandes, a high-class lady who worked for the regime, gave her chills when she stated that she trafficked the electoral rolls and erased people who were not in favour of the regime to vote in the elections. She also felt uncomfortable with Elsa, a nurse who worked for the Salazarist movement, which thinks that the dictatorship is a regime like any other and still has a passion for Salazar's patriotism. Finally, she replied harshly to Maria Augusta d'Alpuim, another member of the movement, which denies her involvement in Salazarism, when her letter clearly states her participation during the 1958 elections in favour of Américo Thomaz, Salazar's candidate for the elections.

On the other hand, the filmmaker has a profound empathy for the poor who also wanted to become someone in life, but the repressive system did not allow them to have a voice. This empathy can be seen, through the filmmaker's relationship with the interviewee, Belmira. For De Medeiros (2014), Belmira was a miracle, the only person that represents the majority of the population during the dictatorship:

“The only miracle that happened was Belmira, which is the final part of the film in this progression. (...) We see in her face that that woman could have been someone, with that strength, that energy. This frustration of being restricted to the place that she was destined. That was an unquestionable reality, the people was used as...in a way...the common people was treated as an entity without a face, without soul, with particularity, without anything.” (Appendix C, p.135-136)

The filmmaker is fascinated by Belmira's strength and clearly thinks that if that woman had an opportunity, she would have become someone, however the regime did not provide her a place in society and she could not ascend, because of poverty and misery. Belmira is a poor woman that worked all her life to keep her family alive. While the filmmaker's voice-over and the archive images contradict the privileged ladies of the regime theoretically, Belmira is the living proof of the decadent state of the dictatorship and opposes the other interviewees' speech with her existence. The ideal of Salazarism is contradicted by our contemporary look today, but Belmira already contradicted it even during the dictatorship:

“Not only the archive images were opposing the interviewees' speech in the whole film, but also the existence of Belmira. (...) she breaks the logic of the regime

¹⁵ See Appendix E

in relation to the women (...) I mean, *Belmira* shows another reality that happened with the majority of women, but the privileged women omitted.” (De Medeiros, 2014, Appendix C, p.135)

Her admiration for the poor and despise for those who worked in favour Salazar is clearly reflected in the film. The filmmaker provided less space in her film for the privileged ladies of the regime, but dedicated one entire chapter to the one she admires the most, the poor *Belmira*, who struggled to survive against the regime.

This film raised a new challenge for the filmmaker in the process of filmmaking, which was shooting people that she did not have any empathy. Her attitude was to try to understand these women, to have a true attitude of questioning. She tried to respect the interviewee’s point of view, but at the same time she wanted to express her feelings in the film, because she is not a journalist or a historian that just collects information without giving her opinion. There is a fragile balance between expressing her point of view as a filmmaker and respect the interviewee’s opinion without ridiculing their views. If she did not show her point of view in the film, she would have only recollected testimonies, so the documentary turned into a news report.

However if her opinions overpowered the testimonies of the interviewees, she would have probably put herself in a position of superiority, looking at the reality outside the cage as an historian. She reached a solution for the balance in this documentary, by combining the interviews with the archive images and her voice over. While in the interviews, the opinions of the testimonies are kept intact without any interference, in the archives, the filmmaker was free to give her perspective through the selection of images and through the voice overs that she constantly included in the film.

Fourth, she shows her discontent against the Catholic Church and condemns its involvement with the regime and the feminine movement. Like the regime, the Church wanted each person in their right place and took advantage of the general ignorance of the population to structure the society as they pleased. The “Church has always been very meticulous”, “coherent and intelligent” in the way they manipulate the masses. (De Medeiros, 2014, Appendix C, p.128) In her view, the regime used the power of the church to submit the masses, implement their rules and prevent the movements of resistance to rise against them.

In the film, she demonstrates her condemnation of this union between the Catholic Church and the regime in two scenes. In Saint Anthony's wedding scene, when she portrayed this religious celebration by using the shots of the brides with the unhappiest faces. In this event, women were submitted to a rigorous medical examination to prove their virginity and most of them were forced to be baptized. Since they could not afford their own marriage, they submitted to the rules of the Church and the state. Due to this connection with the regime, the filmmaker criticizes the fact that this religious event is still celebrated today, because it represented the power of church and the dictatorship over the poor people. In the Catholic School scene, she chose the shots of the poor girls learning how to become good housewives. The nuns supervise their work as cooks and seamstresses. They were forced to perform their duties as women and to pray everyday for the salvation of their souls. Since the filmmaker is completely against of the regime and the Catholic duties imposed on women, she influenced the way she portrayed Saint Anthony's weddings and the Catholic church by using images and voice overs that denounce these events as factories of brides and housewives, without any meaning.

Fifth, the filmmaker criticizes the position of women defined by Salazar, in which they were simply born to have children and educate them in the name of the regime. The dictatorship provided a heavy conditionalism of women's freedom as human beings, so they had to submit to their limited condition in society. The filmmaker added archive images, accompanied by the voices of propaganda, to point out the inferior image women had during the dictatorship.

For example, she introduced the images of the Catholic school, that looked like a factory of housewives, with a bunch of seamstresses and female cooks, while a male voice from the regime explained what is the feminine ideal. Moreover, she used the images of Saint Anthony's weddings that looked like a factory of brides, accompanied by the letter of a woman, who is about to die in her duty, that is the childbirth. In addition, the first sequence of the film presents the feminine demonstration of love for Salazar, while a female voice describe their affection for the dictator and their limited condition.

In her perspective, the letters and the feminine movement were created to define a particular role for women: they must be at home with their family to educate the new men of the regime, therefore they shouldn't have any other occupation, because of their inferior condition. They should not get involved in politics and the

only occupation that they should have outside home was charity work. However, this ideal was only accomplished by women from privileged families, because the majority of them was poor and had to work for survival. In the end of the day, it became an ambition for women and a sign of high status: to marry a rich man and do not work.

Feminist view transposed in the documentary

As a convicted feminist, Inês de Medeiros defends that the political measures, should, in a first stage, favour women, in order to change the patriarchal society. In her opinion, the quotas for women to gain certain job positions are needed to establish equality, however they should be taken back when the level of equality is reached. In the same way, films about women should be made to portray their uneven condition and show the society that something should be done to accomplish equal rights. These measures are necessary, but they should disappear when the balance between genders is created. De Medeiros (2014) gives an example:

“So there are certain moments that I am in favour of quotas, just to explain my point. I am in favour of quotas, because sometimes it is necessary, but never forget that one day they should disappear. For now is bad thing that it is necessary. Waiting for the society to evolve is a bit slow.” (Appendix C, p.125)

We can find traces of her feminist position in *Letters to a dictatorship*. She directed this film, because she was curious to know more about this mysterious movement. Her historian friend Irene Pimentel, that writes books about the feminist movements during the regime, did not know anything about the National Movement of Portuguese Women, which was one of the most influential groups during the 1958 elections. Since there is a lot to be done in the level of equality, she finds important to focus her attention to women. If women do not educate and show the future generations, how to respect their condition, who will. “It is clear that all our action should be directed to women”. (De Medeiros, 2014, Appendix C, p.132)

Then, the film is directed by a woman and it explores the feminine universe of a Salazarist movement dedicated to women. During the shooting of the film, she realized that being a woman and have a feminine team was very positive, not because she believes that there is a feminine sensitivity or creativity that separates women from men, but because the feminine group allowed to build a relationship of trust with the interviewees, which felt more comfortable to talk about their feminine

intimacy with them.

Finally, the letters allowed the filmmaker to transpose from the political and historical level to the private sphere of these women. With the film, she was able to know more about their lives, in order to understand their motivations in supporting a movement that nullified their feminine condition. “So when we talk about women and the feminine condition, we should look at women and understand.” (De Medeiros, 2014, Appendix C, p.132)

4.1.2 Susana de Sousa Dias

Artistic path and its reflection in the documentary

During her academic life, De Sousa Dias followed various artistic training programmes, such as music, visual arts, painting, cinema, aesthetics and philosophy of arts. Following the footsteps of her father, she accomplished a PhD in Aesthetics, Sciences and Technology of Art (Paris University and Lisbon University), a Master in Aesthetics and Philosophy of Arts (Faculdade de Letras, Lisbon University), a bachelor in visual arts/painting (Faculdade de Belas Artes, Lisbon University) and a degree in cinema (Escola Superior de Teatro e Cinema). In addition, she attended music lessons (Escola de Música do Conservatório Nacional).

Encouraged by her family to follow the artistic academic path, she received in the 90's a proposition from a producer to make an episode of a TV series about the Portuguese Cinema from 1933 to 1945. It was in that moment that she started a career in filmmaking focused on the dictatorship and its representation through the images. To direct the first documentaries, *Criminal Case 141/33* (2000) and *Still Life* (2005) she entered in the PIDE¹⁶ archives (National Archives of Tombo Tower) and attempt to shoot the reconnaissance albums. Unfortunately, the management of the archive did not allow her to shoot, unless she had the authorization of the political prisoners or if they were dead, she should contact their heirs and bring their death certificate. Due to this “perverse” situation, she condemns the Portuguese people for not giving any value to the political prisoners. During the interview, De Sousa Dias (2014) states that:

“One problem with the political prisoners in Portugal is that they were not instituted as historical subjects. We can say that they have no existence in history. During several years, nobody spoke about political prisoners. For me it was very

¹⁶ See Appendix E

important to dig in these stories and to bring them to light.” (Appendix C, p.182)

The management of the archive gave more importance to the material, than the character that is portrayed in the image. According to De Sousa Dias (2014), “They are almost giving, a second time, the status of victims to the prisoners and arrest them once again”. (Appendix C, p.182) The contact with those unknown faces that suffered in the hands of the political police and the lack of value that the management of the archive provided to these historical subjects influenced her to represent the dictatorship through the perspective of the political prisoners. The filmmaker searched for the political prisoners, shot their photographs and made several documentary films about their stories, in order to perpetuate their memory in history. In *48*, she decided not only to use their images, as she initially planned, but also their voices, even though it was hard to find them without names or addresses.

Her academic path through visual arts, painting and cinema, as well as her father’s avant-guard aesthetics in his cinematographic work influenced her to represent the dictatorship in a intense and innovative way, by using the power of images, like in *Still Life*, a documentary built after a concept of a mute visual exposition, or the power of sound, like in *48*, a documentary in which the sound is the only contact with the political prisoners today. The photographs of the political prisoners parade as paintings of a reality that happened in the past, but it is being updated in the present through the testimonies.

De Sousa’s style making documentaries and *48* in particular

In her documentaries, she always represents the dictatorship through fragments, archive images and oral testimonies, that she discovered during her researches and marked her personal story. In her view, these important documents are not remains from the past that she brings to life, the unique truth to be unveiled. On the contrary, she considers them “living things”, images or sounds, cristalized moments that are constantly being transformed and updated through time. (De Sousa Dias, 2014, Appendix C, p.181) De Sousa Dias (2014), inspired by Georges Didi-Huberman, one of her biggest references in philosophy, thinks that:

“An idea of a past fact as an objective fact is a theoretical illusion. A past fact is always a fact of memory. It is from the present that the past is analysed, but we have to understand how the past came to us.” (Appendix C, p.181)

By working with these fragments, she did not want to discover what truly

happened in a particular moment in the past, but to address the movement that came from the past to us and lives in the memory of the people that speak and experienced those events. The subjective view of those who faced particular moments in history, which are printed in images.

In all her films, she shows her unique style as a filmmaker. Due to her background in visual arts, she considers that images have meanings, so they must appear only once in the right moment to gain their value. Their repetition or random disposition would break their significance as historical documents. In *48*, the editing was a long process that took ten months to accomplish the final structure. The images and sounds were not displayed randomly in a horizontal structure. She created a vertical structure to anchor all the fragments. The photographs of the political prisoners and their testimonies only appeared once in the whole film, according to the themes they addressed.

In her perspective, what is important in her films is not what is being told but how is being told. So she uses the slow down process in her work to make the audience listen to everything that is being transmitted audio-visually, besides the story narrated. Through this process she opens, penetrates, extends and shapes the time of the testimonies. In certain times the social actors do it, in others it is the filmmaker who opens them. She provides space for the articulation of testimony with the image as well as for the integration and reflection of the audience that have time to think about what he is watching and listening. Similar to *Still Life*, the filmmaker uses this slow down process in *48* to its maximum level, converting a film that only had 7 minutes of duration to 93 minutes. All the images are so slow that it reached 1 % from the real speed that they were shot.

Moreover, De Sousa Dias (2014) is also interested in “para-linguistic communication”, in what is not told by words, but by silences, gestures and movements. (Appendix C, p.189) We can see that interest reflected in *48*, when she included all the sounds produced by the physical body and the environment in which social actors were, in order to enrich their testimonies. Since the audience only sees the photographs of the prisoners, it was important to add the whole sound that denounces the physical presence of a being, otherwise it would be just a photograph album. For example, one of the social actors, Alice, talks about her mother that attempted to commit suicide in prison. Although she did not want to reveal the story to the audience, she tells what happened by not telling it, through silences, tears,

sights and subtle movements. For the filmmaker this is what really matters, not the story strictly narrated.

In addition, she always considers in her documentaries her limits in the relationship with the social actors during the interviews. Although her aim is to give voice to the political prisoners, she knows from her experience, that as a filmmaker, she is the one that leads the interview and edits it. This influence that she may have when working with testimonies is what scares her the most. She is afraid of breaking the agreement with the interviewees, distorting their sense of the words and do what the dictatorship did to them, restrict their voices. As De Sousa Dias (2014) stated in the interview:

“A person may say that gives voice to the other and may have all the care in the world, but in the end it is the filmmaker that decides, he is the one who chooses and edits the extracts. The problem, as for me, resides more in the break of the agreement between filmmaker and testifiers.” (Appendix C, p.191)

In order to prevent this situation, she uses several rules when conducting interviews: never interrupt the interviewee, even though they are not answering her questions and never use the content of the interviews if the social actors does not want her to. We can see how these fundamental rules influenced the way she worked with the testimonies in *48*. First of all, she used the slow down process to provide the space for the interviewees' testimonies, to avoid their interruption. She built 16 silences for the 16 social actors to introduce more time between the testimonies, making sure the audience listens to them carefully. Then, the filmmaker erased her questions from the interviews, leaving exclusively the interviewees' responses. She wanted the audience to meet the political prisoners and to be drowned to their life stories, without her intervention. Last of all, she always asked the interviewees if she could use their testimony, especially when she felt that they only shared their experiences for a matter of generosity. In her documentaries, she is dealing with victims of violence and torture that struggled to survive during the dictatorship. So she has to bear in mind whether or not she has the right to dig this painful past and ask certain questions.

De Sousa's perspective about the dictatorship in the documentary

Unlike De Medeiros, De Sousa Dias is not involved in politics today. However her political experiences during the revolution, provided a clear vision of

what the dictatorship was and what it means to her. It was in her childhood that De Sousa Dias started to build her memories about the dictatorship. She witnessed the prosecution and arrestment of some family members by PIDE¹⁷. For example, General Sousa Dias did his first rebellion against the dictatorship in 1930, but he was arrested in Tarrafal and exiled in Mindelo, Cabo Verde. Her father, the filmmaker António Macedo, was victim of censorship, since his films were too experimental and out of the patterns defined by the regime.

The most remarkable moment that she lived during that period was the 25th revolution. At the time, she was just 12 years old and she was living in Lisbon. In that day, she saw a whole country changing completely. The streets were full of people, colours, sounds and gestures that she would never forget. With the Revolution, she saw what was denied to her country for 48 years. Since she was born during the dictatorship, she only realized what a free country was with the outbreak of the revolution.

She had a revolutionary teenagehood. During the PREC (Revolutionary Process In Course), De Sousa Dias and her father went to the streets of Lisbon to shoot and participate in the revolutionary activities, developed by the left and extreme-left movements that aimed to conquer the power of the State. When she was 13 and 14, she was an active player in the student movement Alfa and worked on the fields, catching tomatoes with the peasants, during the land reform in 1975. These experiences with the peasants led her to build interest in the representation of the dictatorship in her documentaries, exclusively through the eyes of the victims. Due to her relationship with the poor and revolutionaries, she has a great empathy for those who suffered and fought against the regime and we can see that admiration in *48*, a documentary dedicated to the political prisoners that were physically and psychologically tortured.

When she entered in the PIDE¹⁸ archives and saw the reconnaissance albums, she found the right protagonists for her documentaries, the political prisoners. Firstly, these victims of the regime had never been referred in history books and it was fundamental to work with their memories, while they are still alive. Secondly, although a lot of work has been done with the victims of that period (the soldiers of the Colonial war and the poor), no one had ever developed an extensive research

¹⁷ See Appendix E

¹⁸ Id.

about the political prisoners before and there were many stories important to tell. Thirdly, there were three pictures and three conversations that led her to direct *48*. The stories of Conceição Matos, who was physically tortured, Martins Pedro, who disguised himself to avoid prison, and Maria Antónia, who was proud to be arrested, showed that these social actors were the perfect choice for her documentaries. Their faces still reflected the time they spent in prison and the memories of that period were still clear and intact after those years.

Even today, De Sousa feels a political duty to give voice and bring some reparation to those who suffered in the hands of the regime, making sure that their memories will be transmitted to the following generations and they will never be forgotten. She considers that there is a lot of work to be done in terms of memories from that period, especially today that most of the people who lived during the dictatorship are still alive. In her perspective, nowadays, there is a process of whitening all the monstrous periods in the past that should be immediately stopped. Susana's position is to counter attack these movements of rehabilitation with her documentaries, bringing to life the most painful events that happened in the past, through the direct speech of those who suffered them. To sum up, her memories of prosecution and freedom and her contact with those who struggled in the regime, influenced her to portray the dictatorship through the victims' testimonies, in order to restore their memories in the Portuguese history.

Feminist view transposed in the documentary

Like Inês de Medeiros, Susana de Sousa Dias is a feminist and has a great empathy for women, especially during the dictatorship. She criticises the feminine ideal defined by Salazar, the idea that women should have a passive role in society, being at home with their family. However this "privilege" only happened with certain social classes, because the majority of women had to work all day in factories and in the fields.

In addition, she condemns the way revolutionary women were disrespected within the movements of resistance. She emphasizes the great role that women had during the resistance against the dictatorship, by protecting and defending the clandestine houses. Without their precious work, the clandestine struggle wouldn't have even existed. Unfortunately, they were never praised by their movement and never reached the positions of leadership. So they became somewhat invisible

figures, non-existent for history.

With her films, she tries to give women the value that they deserve, by providing a rightful place next to men, in an equal level of treatment. We see the influence of this feminist position in the choices of themes and the selection of social actors for her cinematographic work. In *Criminal Case 141/53*, she focused exclusively on the nurses of the regime, women who were not allowed to marry, because of their job:

“The issue with the nurses, for example; it was a unique law among the dictatorships, which was the prohibition of marriage for the nurses. It is specifically against women.” (Appendix C, p.187)

In this film, she gave them voice to speak about their honourable work during the Colonial war, which was never mentioned. In *48*, she chose eight men and eight women to talk about their experiences in prison. Here, women are equally represented as men and their gender is not minimized anymore. These women can speak freely about the way they were violently abused in prison, especially for their feminine condition and low social class. Since women were considered inferior by the regime due to their emotional side, PIDE¹⁹ used their children to blackmail them in exchange of dirty favours.

To conclude, we find that the filmmakers’ characteristics (biographical experiences, artistic preferences and political views), led them to address the dictatorship in both films, *Letters to a dictatorship* and *48*. We found that the subjectivity of the author played an important role in the representation of reality. According to the French filmmaker Godard, cited by De Medeiros (2014) in her interview, “Framing is a question of morality”, so “the way we film a person is the way we position ourselves towards him/her.” (Appendix C, p.132) Both filmmakers highlight that a documentary provides a personal look upon reality and the experiences that they accumulate in their lives are reflected in the choices they make.

4.2. What kind of decisions do filmmakers make in the construction of their documentaries? (SQ2)

Letters to a dictatorship and *48* address the same period in the Portuguese history, the dictatorship. The social actors present in the films, mostly seniors, lived during the regime and narrate their personal stories from the past, while their

¹⁹ See Appendix E

memories are updated in the present. However, the filmmakers provide different approaches and take distinct decisions when representing that period in their films. While *Letters to a dictatorship*, Inês de Medeiros decided to portray the members of the MNMP²⁰, who wrote letters to support Salazar's political measures and values, *48*, Susana de Sousa Dias focuses on the victims of the regime, the political prisoners, who were arrested and tortured by the PIDE²¹, the political police.

To address this sub-question, both documentaries and interviews were analysed and compared, regarding the choices of image, narrative and themes that each filmmaker accomplished to build their documentaries. The image section explains the composition of the shots and the editing process in the documentaries, including the types of film shots; camera movements and angles; the continuity of the shots and the relation between image and audio; the narrative addresses the social actors, their testimonies and the setting in which the events were described and the themes provides information about the main topics proposed by each filmmaker through their work.

4.2.1. Image

At the image level, the choices in the films are distinct, according to the perspective of each filmmaker. In *Letters to a dictatorship*, De Medeiros shot the interviews in the present, because in her view the facial expression and physical movement were essential to tell their stories. In this case, the question of image and social posture were important. The temporal gap between the past and the present is crucial to understand how the social actors think today about the past events. Apart from the interviews, she also includes archival footage from the regime, which gives a sense of the fascist aesthetics and propaganda of that time and provide a contrast between the testimonies from the present and the images of the past.

In *48*, in turn, De Sousa Dias chose only to use still images of the past. These are pictures from the police records, instead of the social actors' images in the present. To begin with, she wanted to focus the audience attention and build the empathy for the social actors through their testimonies. She tried to humanize history through their voices, by avoiding the historicism and the distant look upon the social actors. She was able to give them a voice that they never had during the dictatorship.

²⁰ See Appendix E

²¹ Id.

Furthermore, without using their image from the present and only showing the pictures from the past, she breaks the gap of temporality. As she referred in her interview, she did not want the audience to look at the faces of the ex-political prisoners talking about their past, but the faces of political prisoners that through their voices drown them to that reality. She did not want the pictures to be relegated to the past, as illustrations of what the social actor was. She wanted the viewer to understand how memories are updated and lived in the present, instead of being strictly stories from the past.

In *Letters to a dictatorship*, the filmmaker relies on a variety of types of film shots. In the interviews recorded by the filmmaker, we see a contrast between 3/4 shots, also known as American shots, that show the social condition and environment of the social actors and medium close-ups or close-ups that transmit their emotions. The archival images from the regime, in contrast, presented mostly wide and very wide shots to show large or small quantities of people, instead of their individuality.

In addition, the filmmaker decided to use an extensive variety of camera movements and camera angles. The film possesses series of panoramic, travelling, zoom in/out and high and low angles that emphasize the hierarchic differences between Salazar and the population, especially in the archival images. The transitions in the film are delimited by fades, cuts and crossfades and there is a contrast in the rhythm of the film. While in the interviews, the filmmaker provides time for the interviewees to express their opinions, in the archival images, the repetitive shots of small duration give a feeling of variety and quantity, which was used by the regime to transmit the messages of propaganda.

In *48*, since the filmmaker only included still pictures from the police records, the type of film shot and the angle is always the same: a two-dimensional medium close-up picture showing the prisoners' faces. However the filmmaker introduced subtle camera movements, such as zoom in/out and horizontal panoramic, minimal movements, to make sure the audience pays attention to the image, otherwise the fixed shots would make the viewers detach their eyes immediately from the screen. The transitions in the film, especially between shots, are made by fades and cuts, which are introduced by the filmmaker organically during editing process. In addition, the rhythm of the film is very slow, due to the fact that the filmmaker used a slow down process.

The sound is also treated differently in both films. In *Letters to a dictatorship*, the filmmaker added two types of voice-over that play distinct roles: the voice over recorded by the regime and the voice over recorded by the filmmaker. The former is a male or a female voice that accompanies the archive images and it is introduced in the film to show the fascist messages of that period as well as to provide the perspective of the regime. The latter corresponds to the voice of the filmmaker that contextualizes the regime in which the female movement flourished and contradicts the Salazarist discourse from most of the interviewees. The role of this voice is to express the personal perspective of the filmmaker, without minimizing the interviews' speech, and to provide a contemporary look to the film.

Moreover, the filmmaker also included several female voices reading the interesting letters of the supporters of the movement. These voices bring the letters to life, especially when their writers were not able to participate as interviewees in the film. Besides the voice over, she also added the testimonies of the female supporters, which are the basis of the whole narrative. In this film, the music is an important foundation to unify the interviews with the archive images. The musical variations, from cheerful to dramatic, set the tone and give different dynamics to the scenes.

In contrast, in *48* only possesses one type of voice-over, the testimonies of the political prisoners that accompanies their still picture from the police records. Since the images of the present are not shown, the filmmaker used this voice-over to present the social actors. This voice-over and the surrounding sounds denounce their physical presence and environment that the social actors are in. According to De Sousa Dias (2014), "the sound is the builder of spaces", therefore there is no other voice or music included in the film. (Appendix C, p.192)

4.2.2. Narrative

At the narrative level, the social actors in both films give their personal testimonies in the first person, but they provide different perspectives of the regime. In *Letters to a dictatorship*, there is a group of seven women, most of them active Salazarists who worked in favour of Salazar, namely Maria Manuela Oom, Madalena de Lancastre, Elsa Machado, Maria Augusta d'Alpuim and Maria José Lopes. The majority of the interviewees selected by the filmmaker to participate in the documentary belong to the high-class society. Due to their privileged position they

were more influential politically in the MNMP²², they supported publicly Salazar's values and political measures as well as they were actively involved in charity work.

In contrast only two interviewees in *Letters to a dictatorship*, Belmira and Hermínia, were from low-class. Since they were poor, they had to work to raise their families, so they did not have time to spare in political movements nor in charity work. They criticize the lack of interest from the regime to help the poor in the countryside and the lack of freedom and democracy, two of the most important values from their perspective. All social actors in this film gave the interviews in their living rooms, a place where they welcome their guests and they feel more comfortable to talk openly about their experiences.

In 48, the filmmaker included 16 men and women who provide their testimonies against PIDE²³ and the regime. Most of them were arrested when they were young and got older in prison. Some went to prison along with their family members and witnessed their suffering. They were physically and emotionally tortured by PIDE²⁴, due to their struggle against the fascist and repressive regime. Some accepted their fate without complaining, while others protested using the few resources they had left. Even after their release, the memories of horror still haunt them and not all of them were capable to remake their lives. The filmmaker does not give the viewer hints of the exact place where the interviews were conducted, because there is no image to prove their setting. However through the sound, it seems that interviews were conducted both exterior and interior environments.

4.2.3. Themes

In terms of the thematic structure, both films follow the beginning-middle-end principle described in the *Poetics* by Aristotle (1996). However the filmmakers develop the stories in different ways. De Medeiros divided *Letters to a dictatorship* into eight chapters; each of them focuses on one of the main themes identified in the letters that are at the core of this film. The themes are: “the Letters”, “the 1958 elections”, “Salazar”, “Life in 1958”, “Charity”, “Feminine Ideal”, “Belmira” and “Values”. According to the filmmaker, there is an evolution throughout the chapters. The beginning of the film follows the discovery of the letters and their historical

²²See Appendix E

²³ Id.

²⁴ Id.

contextualization; the development explores several dimensions of Salazar's regime from the political situation in the country to the feminine universe; the film ends with the final days of Salazar, as well as the victory of those who struggled to have a better life. The path goes from broad topics to the personal and intimate sphere.

De Sousa Dias did not divide *48* in chapters, but in scenes in which each social actor speaks once about their personal experiences in prison. The themes "torture", "political police", "repressive system", "mask", "power", "recognition" and "identity" that she referred during the interview are transversal to all testimonies. In the beginning, the film introduces briefly the historical context of the regime and PIDE²⁵; the development explores only a specific dimension, that is the lives of the prisoners of Salazar's regime, through their discourse and the pictures taken by PIDE²⁶; the film has an open ending to suggest that more stories could be added and other films about the political prisoners would be made, as the filmmaker confirmed.

4.3 What constraints and opportunities do filmmakers face when they engage in such a task? (SQ3)

After analysing what led the filmmakers to address the dictatorship and their decisions in the construction of the documentary films, follows the examination of the opportunities and limitations that filmmakers face when addressing the dictatorship in different aspects of their documentary films, such as the choice of topic, image, narrative and themes. According to both filmmakers, a documentary is divided by three stages: the script, which is the note of intentions of what the film might be, but usually it does not correspond to what the film turns out to be; the shooting, which is the moment of confrontation between the will of the filmmaker and the reality that he is going to shoot; and the editing process, the stage which the filmmaker polishes the raw material and rediscovers the initial idea that he imagined for the film in what he shot. Although the filmmaker has to adapt to the reality that s/he finds and the raw material that s/he was able to shoot, s/he is always able to take decisions according to the opportunities and constraints that reality provides.

4.3.1 Choice of topic

In both films, the choice of topic happened in different circumstances and the

²⁵ See Appendix E

²⁶ Id.

filmmakers took the opportunities to address the dictatorship in distinctive ways. In *Letters to a dictatorship*, the filmmaker Inês de Medeiros did not have the idea of making a film about the female supporters of the Salazarist movement. She confesses that it was a project that she received, an idea proposed by her producer Serge Tréffaut. A friend in common, António Godinho bought some letters in an old second hand bookshop. When he read them, he realized that those letters were written by women as a response to an unknown Salazarist movement, so he gave them to Serge Tréffaut. The producer found the material interesting to make a film out of it, but he thought that this project would be more suitable for a woman. Therefore he suggested the idea to Inês and she accepted this opportunity.

In contrast, in *48*, the filmmaker Susana de Sousa Dias already knew the topic that she wanted to address in an early stage. At that moment, she had done two documentaries about the dictatorship, one of them, *Still Life*, already included images of the political prisoners. Since the first moment she entered in the PIDE²⁷ archives, De Sousa Dias (2014) wanted to explore the stories of the prisoners that she saw in the reconnaissance albums, "...when I entered for the first time in the political police archives and I watched these huge reconaissance albums, with all the pictures of the political prisoners. I realized that there were many stories very important to tell". (Appendix C, p.182) However she did not know exactly how to address these stories in a film. The conversation with three former political prisoners, Conceição Matos, Martins Pedro and Maria Antónia, helped her to consolidate her idea and she took this opportunity to develop *48*.

4.3.2 Image

In this aspect, the filmmakers faced some limitations that in the end were overtaken, especially in the shooting and editing process. In *48*, De Sousa Dias portrayed the political prisoners of the dictatorship, through still pictures. Initially, she recorded the sound and image of the interviews, however she noticed that the sound and the pictures of the political prisoners were so powerful, that the audience did not need the interviewee's images in the present. The filmmaker wanted to focus the audience's attention and build the empathy for the social actors through their testimonies. The importance of the voice drowns the audience to that reality. Without

²⁷ See Appendix E

using their image from the present and only showing the pictures from the past, she breaks the gap of temporality. People are not looking at the faces of the ex-political prisoners that talk about their past, but the faces of political prisoners and through their testimonies the memories become alive in the present. According to De Sousa Dias (2014), “the whole idea of the film is to work the time in another way. Memory is past, but people live it and build it in the present.” (Appendix C, p.193)

In the editing process of the images, the filmmaker overcame difficulties, especially in the duration of the shots and the introduction of the still images in the documentary film. The testimonies only lasted 7 minutes. The film was too short to drown the audience to the social actors’ stories. Facing this problem, she decided to introduce an extensive slow down technic to influence the duration of the shots. The long duration of the shots with the slow down technic bring two different implications that the filmmaker expected to present in her film. At first, the same picture, depending on the duration and its interconnection with the testimonies, can change the status during the shot. Then, the condition of the shot changes the perspective of the viewer, he can be the observer or the observed, he can observe the images through his own look, or though the comments of the prisoners, be the photographer or the executioner. She intended to break the neutrality of the audience.

In addition, she decided to add subtle camera movements during the shooting and the editing process. Her initial idea was to show still images in fixed shots, but she realized that nobody would pay attention to the pictures in the time proposed. So she asked the cameraman to make small movements while shooting the pictures and in the editing room she worked with the slow motion to extend the time of the pictures. Furthermore, she also introduced little effects in the transitions between pictures to create a certain dynamic through the still images. In the transition between scenes, she uses the fades to provide this idea of vanishing. We see the black and the sound before the image. All this gives a space. The images vanish before or at the same time as the sound. She cannot explain these variations in terms of transitions. The editing process is very organic. She gives the example of the prisoner whose daughter thought he had no legs. In fact in the picture we have the same perspective as the girl, we only see the upper part of the prisoner’s body. She felt the need to use a cut instead of a fade. The mental image matches the factual image.

In contrast, the filmmaker of *Letters to a dictatorship* chose to portray the female supporters of the Salazarist movement through interviews and archive images.

She decided to shoot the interviews with image and sound, because in her view the facial expression and physical movement were essential to tell their stories. In this case, the question of image and social posture was important. The temporal gap between the past and the present is crucial to understand how they think today about the past events.

Moreover, she faced many constraints in the selection of the archival images that she overcame in later stage. She had difficulties searching for the archives, because the themes were too broad. So she asked all the TV tapes from 1958 and it took her hours to select the best images to include in the film. Apart from the archival images, she also found rare images in colour in the cinema records, ANIM (National Archive of Motion Pictures) and requested images of the typography in order to include photographs of old newspapers in order to make a dynamic in the editing of the archives.

In addition, she created different rhythms in the film to respect the material. In the interviews, she gave time for the interviewees' speech, because she felt it was her duty to respect that. That space to listen is important, because sometimes the interviewees say the most unexpected things, when they are not under the pressure of answering questions. In the TV archives, she edited in a faster speed, so the audience could see the repetitive shots of women doing their duty as housewives, bunches of brides prepared to marry, crowds praising Salazar in his balcony, a enormous queue of people waiting to vote, just to reference a few.

She chose carefully the types of shots to use in the interviews and the archive images. In the interviews, she selected to use close-ups as a way to give an independent look and isolate the social actor from the context. Make the audience clear the background and focus on what the social actor is saying in that moment. In the TV archives, she wanted to include more close-up images, especially from the villagers, which was the majority of Portuguese people at that period. However she only found close-up images from processions, that she used to announce the chapter of Belmira, the only person from a poor background interviewer. Apart from that, most of the TV archives presented wide and very wide shots to show the quantity or non-quantity of people, instead of their individuality.

4.3.3 Narrative

4.3.3.1. Social actors

In both films, the filmmakers found many limitations in the selection of the social actors, because they were conditioned by their availability and acceptance to participate in their documentary films. In *Letters to a dictatorship*, the social actors that Inês de Medeiros included in her film were those that she tracked down and accepted her proposal to participate in the interviews. She had a hard work searching for the social actors. Through the addresses on the letters, she was able to filter them by age and contact them directly. She wanted more social actors in her film, especially those ladies who wrote the most interesting letters, however some of them were already dead, while others she was not able to find. The filmmaker initially planned to introduce a larger variety of ladies from a lower social class, because it represented the majority of the Portuguese people during the dictatorship, however she only found one person who fit that category, Belmira, that she calls a “miracle”. The other ladies were all from the same upper class and their letters were not the most surprising to explore. However these were the only social actors that she found, so she was somehow thankful to have just a few refusals.

In *48*, the circumstances were similar. The selection of Susana de Sousa Dias was conditioned by the social actors that she was able to find. The search for the former political prisoners was even harder than in the *Letters to a dictatorship*. Firstly, the archive management did not allow her to shoot the pictures of the political prisoners, without their personal authorization. According De Sousa Dias (2014), they claimed “No, you have no authorization, unless you have permission of each person that has been photographed and if they are already dead, you have to search for their heirs and present the certificate of death”. (Appendix C, p.182) So in order to shoot the picture, she needed to find the person for the interview. Secondly, in the reconnaissance albums, there were just pictures without identification. Their “names were at the back of the pictures and they did not let us turn them”. (De Sousa Dias, 2014, Appendix C, p.182) So without names and pictures, she started what she called a “Kafkaist process” (De Sousa Dias, 2014, Appendix C, p.182), searching the political prisoners through friends, friends of friends, historians and members of the Communist Party. In the end, the filmmaker finally had 16 former political prisoners that accepted her invitation to talk about their painful experiences. She was able to

include the same amount of men and women.

The filmmaker wanted to add women, because they were very important in the resistance against the dictatorship. Their role was always disrespected during the dictatorship and according to De Sousa Dias (2014), “they have no existence in history”. (Appendix C, p.182) Moreover, she decided to introduce the African political prisoners, because they represent the great violence that also happened in the ex-colonies during the colonial war and they are never mentioned in the history books.

Relation between social actors and filmmaker

In *Letters to a dictatorship*, Inês de Medeiros adopted many strategies to approach the social actors. She used a technique to persuade them to accept their invitation to participate in the film. She did not give them time to think about her proposal. She called and appeared in the next day, because she knew that their families wouldn't approve.

In the interviews, the process of making the ladies talk about the regime was very easy. She tried to put herself in their position using her skills of acting and she realized that at first they would be apprehensive with the invitation, but afterwards they would desire to remember their youth. The filmmaker prepared the right environment to make them feel comfortable to talk about their actions during the dictatorship. She went to their houses with a feminine team to build their trust and that feminine environment, which they were used to have. Since they could not talk about their past due to the democratic evolution of the country, they suddenly found themselves in a place in which they could speak freely and spontaneously about their personal history, without reservations.

According to the filmmaker, the success of the interview relies exclusively on the interviewer, in this case the filmmaker's, ability to conduct interviews with leading questions. In this film, she asked simple questions about the meaning of the words, which led to the most surprising responses:

“When a filmmaker is in the position of doing an interview (...) he realizes that in a certain extent the way he conducts the interview, conditions the interview itself (...) when he finds an idea, it can be a question that leads to other things and open new paths.” (De Medeiros, 2014, Appendix C, p.151)

In 48, Susana de Sousa Dias also used certain strategies to address the social actors. Since she was dealing with the victims of the regime, her relationship with the social actors was very delicate and complex. She adopted different approaches according to the personality of each social actor, in order to unlock their memories. Those who had never spoken before about these experiences, she tried to make them feel comfortable and slowing down the process, while those who were used to share their experiences in prison, she pushed the conversation further to detach them from that custom speech. She wanted that the act of remembering the past was a present act of updating memories.

In her view, the filmmaker is always the one who chooses and edits the content of the testimonies, “a person may say that gives the voice to the other and may have all the care in the world, but in the end it is the filmmaker that decides...” (De Sousa Dias, 2014, Appendix C, p.191) Since she knows her strong influence in their testimonies, De Sousa Dias (2014) is always afraid of “the break of the agreement between filmmaker and testifier and the eventual distortion of their sense of the words”. (Appendix C, p.191) For this reason, she established two fundamental rules when conducting an interview: never interrupt the interviewees and never use information if they do not want her to. For her, these limits are very important to bear in mind, “it is not only having people telling something in that moment, it is to understand afterwards what type of material you have in hands and if you have the right to use it.” (Appendix C, p.189)

4.3.3.2. Setting

The filmmaker Inês de Medeiros found opportunities in the selection of the setting to conduct the interviews. By choosing the living room, she saw a chance to show the interviewee’s social class through that specific setting. In her view, the living room was the most suitable place for the purpose of the interview. Since they “were talking about the intimate, so it has to be in their houses”, a place that they belong. (De Medeiros, 2014, Appendix C, p.156) In addition, she was a guest in their house and the living room is the right place to welcome them. Their houses tell a lot about them, tell their story without words. Furthermore, she decided to conduct Hermínia’s interview in the office of her grocery store, to show her social condition. Hermínia was the owner of a store, the symbol of the bourgeoisie.

In contrast, Susana de Sousa Dias, despite the initial limitations, she found

the perfect place to conduct the interviews. The difficulties in the selection process gave her the opportunity to explore the sound in different settings and enrich the quality of her documentary film. At the beginning, she decided to conduct the interviews in a studio to have a clear voice. Then she moved to Tombo Tower in which the pictures were found, but it was too noisy. Finally she asked the social actors to pick a place of their choosing. Initially, she was very concerned with the sound, until she realized that the sound of different settings was extremely important to characterised the people and the place that they inhabit. The variety of settings selected by the social actors was an advantage for her film, so this constraint in the end paid of.

4.3.3.3 Discourse and Music

In *Letters to a dictatorship*, Inês de Medeiros decided to include different types of voice-over. She added her voice-over in the film, that provided the opportunity to contextualize that period and at the same time express her personal reading of that context, which contrasts with the voices from that period and the speech of the interviewees. In turn, she added the female voices that narrate the letters of the female supporters. She used this type of voice-over as a way to make the letters alive. There were many interesting letters that she wanted to include, however she did not found the writers. Facing these difficulties, she had the opportunity the letters of the social actors she did not find, by using different female voices that could portray them in the film.

Moreover, since the filmmaker comes from a family of musicians, she gave her sister, Anne, the responsibility to make the soundtrack for the documentary film. Although she was not in charge of the composition of the music, the filmmaker had a clear idea of how and what she wanted in her film. Since the music was composed from scratch and they could change it in the computer, the filmmaker could give more instructions and shape the music as she pleased. She supervised the way the music could fit in the film and in the editing process she adjusted it with the archive images and the letters. It was a partnership that in her view came out as a “matter of alchemy” (De Medeiros, 2014, Appendix C, p.164). So she took advantage of the fact that her sister is musician, to benefit from her skills and to control closely the music composition and edition for her documentary film.

In 48, the sound was completely worked by Susana de Sousa Dias in the

editing room, because she only used the testimonies that she recorded. Therefore she had full control of all the elements. She decided not to clear the sound of the testimonies and use all the secondary noises that surrounded the social actors. According to the filmmaker, “the sound is the builder of spaces”, so the sound of the physical bodies and their environment is fundamental in this film. (Appendix C p. 192) Without this sound, 48 would not be a film, but a photographic album. She is showing the social actors not through the faces of the present, but through their sound that denounces their physical presence. It is a process of awareness, not only of what is being told, but also how is being told, what words and notions are coming through.

4.3.4 Themes

In this particular aspect, the filmmakers took advantage of the testimonies and letters of the social actors, in order to organise documentary films by different themes. In *Letters to a dictatorship*, De Medeiros decided to use the letters to divide the film in chapters, which are the main themes. The themes were chosen by the filmmaker according to the content of the letters. She found the opportunity to make a structure in which the letters introduce each theme, by diving into chapters. De Medeiros (2014) admits that “the chapters are not chosen randomly, out of context. I did not choose anything that was not related with a letter”. (Appendix C, p.141) She decided to create chapters, in order to avoid the use of her voice over and to direct the look of the audience to a specific theme. As the filmmaker claims:

“Sometimes these are options of editing to avoid the voice over. (...) I am doing a classical scheme to direct the look and the understanding of those who are watching the film.” (De Medeiros, 2014, Appendix C, p.137)

In *48*, the themes were provided by the testimonies of the social actors, so she just selected among them, which were more suitable to include in her film. According to the filmmaker, the strongest stories addressed in their testimonies were the experiences of “torture”, the domination of the “repressive system”, the problem of “recognition of themselves, but also in relation to others” and the “political police”, the authors of their physical and psychological abuse.

To conclude, both filmmakers faced many opportunities in the construction of their documentary films. Inês de Medeiros had the opportunity to receive the letters of the female supporters from Serge Tréffaut, which led her to direct *Letters to a*

dictatorship. Entering in the PIDE²⁸ archives was an opportunity for Susana de Sousa Dias to approach the political prisoners of the regime. De Medeiros found in the setting of her interviews, the living rooms, an opportunity to show the interviewees' social condition. She also took advantage of her sister musical skills to create a soundtrack for her documentary, according to her perspective as a filmmaker.

It is important to highlight that within the limitations that the filmmakers face while dealing with reality, they found many opportunities. Due to the difficulties of finding a setting to record the testimonies, De Sousa Dias noticed the importance of the sound and the complementary noises that enrich the interviews. While De Medeiros found in the voice-over an opportunity to provide her point of view in the documentary film and avoid contradicting the social actors during the interviews. She used female voices to overcome the limitation of not having all the members of the female movement present in the interviews, bringing to live the letters of those she was not able to find.

Due to the lack of organization of the archives, De Medeiros had access to a large amount of images that she wouldn't have if the TV archives were organized. Due to the small duration of the testimonies and the stillness of the pictures, De Sousa Dias used a slow down process and incorporated subtle camera movements that in the end provided more dynamic and space for the audience to understand deeper the images. Although a filmmaker influences the film, s/he has to face their ideas with the reality, and make decisions according to the limitations and opportunities that appear in the filmmaking process.

²⁸ See Appendix E

5. Conclusion and Discussion

The fascist regime of Salazar remained for 48 years in power and it is considered one of the main controversial political events in Portuguese history. In the past years, historians dedicated their studies highlighting the main movements of resistance and the consequences of the Colonial War during the dictatorship, however certain important subjects and movements were nearly forgotten and never mentioned in history books. Due to this historical gap, Portuguese filmmakers, such as Inês de Medeiros and Susana de Sousa Dias have played an important role, giving voice to those who remained unspoken, which are part of the country's memories.

This study has been guided by a research question that addresses this topic: *Why and in which ways the filmmakers use documentaries to talk about the country's contested political past?* The analysis of two prominent documentaries about Salazar's regime and the interviews with their filmmakers conducted for this study point two main reasons to use documentaries to address the dictatorship.

Inês de Medeiros directed a film about the female members of the MNMP²⁹ to fulfil a feminine cause. Due to her feminist and left wing convictions, her take on the dictatorship was to portray the perspective of Salazarist women, in order to denounce the feminine ideal designed by Salazar and the manipulation of the movement in benefit of the regime. In her view, documentaries about women should be made to approach their uneven condition and show the society that something should be done to accomplish equal rights. She wanted to know more about the participation of women and reveal to the Portuguese people the existence of a crucial feminine movement during the regime.

She was curious to see if the former members of the movement changed their opinion about Salazar or if they still support him 30 years after the revolution. The interviews proved that the majority of these ladies were stuck in the past and the revolution did not pass through their minds. They still bear the same old vocabulary provided by the propaganda messages of the regime. Her interest in the female behaviour comes from understanding the role of women as educators of the society through the comparison between the position of women during the dictatorship and their position today.

²⁹ See Appendix E

Susana Sousa Dias, in turn, addressed in all her documentaries the period of the dictatorship, to accomplish the political duty of honouring the victims of the regime and giving them a place in history through her work. Her experience in the revolutionary movements and connection with peasants influenced her interest directing films about this controversial period. These films bring her close to those memories and allow her to give something in return, a reparation to the people who suffered during the regime and that were almost forgotten today.

When De Sousa Dias entered in the PIDE³⁰ archives and saw the reconnaissance albums, she felt the responsibility to present these pictures and stories to the public sphere, giving the opportunity to the future generations to acknowledge them. These stories are still part of the country and people's own history. In her view, there is a process of whitening the atrocities of the regime, providing a soft image of what the dictatorship was and rehabilitating Salazar measures for the country. With her documentaries, De Sousa Dias aims to reverse this tendency by working with the memories of the victims who witnessed this controversial moment in the past and who are still alive to give their testimonies in the first person.

Both filmmakers approached the country's political contested past in their documentaries in distinct ways, in terms of narrative, image and themes. In *Letters to a dictatorship*, Inês de Medeiros addressed this topic by portraying the female members of the MNMP³¹, those who fought in favour of the regime. In the documentary, she told the story of this movement and its political context, through archival images and the interviews, confronting the audience with what happened in the past and the memories of the members in the present. While the interviews explore the interviewees' intimacy and opinions about the regime, the archival images show the fascist aesthetics and the propaganda in which they were submitted and, in the filmmakers' opinion, the Portuguese people avoid to see.

In addition, the filmmaker added her voice-over to provide her personal point of view of the dictatorship, which opposes the majority of the interviewees. Moreover, she introduced female voices to bring the letters of the ladies that she could not find to life, by giving space for their opinions in the documentary. Through the letters of the women, she contextualised the political situation of the country, explained the aims of the movement and reached the intimate sphere of women. The

³⁰ See Appendix E

³¹ Id.

letters provided the themes to organise the documentary from a broad topic the 1958 elections to the specific aspect of the regime, the values.

In 48, Susana de Sousa Dias addressed this topic by portraying the former political prisoners, those who struggled against the oppressive system. In the documentary, she used the still pictures of the political prisoners taken by PIDE³², along with their personal testimonies. Without recording their image from the present and only showing the pictures from the past, she breaks the gap of temporality. She wanted the audience to face the political prisoners dealing with their memories in the present, instead of the ex-political prisoners that witnessed a traumatic experience in the past. Her purpose was not to relegate the pictures to a faraway past, as illustrations of what the social actors were, but to understand how their memories are updated and part of who they are today.

The filmmaker introduced only one type of voice-over, the testimonies of the political prisoners. Her purpose was to drown the audience to that particular moment in the past and expose the personal view of the victims about their stories of violence. With the voice-over and the inclusion of surrounding sounds that denounce the social actors' physical presence and their environment, the images of the present were not needed to be shown anymore. The political prisoners were arrested, because they wanted to have a voice, so Susana gives them voice. The testimonies established the themes of the documentary. The strongest stories were about physical and emotional torture; the abuse of power by PIDE³³; the masks the prisoners used to hide from the prosecution of the repressive system; the issues of recognition and identity, especially when they spent many years in prison without dealing with their families.

After answering the research question, it is important to highlight the theoretical implications of the research findings of this study. As mentioned in the literature review, filmmakers are marked by their biographical experiences, political views and artistic path. These aspects influence the way they build a documentary and position themselves towards the social actors they portray. Their singular voices are always present in the construction of the film, through the decisions they make in their work and the way they share a political contested event.

Through her documentary, De Medeiros reveals to the audience the existence of this particular female movement, and their involvement in Salazar's political

³² See Appendix E

³³ Id.

measures during the dictatorship, a topic that was never mentioned. De Sousa Dias shows to the audience what happened to the former political prisoners, presenting their stories of violence through their memories, in order to remind the new generations that the Portuguese dictatorship was not as mild as it is usually referenced.

In addition, this high interest on the collective memory and first person accounts as a mean to reconstitute past events occurs in countries that suffered controversial events in which those who were forced to remain silent are still alive to finally tell their story through documentaries. This study investigates two filmmakers of the post-dictatorship generation and their influence in the representation of the Portuguese dictatorship. They deal with the transmission of collective memory regarding a controversial event, the Portuguese dictatorship of Salazar through their documentaries. They used testimonies of people who witnessed and experienced the regime in order to provide a particular point of view of the dictatorship to recent generations. This particular perspective is influenced by the filmmakers who arrange and organize the narrative and visual images, in order to contribute to the audience's social memory and understanding of the past.

After proving the suitability and the implications of the theoretical framework, it is important to highlight the limitations faced during the development of this master thesis. The theoretical investigation was conditioned by the lack of academic literature in the documentary field, especially combining the filmmakers' influence in the representation of contested political events and their importance in the transmission and construction of a country's collective memory.

There is clearly more research on fiction films, rather than documentaries. Many books present analysis of films made by academics or film critics, instead of an in-depth investigation about the influence of the author in their work. The little amount of literature that addresses documentaries focuses mainly on the definition and identity of the genre, instead of the perspective of the filmmakers and their contribution for the collective memory. The notable exceptions are the studies of Waterson (2007) and Lazzarra (2009) that approach these two aspects simultaneously, documentary and memory, which were very useful for the design of this thesis.

However all these studies fall short of a fair assessment of the potential significance that filmmakers possess when representing contested political events in their documentaries. In addition, these researches do not combine the analysis of

contested political documentaries with the filmmakers' inputs. The research on this topic has been developed in Anthropology and history, but little has been written in Film studies. It is this academic gap that this thesis seeks to address.

Furthermore, there were some difficulties to find the most suitable method to analyse the documentaries. Most of the methodology used for film analysis is specifically design for the fiction genre and it focuses on one specific dimension of the film, such as the narrative (Barthes, 1966; Propp, 1970; Greimas, 1970; Chatman, 1978), the themes (Opler, 1945; Douchet, 1967; Bernard & Ryan, 2003) or the image (Aumont, 2005). In this particular study, the three dimensions were combined and adapted to analyse in-depth the documentaries.

Taking into account the limitations explained above, it is crucial that more investigation about the relation between documentary filmmaking and collective memory should be done, especially in countries that experienced controversial political events and possess a great amount of documentaries portraying these issues. Finally, since this study addresses the filmmakers' point of view about their influence in documentaries, in the next level, future research could focus on the impact of these documentaries on the audience. After all, the public builds their own interpretations and their opinions are important to examine the way they apprehend these historical and political events and the documentaries' efficiency to contribute for the reconstitution of the collective memory.

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APPENDIX A

Transcripts – Documentaries

LETTERS TO A DICTATORSHIP

WRITTEN AND DIRECTED BY INÊS DE MEDEIROS

DISCLAIMER:

The following is not a novelization or an actual script but a dry transcript of the film “Letters to a dictatorship”, aired in the International Film Festival DocLisboa, that includes accurate word-to-word interviews, narrations, sound archives, image descriptions, and/or camera movements, where the transcriber felt they were necessary. The film *Letters to a dictatorship* is the property of Faux productions. The scenes are identified in brackets with a number in italic.

TRANSCRIPT:

(1) Introduction

“Women
manifest such anxiety
for freedom,
such ardent yearning
to enjoy life’s pleasures!
They do not realise
that happiness is achieved
through abnegation
and not through enjoyment
of those pleasures...”

António de Oliveira Salazar
1952”

(Several close-ups of women looking up and crying to the dictator António de Oliveira Salazar.)

Sérgio Tréfaut
Aurélien Bodinaux
Jean Christophe Zelis
And Pascal Verroust
present

(Several close-ups of women looking up and waving to the dictator António de Oliveira Salazar)

Title: Letters to a dictatorship

(Several close-ups of women looking up, waving and praying to the dictator António de Oliveira Salazar.)

A film by
Inês de Medeiros

(2) *(A close-up of a woman's hands opening an old box with many letters and taking them one by one.)*

Female voice-over (Letter 1):

“Lisbon 12 of August 1958,

Dear Ladies,

Please accept my apologies for only now replying to your very kind and much-appreciated letter. I truly believe that we must do all we can to insure the peace and prestige of our beloved Portugal...”(continues).

Female voice-over (Letter 2):

“Dear Madam,

I am responding to your letter and I would like to inform you that I would be interested in working for the National Movement of the Portuguese Women...”
(continues)

(Several panoramic close-ups of handwritten letters fading into each other, accompanied by the female voices reading each letter. The sound and images overlap with each other.)

Female voice-over (Letter 3):

“(...) To the leaders of the National Movement of the Portuguese Women...”
(continues).

Female voice-over (Letter 4):

“(...) I am Portuguese, a wife and a mother and I want for my children and for all of us an environment of peace and order...” (continues).

Female voice-over (Letter 5):

“(...) I think we have a duty to all join together...”“(continues).

Female voice-over (Letter 6):

“(...) With everyone united we will be stronger and the future will knock such fear...” (continues).

Female voice-over (Letter 7):

“(…) The mothers will bring them up better and teach them that gratitude is the most noble of all virtues. I have always been very willing to collaborate and obey…”
(continues).

(3) (A 3/4 shot of a driver and a man on suit holding an S made of flowers.)

Female voice-over (Letter 8):

“(…) And so I will be with the Movement and I have gratitude for those who have an S for Salazar craved on my heart.”

(A panoramic mid shot showing the crowd of women gathered in front of Salazar's residence.)

Female voice on the radio (archive): Dear listeners. Whether by tradition or friendship, we all celebrate special dates.

(A very wide shot of women walking in the streets. A mid-shot of women near Salazar's guards. A wide shot of women in a queue and one of them is carrying a baby.)

Female voice on the radio (archive): Women, yes, wives, mothers and sisters, particularly enjoy such festivities.

(Two panoramic wide shots of women's heads waiting for Salazar.)

Female voice on the radio (archive): So Portuguese women have gathered here today, 28th April, for the 70th birthday of a man who has given them so much. It is righteous, it is human, it is touching.

(A panoramic wide shot of women carrying flowers to Salazar. An extreme wide shot of a crowd in front of Salazar's residential gates.)

Female voice on the radio (archive): From the first lady of the nation, the wife of the governor, to the lowliest domestic, today all are equals outside Salazar's home. Thousands of Portuguese women, together as one, thankful to Salazar.

(A very wide shot of women walking towards the gates. Mid shot of women waiting to see the dictator. A very wide shot of many women in Salazar's garden. A mid shot of women staring at Salazar's balcony.)

Female voice on the radio (archive): They want to meet Salazar. They will see Salazar!

(A panoramic mid shot of women laughing and staring at Salazar's balcony. A very wide shot of women clapping in Salazar's front stairs. A medium close-up of Salazar's head facing the crowd.)

Female voice on the radio (archive): Women, unconcerned with politics, who are less complicated, with a less developed sense of values, are here to say “thank you Salazar!”

(A mid shot of women waving strongly with white tissues and shouting.)

Female voice on the radio (archive): Here we are Salazar!

(A 3/4 shot of Salazar’s back standing in the balcony towards the crowd. Medium close-up of Salazar’s face smiling, waving and nodding to the women.)

Female voice on the radio (archive): One man, alone, for 31 years, overcoming everything and everyone.

(A panoramic very wide shot of women waving to Salazar with a piece of white tissue.)

Female voice on the radio (archive): He has triumphed over all, he has achieved his end. Salazar! Salazar! Salazar!

(A mid shot of Salazar doing a discourse from the balcony to the crowd.)

Salazar: Our positions should be reversed. It is I who should be offering you the most beautiful flowers – not so much in remembrance of this day, but in recognition of how much our National Crusade owes to the Portuguese Woman.

(A panoramic very wide shot of women screaming, clapping and waving at Salazar. A mid shot of Salazar waving slowly to them, while holding his speech with one hand.)

Salazar: It is you, the mothers, the wives, the sisters, the daughters of all the Portuguese, whose warm tenderness and indomitable spirit, support us in our struggle. You give the strength to those tempted to disbelieve who waver and worry over difficulties you do not fear and which we will overcome.

(A very wide shot of women in the Salazar’s garden waving frenetically with white tissues. A mid shot of Salazar in the balcony, taking a bow.)

Salazar: Thank you.

(A panoramic very wide shot of women shouting and waving frenetically with tissues and a close up of Salazar’s head and shoulder while he praises the crowd.)

Female voice on the radio (archive): Just listen to the women shout, overwhelmed with gratitude and love for Salazar.

(A panoramic mid-shot of women waving and shouting in the crowd.)

Women: Portugal! Portugal! Portugal! Salazar! Salazar! Salazar!

(A mid shot of Salazar waving goodbye in the balcony. A panoramic very wide shot of women waving and shouting near a garden full of trees. A panoramic extreme wide shot of the crowd from the balcony's perspective.)

Interviewer: Were you never interested in politics?

(4) (A 3/4 shot of the first interviewee sitting on a sofa in her living room.)

Maria Manuela Oom: No. I am now. Now, I am interested...When I was young politics did not interest me.

Interviewer: Why were not you interested?

Maria Manuela Oom: I thought it was a nonsense... I do not know. It was not my sort of thing. There are people who like politics and there are people who do not.

(5) (A zoom in from a 3/4 shot of the second interviewee sitting on a sofa in her living room with letters in her hands to a close-up of the second interviewee's face.)

Madalena de Lancastre: My father taught us early on: "do not get involved in politics...this one's good, that one's bad...They have a different mentality, do not get involved!" Then those things turned up, and at friends' parties, we would ask each other: "did you get a letter? – I did. So did I! What shall we do? We will answer the call, we will be ready".

Chapter 1: The Letters

(6) (A 3/4 shot of women separating letters for mailing. A panoramic mid shot of women selecting the letters and distributing them. A medium close-up of the mailboxes destined to each city, in which the letters are being thrown.)

Narration: About a hundred letters written by women in 1958 were found by chance in a second hand bookshop. The shopkeeper did not read them before, because he thought they were love letters. They were responses to a mail shot by mysterious National Movement of Portuguese Women, which was never mentioned in the history books.

(A close-up of a woman's hand pushing a clutch of each city to send the letters. A medium close-up of letters being thrown by a machine to a basket. A mid-shot of a man throwing the basket full of letters in a table, while a woman is separating them. A close-up of letters in a woman's hands. A vertical panoramic mid shot of a man and a woman selecting the letters.)

Narration: The circular itself has never been found. But from these responses it is clear, it was a call for women to mobilize in the name of peace and order. A seamstress, many primary school teachers, many housewives and a few wives of important figures within the regime. In all the letters, these women talk of their gratitude and admiration for Salazar.

(A mid-shot of women selecting the letters and throwing them to the mailboxes. A medium close-up of a female worker separating letters. A close-up of some letters being thrown to one of the mailboxes destined to Oporto.)

Narration: But the urge to speak was too strong, because occasionally. Between the platitudes and stock phrases, comes out the fear, the sadness, the isolation of what it was to live in Portugal in the 1950's.

(7) (A mid shot of a mansion's entrance. A wide shot of a richly decorated living room. A mid shot of a window and a luxurious mirror. A mid shot of a table full of portraits and flowers. A medium close-up of a wedding portrait and an old lady portrait. A close-up of an old picture with two young girls, followed by a close-up of the Queen of England's portrait with her husband. A 3/4 shot of the first interviewee sitting on the sofa in her living room, while the interviewer is giving her a letter to read.)

Maria Manuela Oom: Is that what I said?

Interviewer: Yes.

(A panoramic close-up of the handwritten letter.)

Maria Manuela Oom: "My time is so taken up, with associations and parish duties, that I have little left at my disposal... However best regard, Maria Manuela".

(A 3/4 shot of the first interviewee sitting on the sofa in her living room, reading her letter)

Maria Manuela Oom: That's not very helpful. I gave them the brush off, right away.

(8) (A mid shot of a table and a boy sitting in one of the chairs. A mid shot of the second interviewee sitting on a sofa in her living room, while holding a paper.)

Madalena de Lancastre: '58... I got married in 1961... That's right. But do not remember...answering that circular. No. They either did not call me or, if I went, it was only a few times...

(A close-up of the second interviewee's face.)

Madalena de Lancastre: The aim of this movement was to have an army of women. But not for fighting. A strong army, and if we had to say no, it should mean no. But we did not know to what...They would never mention a particular cause...They would just say: if it should ever become necessary for us to join forces to make noise, can we count on you? Yes! Yes! I would never have said yes, if I did not know who they were. I was not going to say yes to just anyone.

(9) (A panoramic of women in a queue in a dark environment holding candles, from wide shot until medium close-up.)

Female voice over:

“2nd of July 1958,

To the leaders of the National Movement of the Portuguese Women,

Dear ladies,

I acknowledge the receipt of your letter to which I am responding forthwith. I am interested in working for this movement with all my heart as I am an admirer and supporter of Salazar and I see in him the only man able to defend us from the great calamities of today's world.”

(10) (A very wide shot of women walking down the stairs. A medium close-up of young women and children walking down the stairs towards the camera. A medium close-up of children dressed with school uniform.)

Female voice over: “I know there is a lot that Portuguese women can do for their country and to free their children from a future full of ignominy and horrors. Portuguese women watchful sentinels will make the sun of happiness shine with all its splendour in the beautiful Portuguese sky. The task will no doubt be hard, because there are too many weeds growing all over this land.”

(11) (A wide shot of women dressing with traditional costumes and holding hands, while the camera zooms in to a close-up.)

Female voice over: “My countrywomen let us all unite to the same ideal. Let us work hand in hand for the construction of a better world. And always fight the good fight. For God, the homeland and family onward.”

(12) (A 3/4 shot of the third interviewee opening a window. A very wide shot of a man with a huge stick next to a little stable in the countryside from the window perspective. A mid shot of the third interviewee looking outside the window. A medium close-up of the third interviewee sitting in a sofa in her living room.)

Elsa Machado: I've always loved the values of the fatherland – a word not used much these days – I've always loved that. And I loved the groups, the groups girls could join and really be part of. To accomplish something all our own! Religious values, too.

(A wide shot of the third interviewee opening a box and taking a letter to read.)

Elsa Machado: May I open it? Oh, my handwriting...How interesting...’58. I was just a girl. “The fact that I am only today replying to your circular does not signify a lack of interest in this movement, which I support heart and soul.”

(The third interviewee looks at the camera.)

Elsa Machado: Heart and soul!

(13) (A 3/4 shot of the fourth interviewee sitting in a sofa in her living room with a religious image on the wall. The interviewer is reading her letter.)

Interviewer: “Dear Ladies, I worked very hard in the election campaign, and I saw what needs to be done in this area.”

(A close-up of the handwritten letter)

Interviewer: “To whom should I send the stamps I have left over from the manifestos and election material I received?”

(A medium close-up of the fourth interviewee’s face listening to the interviewer’s narration.)

Interviewer: “May I send them back to you?”

Maria Augusta d’Alpuim: I do not remember working on the election campaign, unless it was for the Monarchists.

Interviewer: On Américo Thomaz’ campaign?

Maria Augusta d’Alpuim: No (silence).

Interviewer: You must have done something if it is there...

Maria Augusta d’Alpuim: It is written there, yes, but I do not remember it.

Chapter 2: the 1958 election

(14) (A panoramic very wide shot of a queue of men waiting in a big salon to vote in the elections.)

Narration: The presidential elections in 1958 were a decisive moment in the history of Portuguese dictatorship, which felt threatened for the first time.

(15) (A panoramic wide shot of people in a queue to vote in the elections. (16) A panoramic mid shot of men in a queue to vote in the elections, while a man puts the secret ballots in a box. A mid shot of two men verify the names registered to vote.)

Narration: Salazar had been Prime Minister for almost 30 years. Reigning supreme, Salazar never wanted to be the President of the Republic, because the President only had the power to point out or dismiss the chief executive. On the regime organised sham elections, it was only to give the impression of legitimacy abroad.

(17) (A follow wide shot of Humberto Delgado walking in the street. A follow of Humberto Delgado speaking with the official guards.)

Narration: But in 1958, General Humberto Delgado stood for the presidency. The fearless General, as he was known to the Portuguese people, declared at the start of the campaign that if he won he would dismiss Salazar as Prime Minister.

(A panoramic wide shot of men walking in the streets, while a guard riding a horse with a sword imposes order to the crowd. The shot ends with Humberto Delgado next to the official guards.)

Narration: This declaration caused an unprecedented shockwave all over the country. The General had dared to challenge the untouchable.

(A follow wide shot of a woman with flowers in her hands, being dragged away by the official guards. A follow mid shot of Humberto Delgado among the crowd. (18) A mid shot of Humberto Delgado putting his secret ballot in the election box.)

Narration: From here on, the elections were no longer a contest between Humberto Delgado who succeeded uniting around him all the elements of opposition...

(19) (A medium close up of Américo Thomaz going out of his car.)

Narration: ...and Américo Thomaz, the candidate of the regime.

(A follow close-up of Salazar entering in his car. A close-up of an old lady hitting Salazar's window and screaming for him.)

Narration: It had become a direct confrontation between the fearless General and Salazar.

(20) (A 3/4 shot of the fifth interviewee sitting in her sofa, reading a letter next to an open box. A close-up of the fifth interviewee emotionally reading the letter.)

Maria José Fernandes Lopes: Our ideal was a Catholic.

(A 3/4 shot of the fifth interviewee sitting in her sofa in her living room)

Maria José Fernandes Lopes: We wanted Thomaz for President. Because we were Salazarists.

(A medium close-up of the fifth interviewee speaking.)

Maria José Fernandes Lopes: And we had instructions from Lisbon, telling us to go ahead and campaign. So, myself and other ladies from Catholic Action, started the campaign, principally three of us - others were afraid – to campaign for Thomaz.

(21) (A medium close-up of a newspaper “Correio da Manhã” with articles about the campaign. A panoramic close-up of the newspaper's article with the headline “Obrigado, Salazar, obrigado – disseram as senhoras da cidade de Lisboa.”)

Narration: The letters testify to the panic that arouse amongst parts of the population. At the prospect of Salazar's departure.

(22) (A mid shot of a worker adding the letters of the newspaper in a traditional wooden platform, in order to print it. A panoramic mid shot of two workers adding the letters, while several panoramic close-ups of newspapers' articles about the National Movement of Portuguese Women are overlapping. A mid shot of a worker taking the wooden platform with the letters to print it in a machine, while several close-ups of newspapers' articles about Salazar and the elections are overlapping.)

Narration: According to the newspapers at the time, the National Movement of Portuguese Women started as a reaction to Humberto Delgado's declaration. "Diário de Notícias" announced that 22 thousand letters and telegrams had been received in just a few days. But the movement was not just for propaganda. It had a mission to convince the few women who were allowed to vote to do so. But not all of them were registered voters.

(23) (A close-up of the fifth interviewee's face.)

Interviewer: How did you get access to the electoral roll?

Maria José Fernandes Lopes: To the electoral, what...?

(A zoom out from a close-up to a medium close-up of the fifth interviewee.)

Interviewer: How did you get access to the electoral roll, to see who was registered to vote and who was not?

Maria José Fernandes Lopes: We had to rely on our connections: the chairmen of the local councils, you see...And, of course, we would only use...for myself, I have to say, I always got on well with everyone, was a friend even.

(24) (A panoramic wide shot of people at the entrance of a building. (25) A panoramic wide shot of people in a queue to vote. A mid shot of two women giving their secret ballots. A panoramic mid shot of a woman giving her secret ballot, while a man is checking her name in the list of registered to vote.)

Female voice over:

"July 6th 1958,

Dear Madam,

Please accept my apologies in replying now but I twisted back and bruised some ribs and this rather input my movements. What you say in your letter really interests me and I am writing to express my willingness to work for such beautiful and just cause."

(A mid shot of a couple waiting to vote. A mid shot of the same couple, the man is giving the secret ballot in the name of his family. A panoramic medium close-up of a lady giving her secret ballot to a man. A mid shot of a couple with their secret ballot in their hands.)

Female voice over: "The fear amongst the women here, even the most trustworthy ones, is that if their husbands change their minds, they will change along with them. As for the electoral roll, we have for a number of years now concerned ourselves with registering only those with whom we have the utmost confidence."

(A panoramic very wide shot of a group of men controlling the votes in a luxurious room with a huge painting behind them. A medium close-up of a woman looking at those men. A panoramic medium close-up of another woman. A panoramic mid shot of the same group of men controlling the vote behind a huge table.)

Female voice over: “Indeed having an understanding with the men who carry out this work. We have had anyone who does not deserve our confidence removed. If they do not think to check and complaint in time, which is generally the case, then they forfeit their right to vote. This of course may only be mentioned private.”

(26) (A mid shot of the sixth interviewee sitting in a chair in her humble living room)

Belmira Monteiro: I’ve had the vote for many years. How shall I put it... There was this gentleman from the National Union, and as my husband had left, it should have been him... in those days, men always came first, they still do... Anyway, he should have had the vote, since he was not around, that gentleman fixed things so it was me who got to vote. But what did I know about voting?! Now, if I want to vote, I know. I vote, and that’s that. Back then... We did not know. He was from the National Union, he gave me a sealed vote, not like these days, where we choose the one we want. Those days it came sealed, they just handed it to us. We did not know whom we were voting for.

(27) (A very wide shot of a military parade. A follow very wide shot of the car of Américo Thomaz. A panoramic wide shot of the official cavalry. A very wide shot of several planes from the air force in the sky. A very wide shot of a group of marines from the navy aligned to salute Américo Thomaz.)

Male voice on the old TV (archive): In total conformity with the regime and expressing the nation’s will.

(A wide shot of Américo Thomaz coming out of his car with an official military uniform. A wide shot of Américo Thomaz’s back climbing the stairs and being received by a committee of important figures of the regime.)

Male voice on the old TV (archive): Admiral Américo Thomaz takes up the presidential mandate to which he was elected by an overwhelming majority.

(28) (A medium close-up of the fifth interviewee sitting in a sofa.)

Maria José Fernandes Lopes: What became of Thomaz after that... No, Delgado... there was so much going on, but then, I was no longer... Anyway, Thomaz was elected and the campaign ended.

(29) (A mid shot of the second interviewee sitting in the sofa.)

Madalena de Lancastre: We had no idea at all who General Delgado was, whether he was better than Salazar or worse. I’ve an idea that at the time, we thought he was some kind of... of a Hitler or a Mussolini, or similar... Or that he was not... We never understood why they killed him, we never understood what he was exactly. It seems to me now, he was a good man. But since they killed him...

(30) (A mid shot of Humberto Delgado saluting the crowd. A follow medium close-up of Humberto Delgado going into the crowd. A follow wide shot of Humberto Delgado being grabbed and thrown up in the air by his supporters who clap frenetically.)

Narration: Electoral fraud, the exile of General Humberto Delgado and his subsequent assassination by PIDE, the secret police, never managed to close the breach that his candidacy opened. Salazar had become vulnerable in the eyes of the Portuguese.

Fade out

(31) (A follow mid shot of three women walking in the street. A wide shot of three other women walking hand in hand. A wide shot of two women talking in the entrance of a building. Several 3/4 and wide shots of families walking in the street. A follow extreme wide shot of a train full of passengers.)

Female voice over:

“Lisbon,

12th of August 1958,

Dear Ladies,

You cannot imagine the joy in our household now. That diabolic and incessant storm of horrid screaming voices is over at last. I believe that like before our path to the future will be strewn with roses without thorns.”

(32) (A panoramic very wide shot of people in the beach. A follow wide shot of young people playing with a ball. A follow wide shot of an half naked baby running and a mother catching him.)

Female voice over: “One of the things that most disturb me about the last and best forgotten election campaign was a huge number of roundly baby faces shouting long live freedom.

(A wide shot of a policeman talking with two boys who are playing in the beach. A wide shot of three boys looking at the policeman. A mid shot of the policeman talking with the boys. Two 3/4 shots of two boys pushing their shorts in a funny way.)

Female voice over: “It seems to me that we need to insure that young people get a proper upbringing. I have no doubt that giving guidance their mothers can bring them up better and teach them that gratitude is the most noble of all virtues and that the freedom they come out for is a joke.”

(A wide shot of two women all covered putting their bath caps before swimming. A follow wide shot of two men wearing just shorts and swimming freely.)

Female voice over:” We already have freedom and peace and order, which is worth far more than the rest.”

(33) (A close-up of the first interviewee’s face. A medium close-up of the first interviewee’s face.)

Maria Manuela Oom: Oh dear, how can I remember what we talked about 50 years ago! We talked about the same things as today. About everything...We probably spoke about Salazar...Salazar was someone women held very dear... There were many women who adored Salazar. A friend of mine used to say there were three men

in her life: her husband, her son, and Salazar. She had such adoration for him. And she was not the only one.

(34) (A close-up shot of Salazar's face)

Interviewer: Did you ever meet Salazar?

Maria Manuela Oom: No, I never did, we were never...

(A 3/4 shot of a group of women speaking to Salazar. A mid shot of Salazar listening and facing the group)

Chapter 3: Salazar

(35) (A follow very wide shot of a presidential car guided by the official cavalry. The car is received in Lisbon by an overwhelmed crowd throwing petals. A medium close-up of a Portuguese flag with bold letters saying "Queremos Salazar". A panoramic very wide shot of people, especially women in traditional costumes waving flags to the balcony, where Salazar and important figures of the regime are placed.)

Female voice over:

"Dear ladies,

I am sorry I cannot help you on this task, but I sincerely believe it is charged with patriotism and founded on loyalty for the man who these last 32 years has afforded us this environment of peace, order and respect that we all cherish and we thank him for."

(A medium close-up of a woman carrying a baby, shouting and waving a flag. A mid shot of young men shouting and waving to the camera. A close-up of a man waving a flag and crying.

Female voice over:" I love our country with a profound and spiritual love. And I often wept for its misfortune."

(A medium close-up of a man cleaning his mouth with a tissue. A panoramic wide shot from the crowd to the balcony in which all the military officials and Salazar are placed. A mid shot of Salazar taking his hat and saluting the crowd. A very wide shot of people parading in the streets. A follow wide shot of a carriage full of women waving at Salazar. An extreme wide shot of the crowd with a huge table written Salazar.)

Female voice over: "Salazar has my most ardent admiration for his incomprehensible and unequal qualities as a man, a statesman and a Portuguese citizen. Indeed I said as much in what is an article that I wrote for a small newspaper in 1939, untitled "The Portuguese man from 1640 to Salazar."

Fade out

(36) (A wide shot of national flags held by soldiers in line. A very wide shot of a stadium full of people and the soldiers bringing the flags downstairs. A very wide

shot of the stadium full of people and the soldiers bringing the flags in different directions. A panoramic very wide shot of a crowded stadium with national flags.)

(A medium close-up of a man reading a speech to Salazar and the crowd.)

Man: Salazar! We owe you... our hope! We owe you... the peace! We owe you...the present!

(An extreme wide shot of a stadium full of people.)

Man: We owe you...our joy! On behalf of all of us...

(A medium close-up of a man reading a speech to Salazar in a full stadium.)

Man: ...thank you, forever! Long Live Salazar!

(An extreme wide shot of a stadium full of people waving, clapping and shouting after the speech. A follow mid shot of Salazar looking at the crowd.)

(37) (A mid shot of a doll. A panoramic very wide shot of a seamstress' workplace. A mid shot of the office door next to a religious image.)

Maria Herminia Rodrigues: "Dear ladies, I am writing to give you my news. I should like you to know that: I would dearly have liked to work for the good of my fatherland. I am married, with 4 children. I live in a small community. My time is..."

(A medium close-up of the seventh interviewee sitting in a chair in her living room.)

Maria Herminia Rodrigues: I liked Salazar. I liked him, I have books he wrote. He was an exceptional man, different. Sometimes I argued with my husband...Because I thought he was an exceptional man...very kind to the ladies.

(38) (A 3/4 shot of the fourth interviewee sitting in her sofa.)

Maria Augusta d'Alpuim: At that time everyone liked him. He was governing the country. I never mixed with people who were totally against him. The ones I mixed with, some were in favour, most were for Salazar, and the others left well alone. The ones against who hatched conspiracies, I did not know them. They wouldn't have said, because they did not want to be arrested.

(39) (A 3/4 of the fifth interviewee sitting in her sofa with letters in her lap.)

Maria José Fernandes Lopes: I was an admirer of Salazar, because I thought he was a very serious man. He was not always good. For example, to primary school teachers, he gave them very small salaries, but he left Portugal a lot of money...which the others spent. I do not hold with the revolution. Not at all. I lost a great deal, they closed one of my factories and I lost too much money.

(A medium close-up of the fifth interviewee's face.)

Maria José Fernandes Lopes: I admire that man because he was so meticulous. But of course he must have had faults. Only God is perfect.

(40) (A 3/4 shot of the fourth interviewee sitting in her sofa.)

Maria Augusta d'Alpuim: When Salazar came to power the country was in a mess, in ruins. And he raised the country up through his austerity and sacrifice. There was no corruption like there is with today's leaders. He was never corrupted by anything. He lived very much alone, working. Just a man in his house, doing sums. As the saying goes, "a Portuguese house, no doubt." That was Salazar.

(41) (A medium close-up of the seventh interviewee sitting in a chair in her living room.)

Maria Hermínia Rodrigues: He was a lovely man, a very handsome man. An attractive man.

(42) (A 3/4 shot of the first interviewee sitting in her sofa.)

Maria Manuela Oom: He was not very interested in women, he was not the type...as far as I know. He had a housekeeper who gave the orders...Only the people she wanted went there, he would only see the ones she wanted him to. We never really understood what that woman's role was. A woman from a humble background, apparently, not remotely attractive. She was ugly, she was fat, she was...She was not his mistress, that's for sure...well, we do not know.

(43) (A zoom in from medium close-up to close-up of Salazar's daily woman Dona Maria's portrait.)

Narration: The daily woman is Dona Maria. As housekeeper, it was she who organised his correspondence and sometimes even his diary.

(44) (A follow 3/4 shot of Salazar going from his residence to the car, while he is talking with his daily woman. A follow 3/4 shot of Dona Maria with a child in her hands following Salazar. A follow mid shot of Dona Maria entering the same car. A very wide shot of the back of the car leaving.)

Narration: Through her domestic work, Dona Maria contributed to Salazar's image of modesty and thrift. In the gardens of his official residence, she built a chicken Culp to sell eggs to top restaurants and so augment the modest budget, Salazar allocated for house keeping.

(45) (A medium close-up of Salazar's mother's portrait.)

Narration: Dona Maria and Salazar's mother Maria do Resgate, a cold austere figure, were the two really influential women in the life of the dictator.

(46) (A very wide shot of Salazar walking in his garden towards the camera until a close-up of his face. A follow 3/4 shot of Salazar and two girls walking in the garden. A panoramic wide shot of Salazar, the two girls and Dona Maria looking at a man

working on the land. A follow 3/4 shot of Salazar working on the land next to his pupil and worker. A follow mid shot of Salazar taking grapes from a vineyard, next to his pupil.)

Narration: The youngest child, Salazar grew up surrounded by women. He was adored by his mother and he repaid her, by using her name as his surname. Not his father's as it was usual. Salazar welcomed into his household two young girls who became known as the pupils. Dona Maria and the pupils provided the semblance of the family, he would never have. His celibacy was used as an important element in his propaganda strategy. Being married to the fatherland. Salazar was the man who sacrificed himself for the good of the people and the object of all fantasies. Salazar could be the ideal husband, father or a son.

(A follow very wide shot of Salazar with an umbrella in his land, while the two girls approach to hug him. He walks away alone.)

(47) (A medium close-up of the third interviewee's face.)

Elsa Machado: How did we live? Cheerfully! (laughs). Some anyway, others not so much: like today.

Chapter 4: life in 1958

(48) (A panoramic mid shot of several couples dancing. A 3/4 shot of people sitting around a huge table, talking and smoking. A panoramic wide shot of couples dancing. A mid shot of musicians playing and dressed exotically. (49) A follow wide shot of a group of men dressed with exaggerated costumes. A very wide shot of people with masks entertaining the crowd. A follow wide shot of two men dressed like a couple with masks. A follow 3/4 shot of a group of masked men scaring with fake swords a random man in the street. A mid shot of a woman being "attacked" by a man with rice. A follow 3/4 shot and a wide shot of a group of masked men dancing in circles.)

(50) (A medium close-up of the third interviewee's face.)

Elsa Machado: We were more self-reliant, we found enjoyment in each other. We did not need outside distractions to be happy and cheerful. You do not hear anyone singing in the fields these days. Fields are deserted now!

(51) (A medium close-up of the seventh interviewee sitting in a chair in her living room.)

Maria Hermínia Rodrigues: There was the secret police (PIDE) to maintain order. With the PIDE, dear, there was everything.

Interviewer: Were people afraid?

Maria Hermínia Rodrigues: Some were...Why shouldn't they be? It was a dictatorship.

Interviewer: What were people most afraid of?

Maria Hermínia Rodrigues: Everything, my dear. Of being arrested...

(52) (A 3/4 shot of the second interviewee sitting on a sofa in her living room, while holding a letter.)

Madalena de Lancastre: Salazar's era was...a peaceful one. But things were not so easy for those who had nothing. The poorest people lived, as one woman said: "I buy a...What's that fish called? It is not mackerel...a sardine! I buy a sardine, I grill it nicely, then I wipe it on my children's bread. I do not eat, but all my children get a little bit that taste of sardine". That kind of thing happened in the countryside. It was bad.

(53) (A medium close-up of the third interviewee's face.)

Elsa Machado: Sometimes people say "in those times of hunger". But when they say hunger, they might not mean hunger exactly in the true sense of the word, more likely they were not able to afford certain foodstuffs. I still maintain that, aside from the odd exception, the diet was more appropriate than it is now.

(54) (A close-up of the seventh interviewee's face.)

Maria Hermínia Rodrigues: The country was poor and backward. But let me tell you: as old as I am now, I think in the past, poor people were more respectful and families were more cheerful. The parents may have been poor, with a lot of children, but there was a respect for others, that is not there anymore. Young people today have no idea who we are.

(55) (A wide shot of a boy taking a stick from a carriage towards the camera. A panoramic extreme wide shot of the river and the mountains. A wide shot of three countrymen in the fields looking at the horizon. A panoramic very wide shot of a poor village, surrounded by mountains and trees. A very wide shot of a family of villagers near their house with pieces of clothes, drying outside.)

Female voice over:

"My dear Madam,

My very best wishes to the ladies who sent me this letter. I would like to help in any way you want for peace and for the good of us all and our families. But it depends what the work is. If it takes up a lot of time I cannot, because I have a house full. I have six children and my husband to look after. We are a family of eight, you see, and I have to help earn money too."

(56) (A very wide shot of an old female villager climbing slowly a narrow and steep alley surrounded by small poor houses. A tilt very wide shot of a girl coming down a steep alley near a wall next to two young villagers. A follow 3/4 shot of two old female villagers carrying huge bags of groceries and walking in the alley.)

Female voice over: "So you see I have no time to spare. But if it is anything I can do to help, as for suggesting someone else, there is nothing I can do, unless you tell me

what work is involved. Because here everyone is poor and has to go out to work for a living.”

Chapter 5: Charity

(57) (A panoramic mid shot of the second interviewee sitting on a sofa, next to the interviewer.)

Madalena de Lancastre: It was one of the things I most adored! They were such good people, those who lived in the slums. As soon as we arrived, they would latch on to us. We would go there eight girls at a time- we never went alone.

(A medium close-up of the second interviewee sitting in the sofa.)

Madalena de Lancastre: We would never say who we were, who our father was, who our mother was... We were all Portuguese, like them. We did not wear elegant suits, we dressed simply to visit the slums. We used to say, “I’ve got some spare time I’ve come to help you”.

(58) (A 3/4 shot of the fifth interviewee sitting in her sofa in her living room.)

Maria José Fernandes Lopes: For me it is: a person’s dignity, charity, to live for others and not for oneself, to serve others and not to serve oneself.

(A close-up of the fifth interviewee’s face.)

Maria José Fernandes Lopes: That’s one of the main things. For me, a woman will always be valued above any man, if she is truly a worthy spouse, a mother...

(59) (A follow very wide shot of a woman carrying a baby in a village, while children are playing in circles in the field. A very wide shot of a woman walking in a village, while a group of children are running after her.)

Maria José Fernandes Lopes:...if she is kinder and more considerate to poor women than to high society women.

Interviewer: So, each lady took care of...

(60) (A 3/4 shot of the first interviewee sitting in her sofa.)

Maria Manuela Oom:...took care of one poor, one poor family.

Interviewer: And she would watch over the family?

Maria Manuela Oom: Yes.

Interviewer: For a number of years, I suppose?

Maria Manuela Oom: Every week...every month we had to visit them. Then in the holidays, we always went to the seaside, we had a nice house there...visiting stopped,

then we would start again. All year round. You could not miss a visit. I never did, except when I was ill.

(61) (A panoramic 3/4 shot of well-dressed ladies bringing flowers to a charity house full of women. A follow very wide shot of ladies walking around the charity house with several cradles. A follow 3/4 shot of ladies giving gifts to the babies in the cradle.)

Narration: "I am convinced that a good wife who is concerned that her home is well run, cannot do a good job outside it. And I will always fight against the independence of married women." This was the basis of Salazar's justification for all the measures to prevent any progress in the condition of women. The aim was to drive women back to the old ways of life. Salazar himself knew that his struggle was in vain, because only a favourite few women could afford the luxury of not working.

(A zoom out and follow from mid shot to 3/4 shot of a lady giving food to a sick man in his bed. A mid shot of a lady giving a pack of fancy bed sheets to a poor old woman. A mid shot of a lady giving a packet of fancy bed sheets to a poor young woman carrying a baby. A panoramic medium close-up of a baby and his mother.)

Narration: For this minority, the only possible activity outside the home was charity work. Charity work, a duty and a distinctive mark of class for those who practiced it, yet austere and demanding for those who received it. Charity work, a duty and a distinctive mark of class for those who practiced it, yet austere and demanding for those who received it.

(62) (A 3/4 shot of a numerous family of eleven kids. A 3/4 shot of a numerous family of ten kids.)

Narration: Only families politically and morally above reproach could have hoped to one day receive an occasional help.

(A panoramic 3/4 shot of a group of kids in a queue waiting behind a long table. A 3/4 shot of a lady giving a present to a little girl. A close-up of a little girl's face. A medium close-up of a little girl's face. Two mid shots of a little girl receiving food from the hands of ladies. Two close-ups of a sad girl and a sad boy.)

(A 3/4 shot of the fourth interviewee sitting in a sofa in her living room.)

Maria Augusta d'Alpuim: We would find the poorest little girls, get them together, they would sing, do embroidery, keep them occupied.

(A medium close-up of the fourth interviewee's face.)

Interviewer: And what was the idea behind all that?

Maria Augusta d'Alpuim: Well, the idea is that now, there are many who are splendid wives and mothers and housewives and Christians, which is what we wanted them to become. Some did not, some left, they did not turn out so well.

(63) (A 3/4 shot of the first interviewee sitting in her sofa in her living room.)

Maria Manuela Oom: There was one whose husband drank a lot and she ran away. She did not go far away...what's the name of that place near Sintra? At that time, I had a car and a chauffeur. So, one day I went to persuade her that marriage was meant to last and that her husband's drinking...Her husband was working for my husband at the gas company. My husband was the company director. That man drank too much, poor soul, he even had his leg amputated because of his drinking. So I went to persuade the wife to go back and after a while she did. They ended up together, fortunately. That's how it was. We tried to do our best.

(64) (A panoramic wide shot of a woman moving forward on her knees towards the sanctuary of Fatima. A follow wide shot of a crowd in Fatima.)

(65) (A 3/4 shot of the seventh interviewee sitting in a chair in her living room.)

Interviewer: And besides taking care of the house and the children?

Maria Hermínia Rodrigues: I did nothing else...A housewife!

Interviewer: You never joined Catholic Action?

Maria Hermínia Rodrigues: No, nothing. I've always been a practicing catholic, but I never wanted to join those groups.

(A medium close-up of the seventh interviewee's face.)

Maria Hermínia Rodrigues: Nor would my husband have let me get involved. I would need to go and organise...It wouldn't do. You know, in those days women were different.

(66) (A travelling extreme wide shot of the head church of Lisbon. A very wide shot of a car in the street. A 3/4 shot of crowd in the street. A panoramic 3/4 shot of photographers taking pictures. A wide shot of a bride and a groom coming out of a car with their family. Five medium close-ups of brides. One close-up of bride.)

Female voice over:

"Dear Ladies,

Please accept my apologies for only now replying to your very kind and much appreciated letter. I truly believe that we must do all we can to insure the peace and prestige of our beloved Portugal. The fact is though that I run both an office and my home entirely on my own. I do not have a maid or even a daily woman and besides I work hard to help my husband, but by God's grace I have a happy Christian home and that gives me the strength to carry on."

Fade out

(67) (A panoramic wide shot of brides and grooms inside the head church of Lisbon. A 3/4 shot of a priest preaching the gospel to the crowd. Two medium close-ups of different brides looking at their future husband. A close-up of the bride's and

groom's hands being blessed by the priest. A medium close-up of a bride saying "Yes". A medium close-up of a bride praying. A mid shot of a bride and a groom being blessed by the priest. A close-up of the groom's hands putting a ring to the bride's finger. A medium close-up of an unhappy bride.)

Female voice over: "However busy as I am, I would still be willing to help you. But I am three months pregnant and I've not been very well. So I am taking this opportunity to ask you to remember me in your prayers and to say a hail Mary for me. You see, I have two daughters, both still born and during my last confinement the doctor told my husband that another pregnancy might kill me and that we will never have a perfect healthy child."

(68) (A panoramic wide shot of the brides and grooms leaving the church and being received by a crowd in the city. A panoramic very wide shot of the head church and a panoramic wide shot of the married couples walking in the street in a queue. A very wide shot of the married couples entering a building. A wide shot of a married couple receiving flowers and a 3/4 shot of a married couple receiving flowers.)

Female voice over: " But it is I believe in God and eternally he gives or denies us health, I place myself once more to his infinite mercy. I am 33 years old and I love life and my husband. But if it is God's will to call me. Then I shall die at my post.

(69) (A panoramic very wide shot of married couples in a huge tent near their wedding tables.)

Female voice over: "Please forgive me, I am burdening myself like this. I thank you for an return your compliments.

(A medium close-up of a groom giving a fruit to the bride's mouth and kissing her.)

Chapter 6: the feminine ideal

(70) (A close-up of the fifth interviewee's face.)

Maria José Fernandes Lopes: A wife has to be the angel of the home. And the wife can make a man very good or very bad. (laughs)

(71) (A medium close-up of the fourth interviewee sitting in her sofa.)

Maria Augusta d'Alpuim: Women were not all that subjugated...They did whatever they wanted, except vote. In the home, the woman was in charge. Sometimes they had more authority than their husbands. And over the children...Much more than now!

(72) (A medium close-up of the second interviewee's face.)

Madalena de Lancastre: A married woman's job is the home. That does not mean she cannot do anything else. I think she can. But the home – I tell my daughters – the home is the main concern. My father used to say: to be kept happy, a man has to have a good table. He arrives home, has a good meal, he is well served! (laughs)

(73) (A medium close-up of the first interviewee's face.)

Maria Manuela Oom: Religious marriage – for me it is the only true marriage – is a contract that binds until the death of one of the partners. Until the end of one's life. And it must be respected. Whatever the cost.

Interviewer: And being a mother?

Maria Manuela Oom: That's the best there is.

(74) (A medium close-up of a woman doing embroidery. A panoramic medium close-up of a girl sewing her little bear. A panoramic close up of a young woman sewing a bed sheet. A panoramic medium close-up of a girl doing embroidery.)

Male voice over on the TV (archive): Catholic School, trustful to its past, is concentrating now on the present.

(75) (A panoramic very wide shot of a group of girls playing volleyball with a nun, next to a group of children walking hand in hand in a circle.)

Male voice over on the TV (archive): We are at the school of Our Lady of the Conception.

(76) (A follow 3/4 shot of a girl sewing. A panoramic wide shot of girls sitting in a classroom sewing. A travelling mid shot of girls sitting in a classroom sewing. A medium close-up of a girl working with a sewing machine. A travelling mid shot of girls ironing in a classroom.)

Male voice over on the TV (archive): It is morning and one can breathe youth in this house where hundreds of poor girls, under the guidance of our Sisters, are transformed into the virtuous women that our society requires. Not neglecting the humanities they are encouraged to cultivate a taste for women's work. Their handcrafted work and all attests to how well these girls are being prepared.

(77) (A panoramic wide shot of a group of girls cooking in a kitchen. A panoramic wide shot of a nun walking in the living room, while the girls arrive in a queue to have dinner. A mid shot of a group of children praying.)

(78) (A close-up of a female villager. A close-up of three female villagers. A close-up of an old female villagers. A close-up of an old female villager and a male villager.)

Chapter 7: Belmira

(79) (A very wide shot of the sixth interviewee sitting in a chair in her humble living room, sewing.)

Belmira Monteiro: I do not know... When I got to know myself I was already here.

(A 3/4 shot of the sixth interviewee sitting in a chair near a table with flowers.)

Belmira Monteiro: I was born in 1919. We were all born here. My father lived here, everyone was born here. Then, later, they all started going away and I always stayed, I always stayed, I stayed right to the very last. I looked after my parents to the very last. I always looked after them. It was not easy, but...I got married, had children. Then my husband went to Brazil and I never heard from him again. And that was my life, surviving. Then one daughter died, leaving me 2 grandchildren to bring up...their father was fighting overseas. Two of my sons, as well. I had to take it all on...

(A mid shot of the sixth interviewee sitting in a chair.)

Belmira Monteiro: But one thing I knew deep inside me: I did not want debts and I did not want my children to go into service. At that time, it was the norm: people had a butler and maids. Fortunately, I...It was a hard struggle, but I was the one who went.

(80) (A close-up of a sewing machine's wheel. A close-up of the sixth interviewee working with the sewing machine. A panoramic close-up of the sixth interviewee's hands arranging the shirt in the sewing machine.)

Belmira Monteiro: And I worked and worked. Day and night. At home in the evenings, sewing shirts for the big stores. By day, I did the cleaning in a gentleman's house. My children went hungry, I will not deny it.

(81) (A 3/4 shot of the sixth interviewee sitting near a table with flowers, while the interviewer gives her box of letters.)

Belmira Monteiro: Here's your letter, if you would like to read it. Oh, it is in there?

Interviewer: Can you read it?

Belmira Monteiro: Yes.

Interviewer: Would you like me to read it?

Belmira Monteiro: Please, that would be better.

Interviewer: If you want...

(The interviewer opens the box, takes the letter and reads it.)

Interviewer: It says: "Dear Madam, I am sorry I took so long to answer your letter, but I have been ill and that prevented me. Madam, I agree with the plan you propose. Despite the fact I need time to work, I will make some hours available, to work for the good of all and for the continuation of peace and social order. I am a simple village seamstress, but I will do all I can for the good of everyone, since it is the plan you propose."

(A medium close-up of the sixth interviewee sitting in a chair.)

Belmira Monteiro: Some thought it was fine, other thought it was bad.

Interviewer: And you?

Belmira Monteiro: I did not even know if I should think one way or the other, because we did not understand anything. It was not very good. But we just got on with it. What choice did we have! Most of us. A few were very angry. But like I said before: you could not speak up, you had to keep quiet. There were informers for the PIDE.

(A close-up of the sixth interviewee's face.)

Belmira Monteiro: And I did not want my children to go into service. I knew how wretched it was...People who could afford to...they had servants...And servants just ate scraps, pork scratchings, and the soup was pig's swill...That's why I did not want them to go into service. It was never like that in my parents' house. In my parents' house we lived well. That was why...for my children, to be treated like that, no.

(A 3/4 shot of the sixth interviewee in her living room. She is sitting next to her granddaughter, who is nodding to her speech.)

Belmira Monteiro: Their first words, it was me who taught them, their first numbers, it was me who taught them. Sums... they would come up the path, "Oh grandma, I only got a B, I only got a C..." – What? – For sums! This one here would come up for me to teach her sums. "You've already done your sums, and you want me to teach you more?" "Oh, grandma..." It was me that taught them their sums. What I knew, I taught, I could not do more. Oh dear God, sometimes I got angry! I could have been somebody!

(A close-up of her granddaughter's face smiling.)

Belmira Monteiro: I wanted to be somebody, but I was nobody. The priest tried to help...

(A medium close-up of the sixth interviewee in her living room.)

Belmira Monteiro: ...and he said to my father: "Manuel, have you got 2,50 euros – in those days – 2,50 euros a month, for her to go to school?" My father said: "I haven't." He was very poor. "Well, she cannot go then, there's no chance at all." When he told him this, I must have been about 10 or 12. I left school very young. I started school when I was 4 and a half. I had finished by the time I was 9. I asked them to let me stay on. When I was there, it only went up to 4th grade. So I stopped there. There was no money...None.

(82) *(A 3/4 shot of girls playing hand in hand in a circle. A wide shot of a group of girls playing hand in hand in a circle. A panoramic very wide shot of girls playing hand in hand in a circle in a huge terrace.)*

Chapter 8: Values

(83) (A close-up of the fifth interviewee's face.)

Maria José Fernandes Lopes: Well, the fatherland for me is sacred, it is where I was born, I have obligations to my fatherland. I have an obligation to contribute so there'll be less wickedness, so there will not be so little charity, to the best of my ability.

(84) (A medium close-up of the third interviewee's face.)

Elsa Machado: Fatherland, it is difficult to put in words, but I feel it very strongly. I liked those values very much and to give of myself – though I did not manage to.

(85) (A medium close-up of the first interviewee's face.)

Maria Manuela Oom: God, fatherland and family.

Interviewer: God...

Maria Manuela Oom: First (silence). First God, then fatherland, then family

(86) (A medium close-up of the second interviewee's face)

Madalena de Lancastre: As long as there's someone over us who makes us realise that what is bad is bad and what is good is good, the world will right itself.

(87) (A medium close-up of the sixth interviewee's face)

Belmira Monteiro: Without faith, all is lost. Without faith...we must have faith, to say: "I want to do this! I may not manage, but I am going to try." And you face it, you have faith...You try, if not today, then tomorrow and you do it.

(88) (A medium close-up of the third interviewee's face.)

Interviewer: Family?

Elsa Machado: It is our support.

Interviewer: Democracy?

Elsa Machado: Sometimes, it can be freedom.

Interviewer: Freedom?

Elsa Machado: A value not properly understood.

(89) (A medium close-up of the first interviewee's face.)

Maria Manuela Oom: It is the best thing one can have in life, is freedom. It is indispensable. Whether it is the best...it is certainly indispensable. To lose freedom is to lose everything.

(90) (A medium close-up of the sixth interviewee's face.)

Belmira Monteiro: Freedom...I did not want more freedom, I wanted a decent life. That was all I wanted: freedom to be able to buy a kilo of rice...and to have enough money. Without money...we had no freedom at all. There was neither the freedom to speak, nor to live. There was nothing, that's how we lived, like someone trapped in a shell.

(91) (A medium close-up of the first interviewee's face)

Interviewer: What, for you, is democracy?

Maria Manuela Oom: I do not even know what the word democracy means. I do not know what democracy is.

(92) (A medium close-up of the sixth interviewee's face)

Belmira Monteiro: I know nothing about it. Democracy, for me...I do not understand what democracy is. I see so many things... and I do not know what it is.

(93) (A close-up of the seventh interviewee's face)

Maria Herminia Rodrigues: Democracy is a good thing, because a woman has to be independent. In the old days, it was not like that. It was much stricter. The man was...how can I put it...he did not value his wife as much as he should. People were more arrogant.

(94) (A medium close-up of the fifth interviewee's face)

Maria José Fernandes Lopes: I do not like our democracy. Because they say wicked things about one another. And that is not nice.

(95) (A medium close-up of the first interviewee's face)

Interviewer: What does the word dictatorship mean to you?

Maria Manuela Oom: I do not know what dictatorship means. I cannot give an answer for that word. I do not know what dictatorship means.

Interviewer: Like democracy?

Maria Manuela Oom: They are political terms, I never really managed...to understand what they mean.

(96) (A medium close-up of the third interviewee's face)

Interviewer: Censorship?

Elsa Machado: Something that can cleanse or make dirty (silence). We all of us censor one another.

Interviewer: Dictatorship?

Elsa Machado: It is a form of government.

(97) (A close up of a young girl, an old woman and a child. A travelling 3/4 shot of a queue of people.)

Narration: In September 1968, Salazar fell off a chair and hit his head. He had to have an emergency operation. A few days later, he suffered a thrombosis, from which he had no chance of recovery. The regime decided to embark in one of the saddest fastest in its history. Salazar, who did not know that he had been deposed, because no one had the courage to tell him, stayed in his official residence and held on to a few privileges that went with the position he had held for almost 40 years.

(98) (A 3/4 shot of Salazar sitting in a sofa in front of his speech and microphones, while a woman is guiding me.)

Woman: Mr President, sir, you can start reading.

Woman: You can start.

(A travelling from a 3/4 shot to a mid shot of Salazar in a sofa in front of his speech alone. Salazar is touching the paper in front of him.)

Man: Leave it like that. Leave it like that, it is in the right position. Do not touch it, do not touch it, Mr President, do not touch anything.

(A travelling from a mid shot to a 3/4 shot of Salazar sitting in a sofa in front of his speech and microphones, while he keeps touching the paper. The shadow of the man who is giving orders appears in the shot.)

Man: Do not touch! Do not touch! Would you prefer to hold it?

(A 3/4 shot of Salazar sitting in the same sofa in front of his speech and microphones, while a woman points out where he should begin.)

Woman: Here, up here

(A travelling from 3/4 shot to wide shot of Salazar sitting in the same sofa in front of his speech and microphones and a final travelling from wide shot to mid shot.)

Salazar: I could not...prevent myself...those demonstrations of friendship...and of concern...which continue to help us... and protect us...

Woman: Mr. President, that's it, it is over.

Man: It is over?

(99) (A zoom out from a mid shot of men and women dressed in black to a very wide shot of a crowd surrounding and veiling? Salazar's dead body.)

Narration: Salazar died in July 1970, a midst a world of lies and ignorance, totally absent of any kind of reality. His end was a pathetic parable of his epigraph for the country.

(A zoom out from a mid shot to a wide shot of Salazar's daily woman, Dona Maria, touching Salazar's dead body. The camera follows Dona Maria leaving the room behind the shoulders of several men who were there to homage the dictator.)

Narration: Proudly alone.

Fade out

(100) (A medium close-up of the sixth interviewee's face)

Belmira Monteiro: That's the thing I am most proud of! I helped this one, she is had an education; Her sister had an education. Her brother got his education.

(A panoramic medium close-up of the sixth interviewee and the granddaughter sitting next to her.)

Belmira Monteiro: The other one did chemistry, he earns as much as his brother. That's what I am proud of! I could not help my children, but I did it for my grandchildren!

(A close-up of the sixth interviewee's face in tears.)

Belmira Monteiro: I was born to this life, that's how it is. I brought these up... You know what? I am not vain...but I am proud of what I was, of who I am.

Fade out

The director thanks all the ladies that participated in this film.

DISCLAIMER:

The following is not a novelization or an actual script but a dry transcript of the film "48", aired in the International Film Festival DocLisboa, that includes accurate word-

to-word narrations, image descriptions, and/or camera movements, where the transcriber felt they were necessary. The film 48 is the property of Alambique productions. The scenes are in brackets with the numbers in italic.

TRANSCRIPT:

(1) Introduction

From 1926 to 1974, Portugal endured the longest dictatorship of 20th century Western Europe.

Antonio Oliveira Salazar was its leader and political ideologue. The Church, the army, the secret police (PIDE-DGS) were its pillars. Colonies, nation and regime were merged into a mythical construction, based on the concept of Empire.

With the 1961 outbreak of Colonial War, the PIDE- DGS stepped up its actions overseas. On 25th April 1974, a military uprising with mass popular support brought an end both to 48 years of dictatorship and the Colonial War.

It was the Carnation Revolution.

The PIDE/DGS was dissolved.

A part of its archives disappeared. This included the material on the former colonies, containing photographic records of the African political prisoners.

Fade out

(2) (I – A profile medium close-up of woman 1, looking young.)

Woman 1: I remember...That's at PIDE headquarters when I was arrested in '49. It was all those years...And there were all the difficulties the police imposed, in defense of our dignity. I was only tortured by beating...after the first visit from my sister. This was the only time that they hit me. Actually, the torture was morale, the arguments they used, the gestures...And so on.

(II – A front medium close-up of woman 1, looking young.)

Woman 1: They were people who did not inspire the slightest feeling of respect, nor dignity. It was disgust we were feeling. What I felt for them. In addition to... Outrage. I thought about remaking my life. But no... It did not work out. There were many years... And I did not have... I did not feel either the strength or the capacity to devote myself to anything apart from the struggle. I made the children of others my own, my grandchildren. I ended up living for somebody else.

Fade out

(3) (I – A front medium close-up of Man 1, looking middle aged.)

Man 1: I spent 18 years in prison. They really loved seeing pain on prisoners' faces... Torture... And I either came up with an...with an expression of contempt, or I would do it like this.

(II – A front medium close-up of Man 1, looking middle aged, doing a fierce expression with the mouth.)

Man 1: Even when being beaten and barbarously tortured, I always kept my mouth like this. With electric shocks, choking gases, not fatal, however enough to torment me. Sometimes they would come and start kicking and punching me. And obviously I was unable to defend myself. From me, they did not get the pleasure of seeing a tortured face.

Fade out

(4) (I – A front medium close-up of Woman 2, looking young.)

Woman 2: Twelve years in prison. They did not identify me immediately, so they asked for my name. I did not tell. I did not say my name. I did not say my name. I was not in any rush to say my name. I was not in any rush to say my name. There's no rush.

(II – A front medium close-up of Woman 2, looking young.)

Woman 2: By my second time inside, I was already 37. My husband was also arrested twice. He was in prison for three years then again arrested along with me. He spent 9 years and three months in Caxias prison.

(III – A front medium close-up of Woman 2, looking middle aged.)

Woman 2: That was when I was leaving in '68, when I was released. We were not informed beforehand. They would turn up at our door and say: "Get ready to leave."

(IV – A profile medium close-up of Woman 2, looking middle aged.)

Woman 2: Here, I already had some grey hair. You cannot see them in the photo but I did already have grey hair. But here I did already have some grey hairs... If you look carefully... However, looking at the photograph of my imprisoning and at this one nine years later, I do not see much difference... I do not see much difference.

Fade out

(5) (I – A profile medium close-up of Man 2, looking young.)

Man 2 - I was arrested at home the first time. And the second time I was arrested at home. They must have been making a lot of arrests that day. They took me off by tram. They took me off by tram and wanting me to pay the ticket. I started shouting. "In your dreams, I get arrested and still have to pay for the ticket!"

(II – A front medium close-up of Man 2, looking young.)

Man 2: This is the photo. Right, that's it... Underneath my overcoat, I had a jacket on. That's exactly it. Underneath my coat, I had that jacket on and I thought: "If I am going to take a beating, I would be better dressed up for it." This is obviously a bit pathetic. If they want you to get undressed, you get undressed. But it was that attitude. I am going to take some punches but at least I am well protected.

(III - A front medium close-up of Man 2, looking older with big glasses.)

Man 2: This one I do not remember. It is strange to me that this photo was taken in the police station. It is me. But I do not remember a thing about it. We tried to disguise ourselves as much as possible. I always carried a razor blade with me, a Gillete, so I could shave my head every day and the bald patch would be bigger around here. And it did in fact change you. I was arrested in the morning. And then on the second day of sleep torture, a guy came in and began looking at my head.

(IV – A front medium close-up of Man 2, looking older with bald head.)

Man 2: There was a lot of hair there and he saw the bald area had been deliberately expanded.

(V – A profile medium close-up of Man 2, looking older with bald head.)

Man 2: We began to go crackers because of the lack of sleep, banging our heads against the wall. The hair began growing in our hands and clothes, everywhere. And we looked like... The hair looked like wool...sheep's wool. It was absolutely horrible. I did not panic. I was not about to go crackers. But I did not have the slightest idea that this would happen. It was white and then began turning blue and it seemed to get worse day by day.

(VI – A profile medium close-up of Man 2, looking older with hair.)

Man 2: Once I tried... I put my head against a bar and tried to sleep. An enormous guy came over and stuck a toothpick in my ear. This is such a horrendous sensation... It hurts so much having a toothpick stuck upwards into your ear, that I grabbed the guy and said: "If you ever do that again, I will finish you off." And he only said: "Sorry, but I cannot let you fall asleep."

(VII - A front medium close-up of Man 2, looking older with hair.)

Man 2: Contact with your children, family members was always controlled and you could say practically nothing. Ana was born in May 1958 and I was arrested a year later. So, she was one year old. She visited me in Aljube prison and she saw me through a grill. I go to Caxias, visit behind a grill, to Oporto visit behind a grill. There's a grill here and another one there and the guards behind us. But in the first year in the Oporto prison, they decided to let us have a joint visit. And when I got close to Ana, she burst into tears. She always thought that I did not have any legs. As the father, she had always but half a body.

Fade out

(6) (I – A profile medium close-up of Man 3, looking as a teenager.)

Man 3: That's funny this one I did not know. My hair was all standing up. Well, it is the hair, the hair. I do not remember ever having my hair like that. I would not be able to recognize me. Oh no.

(II – A front medium close-up of Man 3, looking as a teenager.)

Man 3: These are the working clothes that I was still wearing. This time, I only got a few punches. Nothing more, because they did not know I was a member of the Party. Fascism would not allow the existence of any organization that might be in opposition to the regime.

(III – A front medium close-up of Man 3, looking older.)

Man 3: In this one, I already had five or six days of sleep torture. I remember this photo. They did not take it on arrival. I went off for sleep torture first and later they took me to the PIDE headquarters to have the photograph taken. There was a guy called Cristofaneti, who was a special torturer. He tortured and was one of those who most tortured me. He was in charge of torturing me, hitting me with a baton. They had these small batons covered in some steel cable. When they hit you on the leg, arm or anywhere, the skin would fly off and it was as if it had been burned. This one really hit me a lot. They would punch or strike a person, a man or a woman, hurt them all over the place. Then the other would get in and say: "Well, what happen to you then? Who did this to you? Did the gentleman or lady tumble? The police never hurts anybody and so what could have happened?"

(IV – A three quarters medium close-up of Man 3, looking older.)

Man 3: You see... We would lose our heads. That really is such a provocation; that was something of such violence that you really felt it."

(V – A three quarters medium close-up of Man 3, looking older with black died hair.)

Man 3: Here, I had my hair dyed. I got the news: "Your wife has been arrested."

(VI – A front medium close-up of Man 3's wife – Woman 7.)

Man 3: She is been inside for five and a half years. Someday we managed to meet, and she did not recognise me.

(VII – A front medium close-up of Man 3, looking older with black died hair.)

Man 3: This is in prison in 1971... Here, I had already been doing sleep torture for days. And you can already notice the wrinkles on my face. We had all ended up totally wrinkled. And the colour of our skin would slowly go greenish. The colour of a corpse. It is slow death. Sleep torture is to me... I do not have any other adjective. It

is slow death. You end up losing strength, your physical strength. You steadily close up ever more...in self-defense. Then you suddenly lose grip on where you are. Your eyes sink back, lips all purple and that's how you go until you die. That is it. One day, I do not know after how many days, I went to the toilet and passing a place with a mirror. It did not look like my face. It looked like somebody else. At one point, you only want death. You just want it all to be over. I do not know how a heart can keep pumping, after 18 days and nights in a row without sleep. I could have easily died!"

Fade out

(7) (I – A front medium close-up of Man 4, looking young.)

Man 4: When you get arrested, there's a struggle, a fight between the police wanting to make the prisoner talk and the prisoner who does not want to talk. And they have all the power of torturing, hitting, sleep torture, well, but we have the only power that they do not have: that is, not talking.

(II – A profile medium close-up of Man 4, looking young.)

(III – A profile medium close-up of Man 4, looking older.)

Man 4: I was arrested with 52 kilos and after having been in Aljube prison, I put on something like 14 kilos. We could not move, so I got tremendously fat.

(IV – A front medium close-up of Man 4, looking older and fat.)

Man 4: As far as the second prison...What's so special about these are all those awful faces, those awful faces. They were an annoyance to the police, but there was a power. You cannot get out of having a photograph taken. But the face is what you decide. They are in no rush. So they try to soften the prisoner up. Well, I reached a terrible state. Terrible.

(V – A front medium close-up of Man 4, looking much older, fat with less hair.)

Man 4: I do not know, whether after the third, fourth, fifth day. Well, some guy came in and said: "Look, you do not want to talk, but there's no point in resisting, as today we have the means to make you talk. We bought a machine from the Americans, that checks up on the brain." He explained what the brain was like, how it would accumulate memory. During all those days I got a scientific lesson about the brain. I heard that the CIA had such a machine. When they thought that I was well prepared I was taken off to the machine, pretty nervous. And the inspector said: "Turn on the machine". I began feeling some prickling, I do not know if there were some electric shocks. But the machine was not capturing anything and the inspector said: "The machine has broken down, let's go back". I got another two days of lessons on the brain. And getting ever weaker, obviously. Sleepier. Until there was another test with the machine. The machine started working, but again there was nothing and I said: "You've got the machine but it is crap, you've got no machine at all". However, this really did shake me up. I do not want to lie. I had confidence in myself but who could assure me that they did not have any such machine.

(VI – A front medium close-up of Man 4’s wife – Woman 6)

Man 4: At that time, I was already married. Married, as married as we can be. It is very different being arrested when young and single, than when arrested with your partner. As you do not know what’s happening to her, just what is happening. What they are doing to the other half, the affective part. Of course the police set about exploiting that. Terms of affection cannot get into consideration for anybody in there, anyone who has a duty to achieve. The affection, survives or strengthens in function of this. Either that or it is destroyed, or it is destroyed. On the Revolutionary Day, 25th April, me and Conceição, I was in Brussels and she was in Paris. And we returned straight to Portugal. It was me, Conceição and comrade Cunhal, the three of us came. And many Portuguese emigrants, coming back on the same plane. That was an authentic pandemonium, really. I do not know how we manage to escape getting crushed. But we were to make it through. Everybody wanted to embrace (hug)... Quite something, delirious. It was completely unprecedented to see people with red flags everywhere. It was something... unimaginable... unimaginable. It was truly unimaginable. And well, the 25 April...25 April began on the first of May. It began on the first of May.

Fade out

(8) (I – A front medium close-up of Woman 3, looking young with a smiley face.)

Woman 3: I was happy to be arrested. Here I really was the daughter of Stella and stepdaughter of Piteira. Piteira had gone underground, he had gone away. My mother had been under arrest for over two months. And I am arrested as a student... I am very happy with myself. It is, you may say my...family solidarity, it had been kept. A cycle had been closed. I am a young girl, silly... silly because I am laughing for the PIDE photographer, was not I? I lived very badly with that photograph throughout a long time as I thought for a long time that this would insult those who... in a place of such great pain, such great suffering, so much...so very much resistance and I pull that dumb smile. But also because this is my leaving photograph, it is not the one taken on the arrival. I was asking, I had already asked who’d be paying for a taxi to get me home. We were a lot. Some three thousand something were arrested that night. The clothing was normal, without fantasies. It was a light sweater. Nobody showed any cleavage. Naked arms were also very uncommon. We always had a cardigan over our shoulders. That was the behavior, was not it? Everything that could foster any sense of desire either personal or of the other was highly repressed. The part, the sexual part was a tragedy in Portugal. On the left and the right, was not it? The left as well, goo grief! Boyfriend candidates from the left were a disaster, just a bunch of clumsy and some...well...They would talk, talk, talk and they did not, did not touch. Nobody touched. We also did not touch. It seemed like nobody had any hands. It seemed you could not have any élan, any impulse... It was a tragedy.

(II – A front medium close-up of Woman 3, looking older with a sad face. Sudden zoom in from medium close-up to close-up).

Woman 3: Here, I was a woman. I was already a woman. I am sure that I was arrested in...in November, by the end of November, and got out later in December. It was not long. I was beyond any contact. They put me in a cell alone. I did not experience any

torture. This was an insidious repression, very insidious. It was about an inquisitorial surveillance. Everything was hampering us, everything was hampering us. And all our language was very restrained...those things that would not be said, that would not be disguised, hidden. That was Portugal where you had to discover the truth of that Portugal through minimal gestures. We were all old, so I thought. We were all old, they were no children, not even young people. We all had the same age. We were all masked, wearing the same clothes, the dresses, whatever things we covered up with. Private lives, where affection really does have such fundamental and priority role, our private lives were highly repressed and censored and self-censored. Because intimacy creates the grounds for truth and the heart, the place for sincerity. And fascism was the place for cynicism, hypocrisy and beyond all that, would undermine the strengths that were necessary. The people would become weaker, more fragile, more vulnerable...The absence of sincerity and all that hypocrisy, that was the country that I lived.

Fade out

(9) (I - A front medium close-up of Woman 4, looking young.)

Woman 4: That's the face you have inside. That's not the face you have outside. There were many arrests here. This was not about grabbing this one or that one. Whatever came in the net was fish!

(Sudden zoom in from medium close-up to close-up.)

Woman 4 - "In 1962, they were settling scores with the women. I spent 11 days and 11 nights in a row under sleep torture, beatings, everything. And I screamed. At the beginning, I screamed. They had put tape over my mouth and then beat me through it, on the mouth and all over, wherever they wanted. Once, I wanted to go to the bathroom. One PIDE said: "Esteves, come here and take this doll to the bathroom." This Esteves was studying to be a priest... What a fine priest...! First I thought, I must have a skull of steel, to have taken so much and still be more or less balanced in my thinking. However, on later periods, I no longer really remember much. I began to see lace, beautiful, beautiful lace all over the wall! Lovely, lovely lace. Then there were all these little birds on the floor... White lace and the little birds were black. They were the knots in the floor, in those planks, those knots...it was the knots doing. My eyes were seeing the opposite... I recall the last words of one of them, I do not know which one: "Go and rot over there in the corner", and I was thrown into a corner and remained curled up. When I kind of came around, there was one sat at the table and me rolled up on top of that dirty clothing, but when opened my eyes up it was all upside down. Him at the desk with his legs stretching up and the floor below this upwards, all upside down. My menstruated clothing was in the corner of the cell right next to me. And I was all stinking. I seemed like a stray dog on the road, smelling as bad as death. I lost my love for my daughter, love for my husband, I lost my love of life. Me, I only wanted death. Well, when it arrives, it is no longer fear. It is already a desire...People even outside of prison wandered around in terror... It was terror in the workplace, terror in the poverty, terror in... there was terror in everything! It was all totally upside down, Everything, everything, everything. There was nothing that would hold the life of a person."

Fade out

(I0) (I – A three quarter medium close-up of Woman 5, looking young.)

Woman 5: I was about to sort it out but I never managed it...26 years...I had been married for four years and they even got involved in that. “Do you get it! How long? Almost four years married and she still does not have any children.” Look at the gob on them! That night, it was at 4...4.30 and an officer called me: “ Get ready as you are off to the police station.” It was when they called me that I demanded, demanded the dirty swine let me wash. That was not used to dirtiness and I wanted to get washed. But they just said: “You are not getting washed, you are not washing”, and they did not let me. It was because of menstruation. There was I off with the police. Then, when I arrived, when I get into the room, of course, myself poor and my clothing was what you can see, in a very poor state, and they were all buttoned up in their finery even to catch us by our weakness: “Are you not ashamed to hanging with the communists, looking like that? Look at that woman, wearing sandals!”. This all served them... to wheel the person in, everything. All of them,...

(II – A front medium close-up of Woman 5, looking young.)

Woman 5: They hit me so much, so very much that I ended up going down. The sluts beat me good. The two PIDE officers beat me in the face and with their fists. But the statue... three days and three nights. I was there for four. But the three days and three nights... statue...always standing. It costs so very much. The arms, out open. All swollen up. They fell to the side. And one PIDE on each arm. They beat my arms back upwards...They also took me into this other room, a really big room. There was nothing inside there apart from objects for doing harm. Well, over at the foot of the wall, there was a single chair backed up. And when they arrived there, they turned to me: “Sit down there, in that chair!”. And I did not want to sit down. I thought, I thought many things. I thought that the chair was going to harm me, that it had something. Ah, was I thinking. Well, I though it was electric. Oh, not me. Not me. I did not want to sit. I really did not want to. They grabbed me and sat me down. Then they got a helmet, pretty much like those scooter helmets. But it was all in white metal and they put it over my head. But I struggled. I did what I could to make sure that they did not get it onto my head. I was that scared. But there were five of them. They grabbed my arms and got that thing over my head: “Look at the red and white light on the ceiling”. I was not more than six minutes, perhaps seven. It was all very quick. Then I felt it, feeling my head growing cold, turning to ice. And when I left that room where I was.

(III – A profile medium close-up of Woman 5, looking young.)

Woman 5: I fell dead to the floor. Dead with sleep, I collapsed to the floor. I had get up, begin walking and fall to the floor. I had get up, begin walking. When I got back to the room, they made me sit down. There was another slut over there. Really, I was lost in sleep, even falling asleep like this on the table. Yes, she punched on the table, seemed like she would open my entire skull up. It is just there was, there was a bad core to earn the money from that wicked guy. But also that man was 48 years in power, do you see? Making the people suffer. What were they paying those men and women to be there, beating on people who were just demanding something. That's

what I was thinking. The people who were arrested were struggling for everybody. For everybody. Zé Magro was in for 24 years. When the 25 April revolution happened, they brought comrades here. I went to say goodbye and hugged him. He, the poor dear, could only complain... could only complain... about his body. "Careful or you will knock me over". 24 years are not 24 days. I was... was arrested and they took me to PIDE headquarters, but they did not take any photos. I was received by Inspector Capela. Capela said: "Be at ease. This is your home."

Fade out

(II) (I – A front medium close-up of Woman 6, looking young.)

Woman 6: At the end of 17 days when I was again summoned for questioning, it was at that time, I had the photograph taken. I had my hair longer, it hadn't been done, normally I did it at home, but not this time. And I grew a bit of hairy lip."

(Sudden zoom in from medium close-up to close-up.)

Woman 6 - "So, when they started asking me questions, I did not respond. Then, Inspector Tinoco turned up and said: "Well from here, it is either the morgue or mental hospital. You have no alternative. And another thing: you do not go to the bathroom until you talk. Now, the floor you dirty is cleaned with your own clothing. It all depends on you". When it reached a point that I could not take it any further, really I could not, I squatted over to go. Then a few of them would come in...and that's how it was. Until there reached a point in time when I really had to go, whether they were there or not. And it was there that I did all my needs. Then, I vomited. I vomited right there where this was happening. But then my menstruation came. And I did not have anything, not a thing. The menstruation would fall onto the floor. It was these clothes, they would clean the floor with. Well...this was the first time that they stripped me. First this pullover, then the blouse and onwards it went...

(II – A profile medium close-up of Woman 6, looking young.)

Woman 6: I asked for a doctor as I was totally...and they told me: "The doctors belong to the police and they only go, only ever go to inmates who talk." But it was later when I had been sent to the Caxias that I ended up seeing a doctor. And, well, his conversation was this..."Look, go to the PIDE, tell them everything that you know, clear your chest of it all and you will get well." That was the kind of treatment, he had to offer. Some bloke came in with a camera...

(III – A three quarter medium close-up of Woman 6, looking young.)

Woman 6: ...and say: "Look, why are you dressed? I came to see you naked! - But it is not worth you seeing this one, such a piece of crap. But for communists any crap would serve, enough to give them a hole and let them do their movements", said Madalena. And I only felt the flash. Lots of times, that flash in the face. They grabbed me under the arms and threw me to the ground. Punching and kicking all the way. Well, that was it. This is the same person as the one taking the photographs. This one, yes, this one! It was the same who took this of me.

(IV – A profile medium close-up of Woman 6, looking older.)

“This one I do not remember. This, this one was years later. This was when I was in prison...1968...’68. Then in came Tinoco: I have great honour in having ended with your health. I have great pity in not having been able to end your life. If you were my prisoner now, I would end your life. But, as you are not you keep your life and I get on with mine”. And he went out.”

(V – A three quarter medium close-up of Woman 6, looking older.)

Woman 6: And it was this that Madalena who tortured me, beat me, stripped me, insulted me. Who after 25 April was tried, freed...- it was some time later, was not it? It is not by chance they all got out, they all got reintegrated into the system. They were... Tinoco...I went to his trial, Tinoco. I went to all their trials. I even went to Coimbra for the trial. And I would end up seeming to be... and the judges did not...they did not react. They even ended up insulting me...that I was...,that they... they were the victims.

Fade out

(12) (I– A profile medium close-up of Woman 7, looking young.)

Woman 7: Underground and prison: for 22 years. Five and a half inside and the rest underground.

(II – A three quarter medium close-up of Woman 7, looking young.)

Woman 7: That’s how it was. The maximum prison sentence and security measures. Well, even if the sentence was not that long, afterwards it would be for just as long as they wanted. I also got out at an age, when there still was not too much of that falling over, not much of it...Difficult it was. Difficult. The most difficult and even worse then being in prison was being separated from my lad. He left us aged two years and ten months. I next saw him again when he was seven.”

(III – A three quarter medium close-up of Woman 7, looking young.)

Woman 7: He did not recognize me. That was because when I was arrested, I had in parents’ house a photo taken when I was fourteen, one of those taken in a minute, those photos. But that did not have any whatsoever, any similarity to me and that was all my child had seen. And then I saw him again, he was twelve, thirteen. Then when I was arrested, he began to come to visit me in Caxias...already grown up. When I got out of prison, he had already turned eighteen. He did not want to go and fight in the colonies. He went away, underground, to France where he is still today. It was about hanging on. Whatever years necessary.”

Fade out

(13) (I – A three quarter medium close-up of Woman 8, looking young.)

Woman 8: That's how I went... There... But I had left my son... There. He had been with me inside for almost three months. But my mother was there as well!

(II – A profile medium close-up of Woman 8, looking young.)

Woman 8: I began to see a tray with objects with blood and with pincers. One of them picks up my hand and says: She is the same good nails as her father. My father, they ripped out his nails and stuck pincers into the flesh.”

(III - A front medium close-up of Woman 8, looking young.)

Woman 8: When we are being tortured and when they tell us, you are going to see your son dead... We... become... myself... the mother... thinking how horrified I was of going insane... of cracking up... before this... now I thought to myself: “I want to go mad.” And at the same time, I saw myself sat down. I was not but I saw myself sat down, rocking my son. I had my son... but I thought in all of the delirium that I saw my son, I said- it was all there inside of me -, I said: “Look son, you will go and others will not have to end up here. There are many, there are thousands. You will go.” But who loves children most? It is the mothers, is not it? And so it also was with my mother. She was convinced they were killing me and she... almost went insane.”

(IV– A front medium close-up of Woman 8, looking young with more hair and a sad face.)

Woman 8: I had the strength so that... that she did not go any further. And... I do not wish to say it. There was that thing. That place, where... where place, where you would urinate and where things... and she... She was totally suicidal. I was always very careful with her and... nobody ever knew, only me. I cared for her... and afterwards it was her turn to care for me. I was almost... I was almost dying... and... my mother struggled desperately to get her health back to save me.

Fade out

(14) (I – A profile medium close-up of Man 5's mother, looking old with a sad face and a scarf covering her head.)

Man 5: This is not my mother. This is not her face. What she has is the face of... She must have been tortured. There are things I close off.

(II– A profile medium close-up of Man 5's father looking old with a suit.)

Man 5: They put my father next to me. I froze up for a bit... He was brought in already in a state... he had already done questioning.

(III – A front medium-close up of Man 5's father, looking old with a suit.)

Man 5: He was another one brought there, but it was not by chance. It was because his son was in there. They played with that, did not they? Seeing if he could break something in me... But curiously contrary to what they might have thought, I would only say to my father, “look, you behave yourself. You remember the lessons you

gave me. You cannot talk”. I remember my parents telling me...already aged about 10 or 11...”You do not tell anybody what’s going on here at home. What you hear stays here at home. You do not tell anybody. Otherwise your parents will get arrested”. Alice and I put this question to the boy so much so that when the bell rang, the first thing he did was...

Fade out

(Black screen)

Man 5:... “Shooo”... “There’s nobody there”.

(IV – A profile medium close-up of Man 5, looking young with glasses.)

Man 5: I did not know if they had reached Alice. I did not know anything. At that phase I was in isolation, carrying on the struggle alone...So, when I got the news of their imprisonment, for me that was, for me...a really big shock, was not it?”

(V – A three quarter medium close-up of Man 5’s wife – Woman 8.)

Man 5: After, they set up that psychological – scientific process which was a person screaming. Sometimes it would seem like Alice and on other occasions my father, then others, my mom or the boy. And then some individual appears with a wash basin... They start by putting that thing up on the table. They take out a handsaw, they take out a knife and begin to say:

Fade out

(Black screen)

Man 5: “Well, who is going to start first?” That is terrifying. There were many who wavered. They had too much fear and the fear transformed into something else: talking.

(VI– A front medium close-up of Man 5, looking young.)

Man 5: I was arrested at a time, when there was already a colonial war going on. I did not go to war, because I went underground. There were big struggles, widespread discontent. A lot of people began to get affected and there was all the concern that this was a war without any end. These were times of great difficulty for the fascist regime. It got steadily oppressive right up to 25th April.

Fade out

(15) (Black screen – African prisoner’s voice.)

Man 6: I was young, very young when I first went into prison. I had a round face, a young man full of life, packed with health. And I was beginning to get face hair. I even started counting...It is growing! My beard is growing! In prison, the first thing they do is to identify you and take your picture. But everything disappeared. The

PIDE was a terror, a total terror. All over the place. Individuals were out and about...they were not whites but they were blacks under the orders of whites to get certain information, to burn their brother, burn their cousin. And people were more scared of the PIDE than of the army. In the morning, they always brought some gruel. Cu-cu-cu-cu, came the gruel. Five or ten minutes later, there would already be the keys of Chico. Cachaca, chaca, chaca...Well, that launched total panic. He would make that clinking noise on purpose and all the while singing: "eihaaa, eihaaa". You know, nobody would look. Incredible. A terror. There are various forms of humiliation, there are various forms of humiliation. An example, Chico could be beating. Then, after a while, he would order you to strip your clothes off and bend yourself over. Then he would bring a wire to stuff up your anus. That was what he would do. But at one point in time, they even went as far as, they even..., I did not see this myself but there are people who told us. They would get a nail and put it here at somebody's head. The, with a hammer "co-co-co", drive it in and then tell them to leave. Well, the person runs a few meters, falls and dies. Then, they had electric shocks. These they used a lot. Some would use them to get you to confess the truth but others used them purely and simply to torture you. At one stage, ten to fifteen people were dying daily in Machava prison. And there were others buried inside the prison, they would stretch the bodies out, use quicklime to dissolve them...throw on a bit of sand...When the operations began and the military were having it hard...The PIDE did not go into the fields, but they said they had arrested many terrorists. Well, we had been prepared. And we, so as not to die, I had to say, I had trained in the USSR. Yes, I am specialist in sabotage. If I did not say so I ran the risk of disappearing. And the PIDE would lie to the military. And the military were intrigued: "How can the PIDE arrest so many terrorists trained in China, Algeria, Soviet Union and we cannot?" And when we got out of Machava, that man who had been strong, young, full of stuff...no...because of the conditions inside. Basically the hunger. We were deformed by hunger in jail. And on leaving I already had a beard...but a broken, deformed face...I sincerely believe that that food was totally unfit for human beings.

(16) (Black screen with white forest – African prisoner's voice.)

Man 7: As soon as I was arrested, I was taken to the PIDE. I was photographed various times, but I do not have any of them. I do not remember anybody having found a photo of those difficult times. They died of everything. Sickness...In a place where there are thousands of people. Diarrheas were constant. Tortures were constant. Many, many died. Many went away. Screams... Dilacerating. People wailing because of the torture. Screams from people tumbling. You would hear it all. This man bidding his farewell. These are the sounds that mark you.

Fade out

Man 7 – The sound of the lash falling on the prisoner's body. You hear. This man is being tortured. Paddling never killed anybody. But navy lash... oh...

(A spot of light in the black screen that zooms in and out.)

Man 7 – Time stands still. Time stands still. You practically...do not think of anything. You do not think of anything. Your thoughts are only prayers to God to do

His will. But in my case, the biggest prayer I had was: “Father, if I had offended you, I beg your forgiveness but take me from here to your side, because I can no longer hold on. And with this torture I may lose what little faith I still have.” But I believe when they say death is afraid of man.

Fade out

Man 7: When you ask for death, death flees. It arrives when you least expect it. That’s when it does come, out of the blue and takes you. At the time, when you need death, death disappears. My day of release...I confess, it was one of the happiest days of my life. It was only later that I learned that it was worth little or nothing.

(A white field with a wire drawn in the black screen.)

Man 7: You are still under surveillance, binoculars following your every movement. And you only got to work when the PIDE let you. So, your freedom was not the end of your suffering. On the contrary, the suffering continues, the humiliation continues. Because of this, you were often left just wandering the streets.

Fade out

(17) (I - A profile medium close-up of Man 8’s shadow)

Man 8: They photographed me...But they took care to prepare me for it. The PIDES who were taking care of me, particularly those who came into the cell to give me beating, were young people of my age. And the aggressiveness, they had been trained for theatre of war they channeled that onto political the political prisoners. The first glimmer we had of 25 April was that there was no traffic on the highway.

Fade out

(Black screen)

Man 8: Military came from all the three forces, navy, army and air force. And there was somebody who said we were finally going to get freedom, solidarity, something like that. What he wanted to get across was that finally we would have the principles of the French Revolution in Portugal. And at midnight on 27th, finally, the order came, “Freedom for all prisoners”. From that moment onwards, our lives became normal. Have children, live, work...There’s only the memory left...That bad memory of the things you experienced and that you will never get out of your head...

APPENDIX B
Topic list for the interviews

Interview guide for Inês de Medeiros

Introduction

This interview was designed for the Master Thesis “The presence of the author in documentary films: representation and transmission of memory” and addresses the filmmaker Inês de Medeiros and her documentary *Letters to a dictatorship*. The aim of this interview is to capture the perspective of the filmmaker in relation to her work, in order to answer the research question.

The interview is based on the previous analysis of the film *Letters to a Dictatorship*. The interviewer developed the analysis and formulated the questions as an independent viewer, avoiding the influence of other film critics or interviews.

The interview starts from the beginning, in order to provide to the future readers a clear vision of the filmmaker and her work through her point of view. Some questions serve as presentation, others are deeply related to the analysis of the film.

The interviewee is free to answer or not answer the questions proposed by the interviewer. All the responses will be used exclusively for the purpose of this Master Thesis. The interviewee is allowed to stop the interview whenever he/she pleases.

a. Personal and professional background

- 1- Can you tell us about your professional path until today? You were actress, filmmaker, deputy... What is your occupation now? Deputy?
- 2- At what extend directing the film influenced your decision to become a deputy?

b. The influential choices in the documentary film

I – Thematic choices

- 1- The film portrays the women who participated in the National Movement of Portuguese Women, from the letters that were found in a second hand bookshop. How did you come up with the idea for this film?
What motivated you to direct this film? (Explanatory probe – mining)

- 2- What kind of impact did your documentary have next to the audience and the film critics in its premiere?
- 3- There are many stories about the regime that you could choose from. Why did you choose to approach that specific topic, the women who support the dictatorial regime?
- 4- When I analysed the film, I found 6 relevant themes, namely Women from the movement, Salazar, Letters, Election, Charity and Values. In your perspective, what are the main themes that you approach in this film?
- 5- Why did you come up with these specific chapters and ways of organizing the scenes?
Did you divide the chapters according to the themes that you want to address in the film?
Which factors influenced this organization? (exploratory probe- mining)
- 6- The transition between chapters is made in two ways. Besides the fade out to black and a fade in of the title in white, the last scene of each chapter always introduces the theme of the next chapter. Why did you develop the transitions in this way?

II - Narrative choices (events, existents and discourse)

- 1- How did you select the social actors (female supporters of the regime) and their testimonies?
What motivated you to interview these social actors (female supporters of the regime)? (explanatory probe - mining)
- 2- How was the process to make them talk about their past experiences and remember this controversial period?
There were many questions formulated during the interviews. What was the social actors' reaction during the interviews? Positive or negative?
For example in the 1958 elections chapter, there were many questions about the campaign of Américo Thomaz that were delicate. Did the interviewees have some reaction in relation to those questions?
How do you think their answers were received by the audience? For example friends and family who watched the film...
- 3- The setting of the interviews was the interviewees' living room. Why did you choose to develop the interviews in that environment instead of other setting?

- 4- In the film, there is a frequent use of the voice over to accompany the images. Why did you use the voice-over besides the personal testimonies of the interviews?

In the documentary, there is a voice-over from the TV archive films recorded during the dictatorship. What was your intention to keep the voice-over from the TV archive scenes? (explanatory probe – mining)

At the same time, the film possesses a voice-over, a narration that is interpreted by your sister Maria de Medeiros or by you?

What message did you want to transmit with that voice over during the film? (explanatory probe – mining)

In addition, there are several voices that read the letters of the participants of the movement. Why did you decide to introduce those voices too? (explanatory probe – mining)

- 5- In the film there is a musical dynamic, sometimes transmits anxiety, sadness and cheerfulness. Can you tell us what is the main role of the music in the film?

Why did you choose that specific composer?

Did you influence the production of the music or did you let the musicians follow their own concept? How?

III - Image choices (composition of the shots and editing)

- 1- In terms of image, for example in 48 of Susana Sousa Dias in the interviews she decided to use only the voice of the interviewees and the still photographs. In this case, you chose to include their moving images to transmit their visual reactions.

Why did you choose to conduct the interviews in this way?

Besides the interviews, you decided to include TV archives. What were the criteria to select the TV archive scenes? (explanatory probe – mining)

- 2- During the documentary, we notice that there is a type of rhythm that the film transmits. Either by the duration of shot or the repetitiveness of the shots. What type of rhythm did you want to apply in this film?

- 3- In the film, I noticed that the most predominant types of film shots that you chose in the interviews are the 3/4 shots and the close-up or medium close-up and in the TV archive shots you use a contrast between medium close-up/close-up and very wide shots. Why did you choose these types of shots in the interviews and the TV archives?

- 4- In the TV archives, we see the use of high and low angle shots, while in the interviews there are no angles that change the perspective of the viewer towards the subjects. Why did you choose the TV archive shots that show this contrast of angles?

c. Filmmaker's perspective about the dictatorship reflected in the documentary

- 1- What does dictatorship mean to you?

- 2- What do you remember about the dictatorship?

Can you tell me a specific situation(s) that happened in your life in that period?
(amplificatory probe)

As an adult, did your family members talk to you about the regime? What did they talk about? (exploratory probe – mining)

At what extend did these experiences and memories shared by your family contribute for your perspective and representation of the dictatorship in your film?
(exploratory probe)

Interview guide for Susana de Sousa Dias

Introduction

This interview was designed for the Master Thesis “The presence of the author in documentary films: representation and transmission of memory” and addresses the filmmaker Susana de Sousa Dias and her documentary “48”. The aim of this interview is to capture the perspective of the filmmaker in relation to her work, in order to answer the research question.

The interview is based on the previous analysis of the film “48”. The interviewer developed the analysis and formulated the questions as an independent viewer, avoiding the influence of other film critics or interviews.

The interview starts from the beginning, in order to provide to the future readers a clear vision of the filmmaker and her work through her point of view. Some questions serve as presentation, others are deeply related to the analysis of the film.

The interviewee is free to answer or not answer the questions proposed by the interviewer. All the responses will be used exclusively for the purpose of this Master Thesis. The interviewee is allowed to stop the interview whenever he/she pleases.

a. Personal and professional background

- 1- Until now, you only made documentary films about the Portuguese dictatorship, namely *The golden age –Portuguese Cinema 1930-1945* (1998), *Criminal Process 141/53* (2000), *Still Life* (2005) and *48* (2009). What motivates you to direct films about the Portuguese Dictatorship?
- 2- 40 years after the regime, what image do the Portuguese people have of the dictatorship in their collective memory?
Do your films oppose or agree with that process?

b. The influential choices in the documentary film

I – Thematic choices

- 1- There are many stories about the regime that you could choose from. Why did you choose to address that specific topic, the political prisoners of the regime, in your film *48*?
- 2- The film *48* portrays the prisoners who were arrested and tortured by the regime. How did you come up with the idea for this film?
- 3- In your perspective, what are the main themes that you approach in this film?
Where did you find the inspiration to portray these specific theme(s)? (explanatory probe – mining)
- 4- How was the production of the film *48*? *48* only received Portuguese support...
- 5- How was your documentary received by the audience and the film critics in Portugal and internationally?
Does this distant and late reception of the film in Portugal have to do with the problematic relationship between the country and history?

II - Narrative choices (events, existents and discourse)

- 1- How did you select the social actors (ex-prisoners) and their testimonies?
What motivated you to interview these social actors (ex-prisoners)? (explanatory probe - mining)
Why did not these social actors interact with each other in the film, even though some had family members who were also arrested? (explanatory probe – mining)
- 2- There are entire families that were arrested and tortured. In a specific case, you talk about a couple that was brutally separated. I was impressed with the amount

of women among the political prisoners in the film. What is the role of women in the resistance against the regime?

There are two women that appear twice in the film. Why is that?

- 3- There is something curious about the social actors of this film. The Portuguese prisoners are so pure in their political strength, while the African prisoners are more contradictory in their beliefs. This contrast in the film is incredible. Besides the Portuguese prisoners, why did you decide to include the African prisoners too?
- 4- How was the process to make them talk about their past experiences and remember this controversial period?
- 5- During the interviews you notice their reactions to your questions. What were the social actors' reactions and your relation with them? You can give me examples...
- 6- Have the social actors seen their photographs as prisoners before or have they seen it for the first time during the interviews?
- 7- How did the social actors receive this film?
- 8- During the film we listen to a great variety of sounds: the sound of the street, the police bells, the clock ticking...I am curious to know, where did you talk with the social actors? Why did you choose that environment?
- 9- There is a fundamental question about the testimony: who speaks should not be dispossessed of his own voice in the process of testifying. What can you tell about the testimonies in the film? What is the relation you have with those who speak in *48*?
- 10- A soundtrack in a film is responsible for the empathy of the audience in relation to what happens on the screen. While in *Still Life* you use music to create a distance between the images and the audience, in *48* the absence of music creates a very emotional ambiance. Why did you work the sound in *48*, in contrast with *Still Life*?

III - Image choices

- 1- Why did you choose to insert exclusively still pictures of the social actors, instead of motion pictures?
What were the criteria to select the pictures? (explanatory probe – mining)
- 2- How was the editing process? Behind this film, there is a strong and structured work.

3- In 48, you introduced certain camera movements, like the zoom and subtle panoramic, the fades to black...Why did you use those visual movements in this film?

Can you explain what is that “slow down” process that defines the rhythm of the film? Among the editing technics, this is the one that defines best your style as a filmmaker.

4- In the film, when the African people are talking, we see dark images that seemed photographed in a concentration camp and suddenly, in the darkness a light emerges. What is this visual construction?

5- In the film, there is this darkness that emerges from the images, this space of memory. Can you tell us about this absence of image, the fades to black, the pauses, the transitions in the film?

c. Filmmaker’s perspective about the dictatorship reflected in the documentary

1- What does dictatorship mean to you?

2- What do you remember about the dictatorship?

Can you tell me a specific situation(s) that happened in your life in that period?
(amplificatory probe)

As an adult, did your family members talk to you about the regime? What did they talk about? (exploratory probe – mining)

At what extend did these experiences and memories shared by your family contribute for your perspective and representation of the dictatorship in your film?
(exploratory probe)

APPENDIX C
Transcripts – Interviews

Interview with Inês de Medeiros – *Letters to a dictatorship*

Interviewer: This interview was designed exclusively for my Master Thesis. My Master Thesis is about the subjectivity of the filmmaker and his presence in the documentary. How he influences and contributes in many areas from the image to the narrative, and even how his personal life reflects in the documentary. The interview addresses the filmmaker Inês de Medeiros and her documentary *Letters to a dictatorship*. I chose only Portuguese documentaries. I could have done international documentaries, but I think Portuguese documentaries and its specific theme means more to me...

Inês de Medeiros: But what documentaries did you choose?

Interviewer: All related to the dictatorship.

Inês de Medeiros: Yes, so Susana de Sousa Dias...

Interviewer: Exactly, Susana de Sousa Dias and you

Inês de Medeiros: Of course... Ah I am very honoured to be next to Susana, I really like her.

Interviewer: I chose these two Portuguese documentaries to spread also the Portuguese work internationally. What is Portuguese is also good.

Inês de Medeiros: Very well...

Interviewer: The aim of this interview is to capture the perspective of the filmmaker in relation to her work, in order to answer the research question. The interview is based on the previous analysis of the film.

Inês de Medeiros: Yes...

Interviewer: I am not going to reveal completely the analysis. While I am asking questions, I will mention my analysis subtly, because I do not want to influence your judgement.

Inês de Medeiros: Very well...

Interviewer: I developed the analysis and formulated the questions as an independent viewer, avoiding the influence of other film critics or interviews.

Inês de Medeiros: Great!

Interviewer: I am going to start the interview starts from the beginning, in order to provide to the future readers a clear vision of the filmmaker and her work through her point of view. Some questions serve as presentation, others are deeply related to the analysis of the film.

Inês de Medeiros: Let's do it.

Interviewer: The interviewee is free to answer or not answer the questions proposed by the interviewer. All the responses will be used exclusively for the purpose of this Master Thesis. The interviewee is allowed to stop the interview whenever he/she pleases.

Inês de Medeiros: It is a fundamental right, I am glad that you said it. (laughs)

Interviewer: (laughs).

Inês de Medeiros: Yes, yes, very well...

Interviewer: Can you tell us about your professional path until today? You were actress, filmmaker, deputy...

Inês de Medeiros: I started in cinema as an actress, I started very young in cinema. But I started very young, due to luck and family business. I played in my father's first film when I was a child. Then I played in another when I was a teenager or pre-teenager with the Portuguese filmmaker called José Fonseca e Costa, but basically because he was my neighbour. So I am not an example of a person who always wanted to become an actress for her whole life. I was just drowned in this cultural environment...

Interviewer: Of course...

Inês de Medeiros: There was something that started to flow and curiously very early I realized that cinema was something that touched me deep inside, that I found absolutely fascinating, but not necessarily representing. (silence) I was lucky, because of the fact that I began to work in the cinema industry in a time when in Portugal a series of young filmmakers started to flourish, cinema in Portugal was blooming. Among the young filmmakers is important to highlight obviously Pedro Costa, with whom I worked many times, but also Teresa Villaverde, one of my childhood's friends, Joaquim Pinto, João Botelho, who was a little bit older than us, but he was also in the beginning of his career and I gladly worked with him. Older filmmaker, like Paulo Rocha, that has been for a long time without filming and finally decided to film again. He was a master of cinema and an exceptional, perceptual and extraordinary person. (laughs)...and João César Monteiro. How did I start to film...Then I was lucky too, because through these contacts I made some films in France, namely with Jacques Rivette, who has always been a reference to... (silence) thesis... (laughs)

Interviewer: (laughs)

Inês de Medeiros: Well, the time was obviously the *nouvelle vague* and it is true that we felt...in Portugal a brand new Portuguese cinema with Paulo Rocha and even with António Pedro Vasconcelos at the time, with João César. But there is a reappearance of a new cinema in the 80's and this vibe I was lucky to live was indeed very fascinating. It was fascinating for two reasons: first because there was a strong will to

make cinema, two because since the environment was very small and there was a small amount of money, that did not change anything. But I think what changed was a certain attitude. I think we embraced multi-tasking and all of us did many things on set, we dared. There was a moment without fear. (silence) Ah...I worked as Teresa Villaverde assistant. She did her first feature film and she had never done anything before, I mean...very vaguely she was 21 years old and suddenly she had a feature film. That was...was a group of friends and at the same time very professional, because we were lucky to heir a series of old cinema technicians. This is something that is not sufficiently valued: the importance of technicians and a crew that teach us a lot.

Interviewer: Of course...

Inês de Medeiros: I remember an extraordinary character called Vasco Sequeira. He was the machinist, but was one of the people I met that indeed knew and felt this thing called cinema, what does it mean a camera moving forward, or backwards, because it was him who did the travellings. As an actress, I experienced something very fascinating that was the long sequence shots. One thing was to direct and produce great long sequence shots, which were very hard for the actors...

Interviewer: Indeed (laughs) ... if something went wrong, you had to do the scene from the very beginning...

Inês de Medeiros: Yes.... If it went wrong (laughs) everything would go back again. I remember perfectly that the first person to whom I would look at when a take ended was Vasco Sequeira. Vasco Sequeira was...and he had an extraordinary thing, even though he was a simple man, he knew all the dialogues by heart and he would say them, he was completely attentive with the actors and this was...

Interviewer: Absorbed...

Inês de Medeiros: Yes...and he felt it. If somebody knew what cinema was indeed, what exists only in the frame, was him. (laughs) I think everyone benefited, actors and filmmakers, from the presence of technicians... who had great experience in

many genres and who were enthusiastic with the moment we were living. Hum... Then with Pedro Costa, as an actress I worked very hard... But for example with João Botelho, since I did not want to be only an actress, I remember that during the difficult times, when I finished my role and I had filmed everything, I requested to be part of the scenery or setting team. So it was funny that suddenly once I finished shooting, I had the chance to work for the scenery, because it was in *Tóbis* the scenery was painted. Who managed the scenery team was a guy called Luis Monteiro and I wanted to see how the scenery was done, the most fascinating side of cinema. (silence) Hum... I worked a lot in the other side of the camera, obviously with Joaquim Pinto, is not it? Joaquim Pinto with *Uma Pedra no Bolso* was a remarkable moment, because Joaquim came also from the sound, he was also a technician and suddenly he said: "I want to make a film!". We were just four in the team and we basically did everything. Everything no... each one of us had a specific task, I mean... because cinema demands that. Each film is a micro-society created, so the tasks are very defined and at the same time there is a fascinating balance between what is our work and our interdependence with each other. This is something that I think it is very... that has always fascinated me in cinema. I was the actress, I participated in the script, I did the scenery of the setting, the costume design, make-up, filmmaker's assistant...

Interviewer: (laughs)

Inês de Medeiros: Basically we were four. (laughs) Then as filmmaker's assistant still... Then I went back to work with Joaquim in *Onde Bate o Sol* in his second film, there with a small role, so there was more space for preparation. Then I worked again as an assistant, in a previous phase with João César Monteiro, in *Recordações da Casa Amarela* and this is very, very fascinating, because João César had the script of *Recordações da Casa Amarela*. João César writes finely. He was an absolute talent writing, but the script that he had was not suitable for being shot, so what I did with João César was in fact destroy a literary text and transform it into a film script.

Interviewer: Indeed... It is always hard to transpose...

Inês de Medeiros: And... since he was a guy absolutely outstanding with an

enormous intelligence, culture and even percussion, but these are other dimensions that he possessed, it was something very fascinating. Then he told me that it was the first time that he played the lead character so he needed me as a coach. It was something that he never needed, because he never needed to be led, but (laughs)... So I was there working as a coach and managing the film-extras. I was very young and I was the assistant for the second time. Then I went to SP filmes of Pedro Martins that is now SP televisão. SP filmes changed a lot, but the producer was exclusively dedicated to documentaries. There I started to work more in the production of documentaries with SP filmes and a little bit as assistant. First with Vasco Pimentel's project, but after he did not do anything and passed to Catarina Alves Costa, so at that point I left the project as well. At that time, I started to discover the documentary industry. Hum.. When I go to France in 95', as an actress and behind cameras, I was working in both things, I had a friend, a filmmaker of documentaries, that propose me for the first time to be the co-author of one documentary that he did about Lisbon for ARTE (French cultural channel) and for Paris Premiere (French public channel). In fact for me, the documentary is a great revelation, among everything I had done... for its differences. First do not confuse documentary with news report. It is something that people easily confuse, is not it? It is important to mention it. The news report obeys journalistic criteria, so it is very well framed, but documentary no. The documentary is in fact a personal look...

Interviewer: My thesis explains that. Exactly, because it is always dubious...

Inês de Medeiros: Exactly and I think it is very good that you explain it, because the confusion is permanent and even in the way that people look at these films. So it is important to highlight, that in fact a documentary is a look upon the reality and it is not a news report. It is not a journalistic work, so it is not, it does not have duties and it is not stuck with professional ethics...

Interviewer: Objectivity that a news report should have...

#00:13:44-7# Inês de Medeiros: Yes and to the journalistic code that should be associated with... No, no and that is important to highlight, Even so, at the time I did not have the courage to start shooting a documentary straightway, because...because

in fact I had done so much fiction. I even make a fiction short-film that went well, it went very well, I mean it was very fascinating to make. However it is exactly in my second film, that I propose to make a fiction short-film, that I ended up doing a documental feature film. (laughs)

Interviewer: (laughs) So you were in one direction and then...

Inês de Medeiros: This happened because in fact is really a film of a passage...not to another life, but from a stage to another, that was a short-film that I really needed... It was about a meeting between a white old woman, but who was born in Africa and a black young boy who was born in Portugal, so it was a kind of a fortunate meeting in a crazy night out. An old lady a bit eccentric played by Isabel de Castro, but I did not have an actor for the role of the young boy. I did not have an actor so I decided to make a casting, probably to expel some demons, because castings are horrible moments. (laughs)

Interviewer: (laughs) Why do you say that? That these are horrible moments?

Inês de Medeiros: Because they are...Because...Because... But this has to do with the drama of the actors or their hesitations as actors. Their tools to work are themselves and it is very difficult for me to...I mean they have no object to show, unless themselves. It is very hard to keep the distance and not be a...hum...To sum up, actors have to be in a permanent state of seduction, that goes beyond their work, I mean basically the function of an actor is to like him: "Whatever I do please like me". So this appeal of love was something very difficult to face. (laughs) This permanent appeal to love them.

Interviewer: (laughs) Pick me!

Inês de Medeiros: Pick me, like me... (laughs) I think it is very exhausting.

Interviewer: And did you finally find the ideal person for the role?

Inês de Medeiros: No... and justly. I was not very sure about the script of the short-

film, so I decided to propose a casting. I wanted an actor with a certain experience, very young and with something that has to do with the story. So instead of asking the candidates to read a text, in a first stage I asked them to tell me a story of their own...

Interviewer: It is original... (laughs)

Inês de Medeiros: And all of them told me wonderful stories and without giving any theme. They told stories of a dream country that was their country of origin, without even knowing it. Hum...And I confess that what happened in the casting was so strong, so much more beautiful than what I had written. (laughs) It was indeed a victory of the documentary over fiction if you please... (laughs) The thing that I just wanted as a pre-generic of the short-film or a conclusion transformed into a film. The film is in fact a reflection about the origins, the love for a place and the will of being loved in a place, mixture with the will of being loved. It is a film that I like very much, that I nurture an intense tenderness. Ah and in the end of the film, I did not chose any actor, so it was only the casting... (laughs)

Interviewer: The casting became the documentary film.

Inês de Medeiros: Indeed...Since I had Isabel de Castro on the other side, the film is in fact the casting and something more... I call it an "ofni", a filmic object unidentified. (laughs) When we were editing, I had a French editor that said to me "Well let's proceed with our ofni" (laughs)

Interviewer: Very good, very good

Inês de Medeiros: So the professional path is that one.

Interviewer: Indeed and then you became deputy...

Inês de Medeiros: Oh no, no... (laughs) No, then I still did *Letters to a dictatorship*, which is the aim of this interview. Yes, maybe I ended up as a deputy, a bit through the documentary path. It can be so. Perhaps it is a kind of approach to the reality. (laughs) A stroll towards reality. (laughs)

Interviewer: What is your occupation now? Deputy?

Inês de Medeiros: In this moment it is deputy. Now I am actually finishing a film, that was an order proposed to me by ARTE (French cultural channel) about the Portuguese writers. It is also a documental series that Arte is doing about European writers, but I mean now is finishing. I am in the finish line, but it was hard to be done, because it is difficult to combine both tasks. Now for me deputy is not a job, so...

Interviewer: You do not see it as a job, why?

Inês de Medeiros: Deputy? No, deputy is not a job. I mean politician can be a job, even though most of the people think otherwise. I think that we can learn how to do politics and how to become a politician. I have nothing against the idea of professional politicians, too bad if we did not have them... I mean history is made by professional politicians.

Interviewer: Indeed...

Inês de Medeiros: It is true, too bad for us... Churchill was a professional politician, Quesnel was a professional politician, Mário Soares was a professional politician... I mean... No...No... this easy solution to say: "We are against the professional politicians, who do not do anything in their lives", it is easily proven wrong. When people come from different areas of expertise and embrace the political tasks, not always goes right. (laughs)

Interviewer: But you were deputy after directing *Letters to a dictatorship*?

Inês de Medeiros: It was, it was, it was after the *Letters to a dictatorship*.

Interviewer: Did it influence somehow direct the film before becoming deputy?

Inês de Medeiros: Perhaps it influenced. I think that everything we do in life has its influence, I mean...

Interviewer: Because it was a documentary very political...

Inês de Medeiros: Yes...Yes...Hum... (silence) I always had a distant political participation, but I always thought... I had been a Youth delegate of Dr. Jorge Sampaio (PS – Socialist Party). There was the first political action that I addressed a bit as a filmmaker, because I told them: “If you ask me to organize the political campaign, I want to make the campaign from A to Z” and I did it in fact. Everything, I think I was in everything next to Dr. Sampaio. (laughs) I did the whole pre-campaign, I did the whole campaign and I was always present. And they were a bit astonished, because normally people say “Ah ok, but I only appear once or twice. I have more things to do” and perhaps because I was a filmmaker or an actress and I have free time due to my condition... (laughs)...Hum...I said “No, no, I do, but I do everything”.

Interviewer: Be part of all the process...

Inês de Medeiros: Everything, everything, everything! There we understand a little bit why it is necessary to have great experience, talent and knowledge. I mean it is not an activity for...for amateurs can always be, but it is better if you have some political foundation. Then I always gave my support to people and causes that I think were important, but this is part of what I call civic duty. Then in 2009, I received the invitation to become deputy, because I am not a political activist, so this is important to mention. I am a deputy by invitation and I need the invitation from the socialist party to keep my function or not. Probably, the film shows clearly the risks and the ambiguities of the common discourse: “I do not get involved in politics, do not get involved in politics”. Perhaps let’s stop complaining in the coffee shops and get involved in politics. (laughs).

Interviewer: Indeed, it is a kind of introduction. So I am going to give in...

Inês de Medeiros: Yes, the final impulse. (laughs)

Interviewer: The film portrays the women who participated in the National Movement of Portuguese Women... from the letters that were found in a second hand bookshop. How did you come up with the idea for this film?

Inês de Medeiros: ...Portuguese women...

Interviewer:....from the letters that were found in a second hand bookshop. How did you come up with the idea for this film?

Inês de Medeiros: Yes...For instance, there is an incial story. I initially...this is also a project that came to my hands...(silence) António Godinho, a friend in common with Serge Tréfaut, the producer of film, who is also a filmmaker, likes a lot second hand bookshops and these things...and he had contact with some gentlemen that has the job of empty houses, when somebody dies. Since the houses have no owners anymore, these gentlemen keep the papers and books that nobody wants, which do not belong to any heritage. So they go, recover the material and store in a warehouse full of...papers etc... They even used to have a van to sell second hand material in Principe Real. One of these gentlemen came to my friend in common, António Godinho and said: "I have something here that maybe will interest you...these are love letters, but I haven't read them..." António Godinho bought the letters for 10 euros or 20 euros, or something like that, which were 52 letters. When António Godinho began to read the letters, he thinks it is funny the fact that the gentleman thought they were love letters.

Interviewer: When they were not. (laughs)

Inês de Medeiros: They were... (laughs)

Interviewer: They were love letters for the movement (laughs)

Inês de Medeiros: He realizes that they are only letters from women related to a movement, that nobody knows what it is. He proposes to Serge Tréfaut, Serge

Tréfaut thinks that there is material to make a film and says: “Yes, but this project is not for me, it should be done by a woman”, and he came to me with the suggestion.

Interviewer: Why did he think that the project should be given to you?

Inês de Medeiros: I do not know you have to ask him.

Interviewer: But did he share the reason with you?

Inês de Medeiros: No, I do not know if he thought it was meant for a woman or if he thought it was meant for me, I confess, but...Now after, at the time I was shooting the film I realized “In fact it is good that a woman is directing the film, due to the way the shooting was organized”. I can talk about this later, but I also chose a team with only women. At a certain point, I realized that it was very positive to have only women. In fact it was a feminine team, not because I think that there is a feminine direction or feminine creativity. I am not in favour of these theories, I have to mention. I have many doubts about that, even though I am a profound feminist.

Interviewer: There are feminism and feminism.

Inês de Medeiros: It is not that, it is... the aim of feminism is to not be isolated in ghettos, in that separation. So there are certain moments that I am in favour of quotas, just to explain my point. I am in favour of quotas, because sometimes it is necessary, but never forget that one day they should disappear. For now is bad thing that it is necessary. Waiting for the society to evolve is a bit slow. (laughs)

Interviewer: Indeed...I agree with you. (laughs)

Inês de Medeiros: It is important the law imposes the rules and then comes...

Interviewer: And then comes again the normality.

Inês de Medeiros: Exactly when the political action has...a political action it is not only responding what the society demands, but also anticipate the society. If we had

to wait for the society not to want the death penalty, we would still have the death penalty. If we had to wait for the society to abolish slavery, we would have slavery. If we wanted the society to support the vote of women, they wouldn't vote. (laughs) So...It is obvious that the political action has to anticipate the society, but you have to bear in mind that certain mechanisms must be ended. This does not mean that I think that there is a feminine sensitivity, that there is a significant difference...There will be obviously differences, because every person is different and there are obviously things in common in the feminine gender. However it was not because of that matter that I chose a feminine team, but it was a matter of creating an environment of trust to the ladies.

Interviewer: So this idea of using the letters for a film was a result of a partnership, we can put it this way, after all it was not your idea?

Inês de Medeiros: No, I did not even know about the existence of these letters, so they showed me the letters and asked me: "Do you want to do something with these? Do you think there is material in these?" I looked at the letters and for me it is clear that there is material there.

Interviewer: What motivated you to direct this film, saying yes to the proposition?

#Inês de Medeiros: Two things. On one hand, curiosity, which is legitimate. In that moment, I also contacted a historian who was Irene Pimentel. She did a book about...the feminine movement of the regime or the New State and she had no clue what this movement was, so it was a very strange thing... Once we started to make the research about the movement, we realize that this movement was advertised, there were several archives about it, because it has to do with the most studied moment in the history of the regime, the time of the election of Humberto Delgado. (laughs)

Interviewer: It is true...(laughs)

Inês de Medeiros: I mean...We are not talking about a moment that was innocuous, I mean suddenly something very microscopic.

Interviewer: No, it had many consequences...

Inês de Medeiros: It had many consequences and it is in fact a remarkable moment and how suddenly...Because there are feminine movements before Norton de Matos and after which are well-know, such as the National feminist movement after Supico Pinto, related to the Colonial War. Since there are movements before Norton de Matos, why suddenly at the time of Humberto Delgado there is a silence around this movement, especially when we search in popular newspapers in that period, such as *Diário de Notícias* and the movement is the headline. So it was very strange and surprising even for the historians. Irene Pimentel, someone that I really like, to whom I nurture a profound admiration, said: “But this is so shameful, it is shameful! How did not I react to this!” Hum... In fact there is no reaction and there is indeed a great mystery behind this movement. Then there was this fascinating side to be able to find the survivors or de writers of the letters, because we were indeed in the temporal limit, in which they could still be alive, etc...Finally because as I mentioned in the film, we understand that the letters are a response to a circular. There is a certain automatic response, many times even with fear. There is a circular that invite women to participate in the movement and most of them answer that really like the movement that it is highly important for the love of the nation...However many of them refuse to collaborate, because they feel the double fear.

Interviewer: Indeed...

Inês de Medeiros: The fear of saying: “I think this is a parody or I disagree with the regime or...” and the fear of getting involved.

Interviewer: After they get involved is also complicated to go back in their word.

Inês de Medeiros: And there is a thing very widespread: “Do not get involved in politics, do not get involved in politics”... In the regime, women were not supposed to get involved in politics. What is more fascinating in the film is to justify their refuse, the women tell the story of their lives. Is not it?

Interviewer:... Indeed, exactly. They say things like: “Ah I cannot because I have children, I have...” (laughs)

Inês de Medeiros: Because of this, because of that, because it happened this to me... For instance, we see a large quantity of women that worked. We understand that this idea that women did not work was not the reality, they needed to have a rich husband, did not they? And it has always been like this, so the thing.... It is very ambiguous, because in the end of the day it becomes an ambition for women: not work and have a rich husband. It is a future state and an ambition.

Interviewer: It is a high status.

Inês de Medeiros: It is a high-status, apart from that there was no choice unless working, is not it? Hum... and the fact that the only women who did not work were the ladies of the regime... We understand that this movement is connected with another organization that has to do with the Catholic Action. For me this group was also a discovery... I mean I always heard about the Catholic Action, but I mean studying the Catholic Action and how the organization is divided. Hum... The coherence, the intelligence... The Church has always been very meticulous. In fact, laca, leca, lico, loca, luca... (noises)

Interviewer: Everything is very well hierarchized.

Inês de Medeiros: Everything was very well organized and in fact it allows you to have a global approach of the society. In this sense, it was absolutely extraordinary, because no one was forgotten, no one... It is the prototype of the regime's great principles, in the level of education, which is the place that Carneio Pacheco says: "A place for all, but each one in their own place".

Interviewer: Each one with their role...

Inês de Medeiros: No, but it is indeed, it is the motto. I think the words were "One place for all, but each one in their own place" and this is written as the essential matter in education in Portugal. There was no social mobility whatsoever. People have to live well in the environment that you belong to.

Interviewer: And accept your social condition.

Inês de Medeiros: And so within your condition, the regime will do... If the condition is to be a bit hungry, the regime guarantees that you will not die, but living with hunger is part of your condition. So if your condition is: not knowing how to read, the regime even accepts that you will go to school until the 4th grade, but not more, because it may create some problems, so if you do not know how to read very well, it does not matter, because it is your condition. This thing, the place for each of us...Above all, the letters show in my perspective, the great intention of Salazar, who made a series of speeches about women, is to provide a role for women. That is ambiguous. The right place for women is to be at home with their family...but it is not only to be simply at home, it is also to educate! What fascinates me is that these letters allowed me to transpose from a political action, historical, the unique fragile moment in the regime, to the private and intimate sphere, the sphere in which women were destined to be. There is a simpler question to pose. Why do these women, who are very contradictory in their speech, those I managed to interview, all of them, even the wives of the regime, have this enormous yearning, eager for action.

Interviewer: Yes, they had this fervour.

Inês de Medeiros: They had 300 occupations, solidarity movements, the name that is called now, charitable movements, they had very busy schedules and spent their lives doing a lot of things. All of them felt strongly a kind of frustration for being below their own abilities. All of the women I talked to, either the rich or the poor, had this desire to become someone. Those who accepted to be part of the movement and responded, most of them were there because they wanted...because they needed to exist in another way, not only in that private sphere. So why did they give their energy supporting a regime that denies the possibility...

Interviewer: ... of becoming someone.

Inês de Medeiros: ...of becoming someone and becoming someone that they wanted to be. Moreover, another thing that is very constant in all dictatorships, the dictators

always inspired passions and fascinations...the power, you know. The research for this film was also an attempt to understand this weak and sad dictator that we had. He was not exactly a sex-symbol, not even the image of military virility like Franco...Although nowadays he seems to be like a Buffone or a Mussolini, you know. That image...of a macho man. When they exude too much their masculinity, they become a bit feminine in a way, but this thing...(laughs). Or even Hitler with his cold temper and military power...Salazar does not reflect that, he was dull and sad...

Interviewer: This perhaps was an idea that fascinated many women, this charm of a villager.

Inês de Medeiros: Yes, but this is a thing very national, it is a fascination very national so...I mean it did not always fascinate...Because before we had the Republic, which was exactly the opposite. As an opposition is...I mean...there is a natural and very frequent fascination for power, which there is always...and suddenly this fascination goes to that dull creature, you know. What fascinates us reveals our own image.

Interviewer: The Portuguese image...

Inês de Medeiros: Yes.

Interviewer: What kind of impact did your documentary have next to the audience and the film critics in its premiere?

Inês de Medeiros: The film went very well, I mean in terms of public not very well. When it came out to the cinemas, it was ok, but I think it has to do with other factors, I mean there are not so many documentaries being screened in the commercial rooms. Hum...The audience that likes to watch documentaries is not so many. Since the film was in DocLisboa, he won the award in DocLisboa, I think that the two crowded rooms of DocLisboa's big auditorium were enough to overcome the number of people that usually watch documentaries... (laughs) But it is a movie that when it is presented, the reactions are very positive and in fact it worked very well, especially in

the international festivals and that was funny. My biggest concern was to figure it out a hard balance. I did not want that this film was exclusively for the Portuguese, so I tried to understand what should be explained to those who did not know who was Salazar...

Interviewer: To contextualize...Indeed...

Inês de Medeiros: ...or Humberto Delgado, the dictatorship and those things. When did I get a common feature that allows people to understand the film.

Interviewer: There are many stories about the regime that you could choose from. Why did you choose to approach that specific topic, the women who support the dictatorial regime?

Inês de Medeiros: For instance, the reason is due to an idea that came to my hands and then the fact that I wanted to understand thesis about the participation of women. I only knew about one book that belongs to Irene Pimentel. Nowadays, probably more books were published, so there was a possibility of addressing the regime as was never addressed before, was not it? But I am not an historian, I confess. In the personal level, (silence) probably it has to do with something that challenges me and I question very much. For example in the feminine causes, I think most of the times they are the biggest responsible... I have to be careful when I say this...(silence) In this matter of society and evolution of mentalities, this question comes out often nowadays, due to other realities. It is clear that the battle is done...Women have to take this fight, do not they? I do not want to say that the victims are the responsible ones...

Interviewer: But they need to have an active role in this fight...

Inês de Medeiros: ...But they should not be condescending, you know. There is a reality in society, which is in fact... There is in many societies and fortunately is evolving, I am not saying this as if it was a fatality. But in fact the role of education is most of the time on women. Women are the ones who educate the future machos... (laughs)

Interviewer: It is true. (laughs)

Inês de Medeiros: I mean, we have... The future machos and the future victims... It is clear... There are multiple reasons. It is not a question of pointing fingers at someone, saying: “You are the victims because you want to be...”, but “You are the victims most of the time because you consent these things”. Nowadays, when we speak about this new reality and this unbelievable setback, even in the Islamic countries in the condition of women, you know. It is clear that all our action should be directed to women, because...Once again I’ve never seen an unfair situation that was corrected by the one who committed, that suddenly has an attack of kindness and say “Now I am releasing you, my slave”. It does not exist...that does not exist. Either there is a movement underneath that afterwards creates new actors and allows a change. It is clear that the law should superimpose the will of the majority, but if there was no *suffragettes*.... So when we talk about women and the feminine condition, we should look at women and understand...This film has something that was very hard and new to me, (silence) that provides challenges throughout the shooting, which was to shoot people that at first I do not like, I do not have empathy and I disagree with their ideas. That raises very difficult questions, especially questions about the filmmaker.

Interviewer: Are you talking about the interviewees?

Inês de Medeiros: Yes...It was one of the most difficult this I had to handle in this film. Until now we were talking about the historical research, the theoretical reflection and etc...But this film rises questions in the level of directing a film. There is always this sentence that I do not know if it is Goddard who said it, but I hope it was Goddard because it suits him very well. I do not know where I read it, but it said: “Framing is a question of morality”. The way we film a person is the way we position ourselves towards him/her. This is obvious, is not it?

Interviewer: Yes...

Inês de Medeiros: At the same time, knowing that I...The last thing that I wanted was

to make a pamphleteering film. My attitude is to try to understand these women. Then the thing about Malraux, you know..."In order to judge, we need to understand, in order to understand we need to get the reasons, in order to get the reasons, we need to understand the circumstances and when we get the reasons and circumstances, we cannot judge anymore". This was the first thing, try to not judge from the beginning...To have a true attitude of questioning, but on the other hand I am not a journalist, so there is something else there. There are things that they say that chock me deeply and therefore I do not hide my feelings. But what does this mean? That I should oppose them? Should I exaggerate or not? There is another question before that: these ladies are not political actors. They are anonymous people who were contacted by me, therefore they did not ask me to be projected in a film. So it would be very disrespectful, with no elegance and even harsh, knock their doors and day: "Talk to me and then I will crucify you".

Interviewer: Indeed...

Inês de Medeiros: That I wouldn't do. Between the attitude of being receptive to find answers, and the attitude of defend them even from themselves. It was very easy sometimes to mock them and that nullified the importance that they have as spokespersons of a reality. If I am going to portray a reality, I have to do it with a minimal respect for that reality.

Interviewer: Even though you disagree with it.

Inês de Medeiros: Even though I disagree with it. So the balance was very thin, it was hard, not to judge, but also no to be in a journalistic attitude that I am just collecting data and that's it. I think I did it well...the solution that I found...It was not my role to contradict them, it was...the archive images that did that role and could answer them, because they were from that time, were not they? I mean the archive images are the answer to what the interviewees say.

Interviewer: I am glad that you talk about this. So the main theme of this film is the women. When I analysed the film, I found 6 relevant themes, namely Women from the movement, Salazar, Letters, Election, Charity and Values. In your perspective, what are the main themes that you approach in this film?

Inês de Medeiros: Yes

Interviewer: In your perspective, what are the main themes that you approach in this film?

Inês de Medeiros: But I think it is in the film. It is organized by chapters.

Interviewer: Did you divide the chapters according to the themes that you want to address in the film?

Inês de Medeiros: Yes... The chapters are a kind of evolution. First we start with the discovery of the letters, we follow the political situation that they fit with the contextualization. From this contextualization, we go...what I intend to do is to follow a path that goes inside, deeper and deeper until it becomes more personal, you see. Hum...We go for what I call specifically the ideal or the concept of the feminine universe. We reach the most intimate and at the same time the most structuring element of the regime, that was the idea of charity and afterwards I had a miracle. (laughs) (interviewees) I forgot to tell you this. There are two or three things that I can tell, which I think are very important. First, all those interviews were the result of the first meeting, there was not another one. This was one of the decisions that I had to make in terms of how to organize the film. First, it was the question about the feminine crew that creates an environment of trust, because we are talking about an universe, that indeed did not mix with the masculine universe and since I wanted to go deeper intimately in the interviewees' universe, I chose only women to accompany me. I verify that, because we were only women that arrived in their houses. We were four girls that arrived there and this contributed a lot to a relationship based on trust. Second, I did not give them time to think about the acceptance or not of my invitation to participate in the film. I mean, we called them saying "We have a letter you wrote 50 years ago, would you accept to talk about it?". The discovery of the letter is truly a discovery for them. It was the first time that they were looking at them. The only one that I wanted to reshoot again, obviously said no. I think I took advantage of my knowledge or my power...I sensed that if they asked

their children and family, etc...what they thought about this invitation, they would refuse it.

Interviewer: They would refuse... (laughs)

Inês de Medeiros: And obviously they did. All of them, the thing that was in fact the first meeting and now I do not know what I was going to say next anymore... What were we talking about?

Interviewer: The miracle?

Inês de Medeiros: Ah! But at a certain point I was worried, because I only had the same type of women. The only miracle that happened was *Belmira*, which is the final part of the film in this progression. Not only the archive images were opposing the interviewees' speech in the whole film, but also the existence of *Belmira*. There is something that I really enjoy that is the theoretical speech during the archives, which is very interesting, however at what extend these ideas are accomplished in the life of that particular person, *Belmira*. This is what cinema does, to state is it true or not?

Interviewer: That's why you dedicated a chapter to *Belmira*?

Inês de Medeiros: Of course...Because there *Belmira* breaks that whole logic.

Interviewer: Which logic is that?

Inês de Medeiros: The logic was the logic of the regime in relation to the women, I mean if we watch the film without *Belmira*. Those theories are contradicted by our contemporary look, while *Belmira* contradicts even during the dictatorship. At that time, she contradicts what was the ideal. It is *Belmira* that has to work all the time, it is *Belmira* that votes without knowing whom to vote, it is *Belmira* that has a husband that leaves her, that has a child who died in war. I mean, *Belmira* shows another reality that happened with the majority of women, but the privileged women omitted. It is the concretion of what they do not want to see.

Interviewer: Indeed...

Inês de Medeiros: In what they defend in their speeches. Belmira is the example of 95% of women in Portugal during that period. She says: "I worked, worked". She worked during the day as a maid. She worked at night as seamstress. She had to take care of her children, grandchildren and everything. She had no choice. She wanted to study, but she did not study because she had no money. But we look at the energy of that woman and I notice: "Damn this woman could have been someone". When she says: "I wanted to have been someone but I was not able to". We see in her face that that woman could have been someone, with that strength, that energy. This frustration of being restricted to the place that she was destined. That was an unquestionable reality, the people was used as...in a way...the common people was treated as an entity without a face, without soul, with particularity, without anything. The common people were used to fill the closed votes. They did not need to read what they were doing. Beware, this is something that reappears again in our society, the idea that we are indiscriminate number. There is a dangerous modernity in that matter. (laughs) Belmira demystifies the Portuguese idea of maid that people still have, the maid that comes from the village and lived very well in the house of the lords, when she says: "No, no. They gave us the food of the pigs and I did not want that for my children, I did not want them to be servants". I mean...Belmira is the representative of modernity, because unfortunately for us what she says is normal, but we should not forget that this was the reality of women in that period. In fact they worked in the fields, they worked at home, they worked anywhere they could. In certain letters that I included in the film, they were teachers, but even in a higher social class their lives were hard, very, very hard, very demanding.

Interviewer: What I understood about Belmira in comparison to the others, she had conscience that she wanted to have freedom, she wanted to speak...She realized the system she was in, in a sense that she was confined... she noticed the prison in which she was arrested. While the others talk about the dictatorship in a different way...

Inês de Medeiros: Yes, but all the others are women of power. Some more, some less. There is one called Hermínia, that we can see her grocery store in Melgaço, I mean

she was the owner of the grocery store...She already had goods, she had money... She had already another status. In this case in a rural environment, she wouldn't be the lady of a mansion, but I mean she was from the bourgeoisie of the time. Therefore she already had other benefits, she had already employers, it was other thing. Hum...then there is a nurse, that one we can see immediately her mansion. They are all from a high-class society, are not they?

Interviewer: Exactly.

Inês de Medeiros: We are talking about a society that is very hierarchized, in which there is no middle class, so the gap is tremendous. Who has something immediately ascends to a higher status and the majority of people do not have anything. (laughs) Belmira is not...is not...if I dedicate one chapter to Belmira...it is not to say that she is an isolated case, on the contrary she is the reality during the dictatorship. (silence)

Interviewer: Why did you divide the film in chapters? With the lettering and all...

Inês de Medeiros: Sometimes these are options of editing to avoid the voice over. (laughs) If we are talking about technical terms, these are options that have to do with the voice over and because...(silence) Because I am directing the look and the understanding to a specific theme. In relation to the images and testimonies, yes I am doing a classical scheme to direct the look and the understanding of those who are watching the film.

Interviewer: Which factors influenced this organization? Why did you want to avoid the voice over?

Inês de Medeiros: It has a bit of voice over anyway.

Interviewer: Yes, yes, but avoid the voice over in these transitions.

Inês de Medeiros: Because I wanted...The voice over is a voice. There is a tendency to think that the voice over is a neutral voice...I did literary studies, I studied literature and so the BABÁ of literature studies is to study the position of the

narrator, who is the narrator and which is the position of the writer, if the writer is the narrator or if it is not...

Interviewer: The instance...

Inês de Medeiros: What instance is it, if the narrator is omnipresent or not. In cinema the question is formulated in the same way, I mean I did not want that my voice over was a character. The voice over is a personal look to a situation, because I received the letters, I discovered them and I looked upon the letters and this took me to a reflection, but I am not a character...or I am a character. There are moments that I cannot be a new character, there are moments in which my character must be the character to those who see. More voice over, means more identification as a character. This obviously always in a logic that we are talking about documentaries, we are not talking about news reports. I mean a voice over has to be always an inhabited voice in anyway. It can be more or less. In fact, it has to do with a construction, like a writer that could do in relation to the narrator. Choose to write in the third person and what is its position.

Interviewer: The transition between chapters is made in two ways. Besides the fade out to black and a fade in of the title in white, the last scene of each chapter always introduces the theme of the next chapter. Why did you develop the transitions in this way?

Inês de Medeiros: It is a classic technic. It is the scenes of the following chapters.
(laughs)

Interviewer: No, but it is interesting because it does not happen in all documentaries.

Inês de Medeiros: No, no, but it is a bit of...Sometimes, there are things that we do a bit instinctively in the editing process to make the film more fluent, you know...That is a division, but a division of continuity, so we do...Normally, the chapters are announced even by a letter. The attempt was to make a letter introduce the theme. If I am not mistaken one of the letters, which was the most terrible of all, the letter of a woman that was going to die, two interruptions...

Interviewer: The one introduced in the weddings!

Inês de Medeiros: The one of the weddings, yes! Obviously that the option of using the images of Saint Anthony's weddings over this absolutely terrifying letter was mine. Hum...I could have used images from hospitals or other things to illustrate this letter. No, I wanted to fit this kind of ideal of happiness that Saint Anthony's represent inside the Salazarist ideal, and it is still out there today as it seems...(laughs). Saint Anthony's weddings started again and it is a stomach churning for me. (laughs) There I assume the manipulation of images, I mean I used the women with the unhappiest faces from Saint Anthony's weddings.

Interviewer: (laughs) It is true.

Inês de Medeiros: There is absolutely the option of the filmmaker to show the least as possible images of happiness. Those unhappy faces, there are certain faces, poor them, they wonder: "What am I doing here?", "Why am I here?"

Interviewer: You transmitted that very well. (laughs)

Inês de Medeiros: Yes indeed. (laughs)

Interviewer: It was a kind of irony.

Inês de Medeiros: Yes, but there are really the things of filmmaking. There I give my look, I give my reading of everything, it is my vision of Saint Anthony's weddings. Then there is another thing, it was not worth it to tell the whole story about Saint Anthony's weddings, but I think it is funny that people think these weddings are good, but the weddings of the religious sect moon are not, when they marry 300 people at the same time. I honestly do not see many differences, but ok. Some are Asians, the others are Portuguese, so basically I do not see much difference. A bunch of brides, a bunch of grooms, I do not see much difference. Besides, Saint Anthony's weddings come from an idea of an advertiser, who wanted to create a campaign to sell...I think he was from a radio programme or...Which radio was it?

Interviewer: I did not know about it.

Inês de Medeiros: Radio Renascença or Radio Clube. Now I do not know which radio was and so the marketing and publicity was to sell stores, cars, to get the partnership with cars. I mean this is something that now is completely normal, but in fact at that time...But then comes the ideology, does not it? What the girls have to submit to: they have to do a medical examination to make sure that they were virgins, probably this explains most of their faces (laughs); they had to be baptized, most of them were forced to be baptized (laughs). All of this, because they did not have money to afford a wedding. So it was this logic, if you are poor we give you a great favor to offer you a wedding, however you have to submit yourself...

Interviewer: To fit in this...

Inês de Medeiros: To fit in this. So this spirit completely abominable is there and to fit in this is also what the letter tells. She fits in that submissive state and so she is about to die in her position (place of duty). The letter ends this way: "But if it is God's will, I shall day in my position (place of duty)". "To die in my position" is a well-know expression, but I was so intrigued with that "I shall die in my position", that I heard: "Ah but that was what women used to say when they were dying in childbirth". So only this expression says it all. There you see the role of each person, where he fits, which is his fate. For a woman to claim: "I shall die in childbirth, because I shall die in my position (place of duty)", it means that there is a heavy conditionalism of her own freedom as a human being, that is something indescribable.

Interviewer: A duty of woman was to have children.

Inês de Medeiros: Her position is to have children, so her position is to give birth and she shall die in that duty. That letter has this.

Interviewer: Indeed...

Inês de Medeiros: It has this and finishes in this way.

Interviewer: And then the chapter of the feminine ideal is introduced...

Inês de Medeiros: Extacly, there you go.

Interviewer: It has a certain connection.

Inês de Medeiros: Indeed and the connection is that one, introduces what kind of position or duty a woman has. What is that feminine ideal, what they have to do and what is their position. Only to conclude, I mean the chapters are also ways of highlighting the themes that the letters introduce. The chapters are not chosen randomly, out of context. I did not choose anything that was not related with a letter.

Interviewer: So what inspired you to divide the chapters in that way were the letters...

Inês de Medeiros: In addition, when I say to direct the look is also to value something that is inside of a letter. There is another one that I also remember, which introduced the elections; I think the images of that one are in the beach... It says: "the young beardless people screaming frenetically long live freedom", that is the fear...

Interviewer: I think those were inside of the election chapter, after the elections...I really liked that transition within the chapter.

Inês de Medeiros: It was after yes...She talks after the election.

Interviewer: It seems that suddenly there is confusion about who is going to be elected, is it Américo Thomaz, is it Humberto Delgado...Then Humberto Delgado dies...and then everything stops, there is a fade and the calm reality comes back again...

Inês de Medeiros: Yes...

Interviewer: The peace...

Inês de Medeiros: It came back...and that woman talks about the satanic wind, I mean...(laughs)

Interviewer: Because the elections are a satanic wind...

Inês de Medeiros: It is satanic wind... that swept through Portugal... (laughs) and took those “young beardless people to scream frenetically long live freedom”, this was only devil’s work. (laughs)

Interviewer: I also liked very much the part, when people are at the beach which is supposed to be a relaxing environment, but there is always a policeman that assures the...

Inês de Medeiros: Of course...the good manners.

Interviewer: The good manners...that should be always there.

Inês de Medeiros: So, but when the boys push the shorts up, it is even worst. (laughs) The indecency is in front of their eyes. (laughs) This is a very funny exercise with archives, because there is always that idea that the dictatorships, in all of them, in all of the dictatorships people find that. The thing they say: “We did not know about it, we did not see, this is something with the others”, is not it? Then when we take the archives, we see that everything was in our sight, everything was in our sight. So indeed for what purpose did I do this film? To show again what was unseen at that time and it was there, it was there. But this is the principle of cinema, I frame to show what we wouldn’t see if it was not framed, which is also the principle of painting.

Interviewer: Now, in terms of the choice of interviewees. How did you select the social actors (female supporters of the regime) and their testimonies? I am curious, because there were many letters...There were many letters...

Inês de Medeiros: But I could not choose the interviewees, because of...There are hundreds of letters...Hum...There were many that we were not able to track down. We were lucky, because in the letters there are addresses, but it was a huge work of research to locate these women. Many of them were already dead. The first task was to filter them, because they said their age or because we knew that it was impossible that they were still alive. We also tried with their descendants to see if they were available. I even interviewed some descendants, sons, but then I chose not to include...not to include them, because it was already a distant look and I did not...want to fail this fragile balance between trying to understand, respect and not nullify at the same time a personal look. In addition to the descendants, I also shot historians, three women. Irene Pimentel, Ana Vicente and Helena Matos that had done a complete work about Salazar and one of them was also from the right party, this was very interesting to me. Then I realized that any one of them would minimize the interviewees...Something that I had a lot of difficulty to explain in any other way than to use the metaphor of the main social actors in a zoo, I mean...hum...One thing that I really hate in cinema and in documentaries is something that sometimes you feel and it has to do with “the framing is a question of morality”. Either we are inside the cage with the social actors, either we are outside the cage. I hate when filmmakers of fiction or documentaries, with or without conscience, put themselves in a level of superiority, in an exterior level, looking at the reality in a touristic or even scientific way.

Interviewer: Analyse it...

Inês de Medeiros: Analyse exteriorly, coldly and this is something that I do not like, that bothers me a lot. There is a filmmaker that I hate called Lars Von Trier, because he does that systematically. He is someone that puts himself in an almost divine position. (laughs) Divine like a judge and commentator of the poor mortals, like we are, so imperfect, which is in fact the position of an omnipresent narrator...Many times with a cold and condescending look... To include the female historians analysing that was to put all of us out of the cage... What I wanted was not that...If we are in a cage, we must all be in there...the dictatorship is a cage and we are all in there. The dictatorship is a reality that we are all part of, even those who are not yet

born are part of it, because we always inherit something, does not it? (laughs)
Hum...this has to do with the interviews, therefore I decided take out the historians and the descendants and everything that did not have direct speech. Even though I had shot that for the editing. Then in terms of the interviewees, I was very lucky basically the ones who are in the film are almost all of the women I was able to shoot. No...they are all of them, all of them. In other words, those are the ones I found, the ones who accepted to talk...Hum...We did not have many refusals, but we had...I do not know, five.

Interviewer: Or there were many that were dead or were not tracked down.

Inês de Medeiros: Yes. Many died which is normal. Above all 50 years has passed. Hum...or we could not track them down, yes... (silence) So the selection was not... I said that Belmira was a miracle, because I remember to be on set and since there was that principle that I did not meet them before, it was calling and say: "We are at your door", basically...

Interviewer: (laughs) It creates immediately..."You have to say yes, otherwise..."

Inês de Medeiros: No, it was..."Accept me because tomorrow I will be there", I mean...(laughs)

Interviewer: And then they could not say no, because the person was already at their door...

Inês de Medeiros: Yes...I mean we were not really at their door, but almost...we were as close as possible to the door. Besides, at a certain point we went to the north of Portugal and there were contacts that were only done in the north, in the north...saying: "We are here, we have your letter...When do we schedule a visit, tomorrow or after tomorrow?", I mean it was immediately like this to make sure that they did not refuse. In fact, there was a time in the middle of the shooting: "How can I do this, I mean I do not have one woman from the people, I do not...I only have one reality, which is a reality...micro...that does not reflect at all the reality".

Suddenly Belmira appeared, so dedicating a chapter to Belmira is also my recognition for having appeared. (laughs)

Interviewer: Yes, because I also asked myself...”There were so many women, why Belmira?”

Inês de Medeiros: Yes, but I think it was clear why Belmira was chosen.

Interviewer: Yes, yes, I understand she was different.

Inês de Medeiros: She is different.

Interviewer: But in the beginning, when I saw for the first time the chapter Belmira, I wondered “But why?” I’ve already seen her before among the others in the previous chapters.

Inês de Medeiros: She appears a bit in the beginning.

Interviewer: But no, at first you do not understand... And then obviously with the shooting of the house, I realize that her level of life is completely different.

Inês de Medeiros: It is completely different... and we are talking about realities that are completely different.

Interviewer: Her life is fantastic.

Inês de Medeiros: It is...and the way she tells things. I like that and there we can see something modern, Belmira is the only one that has her granddaughter next to her...In there, there is an openness, I men Portugal owes more to Belmira, than the other ladies, I have doubt about that.

Interviewer: What motivated you to interview these women?

Inês de Medeiros: Ah... I think it was logical. I mean I make films about people, not about movements. I mean I am not, I am not an historian, I am not a journalist, I am not an investigator. For me making films, cinema is to interview people, it is humanizing...It is just...If the documentary has something different to bring in relation to news report and even to history books, it is that humanization. I could not have done this film without the essential work of historians and without the journalists of that period, so I am not minimizing anything... (laughs) But I mean, for me the essential was obviously show the people and what they have done...Everything that she says to me gives me chills, but that lady that confesses almost with a tenderness that she trafficked electoral rolls, that erased those who did not deserve her trust...That one that has a hair like this...(gesture)

Interviewer: Yes...

Inês de Medeiros: Polka dot dress...

Interviewer: Yes, yes, Maria Fernandes...

Inês de Medeiros: Yes...

Interviewer: Maria José Fernandes...

Inês de Medeiros: Maria José... yes... It is Maria José, yes...that has a polka dot dress...

Interviewer: And had many friends...

Inês de Medeiros: She had many friends, that had connections with everyone, that was personally...So really for Tomaz, because Salazar was for Tomaz and the other so on...At the same time the tenderness that she says this. There yes, it is completely Malraux, because at the same time I cannot have empathy for that lady. (laughs)

Interviewer: And there was another one called Elsa...

Inês de Medeiros: Elsa that one...is...is special.

Interviewer: That one is special...

Inês de Medeiros: It is the nurse.

Interviewer: In the end, you ask her: "what does the dictatorship mean to her?"

Inês de Medeiros: "It is a regime like any other."

Interviewer: Exactly. (laughs)

Inês de Medeiros: Exactly... shhhh

Interviewer: It choked me a lit bit. That was choking (laughs)

Inês de Medeiros: Fortunately that woman did not follow the military career. (laughs)

Interviewer: (laughs) Because we notice the fervour...

Inês de Medeiros: The fervour was...that lady was the most...the most complicated...

Interviewer: It was...but we notice even the way she talked. (laughs) How was the process to make them talk about their past experiences and remember this controversial period?

Inês de Medeiros: People always like...the idea...in fact they do not like it always, it is not true...It was something that I learned, because...hum... From my education as an actress I can use this technic, that is how would I react if someone came to me and said: "Look, there is a letter here that you wrote 50 years ago".

Interviewer: Indeed...it may be consider an invasion of privacy...

Inês de Medeiros: And it is...besides, that is almost a violation of correspondence, I mean...I know it was not a love letter, it was not...now.

Interviewer: It messes with politics...which is also a dimension a bit complicated sometimes...

Inês de Medeiros: Exactly, exactly. It deals with politics, it deals with the regime and these are letters that they claim they are in favour of the regime so...

Interviewer: Then now... People have talked a lot about what the regime did. We already have different ideas.

Inês de Medeiros: The first thing that impresses me, impressed me and I think it impresses in the film is to understand that the revolution did not pass to the majority of these ladies, except Belmira, it did not pass. They do not regret anything, they did not do anything. Anything, anything. I have this theory that Salazarism is a modern dictatorship and it is the forerunner of a new type of dictatorship, that we should be watchful. Hannah Arendt says that tyranny overpowers through a repressive machine that dominates and consequently creates resistance, while the totalitarianism is not content having a repressive machine, its ambition is to dominate the people from within, inside. This weakens the movements of resistance, that even if the oppressive machine disappears, in other words if all the mechanisms of repression disappear, the domination maintains, because it is intimate. Salazarism has this very strong aspect, the domination by the mind, that in fact everything...the creation of a new man and the New State is very frequent in its doctrine. What is this new man? It is the pretence to dominate from within. What is the role of women in education? According to Salazar, it is just the creation of a new man to install this domination and Salazar vanquishes with one perverse equation, which I think it is done very thoughtfully, that is substitute the repressive machine by poverty. In other words, more I maintain the people in poverty and ignorance; less I need the repressive machine. He even explains that to António Ferro, he says something extraordinary. When António Ferro says: "Ah but your regime is less violent than other dictatorships" (laughs), Salazar

answers: “The Portuguese are too gushy (laughs) ah they are very sentimental, so they wouldn’t accept great violence”. Therefore he turns the physical violence into a social violence. He keeps...the abomination of Salazarism is this deliberate will of keeping his people and his country in a state of misery, a diminished state, you know. Because he understood that this mechanism prevented to have more PIDE agents (laughs) and to have death squads and these things. Misery is the best way to dominate people.

Interviewer: Indeed...because a person only thinks about that, he does not think about anything else...

Inês de Medeiros: So, people do not have energy to do more, do they?

Interviewer: The head is already occupied.

Inês de Medeiros: The head is already occupied...besides, it is very... It is funny to see even if we looked today, everybody seems surprised with the social movements now in Brazil, when the country has been progressing extraordinarily. It is not very surprising justly because there is a group of people that just left the absolute poverty line, in which was fighting to survive, therefore they can afford to have more ambitions...

Interviewer: Indeed...

Inês de Medeiros: The social movements always appear when simply people are not there afloat trying to survive, in order to not drown in everything else. You need some freedom, you need some comfort to desire more freedom and more comfort.

Interviewer: Belmira said: “I wanted to have freedom to eat...”

Inês de Medeiros: Exactly...

Interviewer: This is the first freedom...

Inês de Medeiros: Exactly.

Interviewer: There were many questions formulated during the interviews. What was the social actors' reaction during the interviews? Positive or negative?

Inês de Medeiros: Well now I am going to be not very modest here, but sometimes we have fantastic inspirations, hum...that was to have a simple idea, I think it comes from the fact that I studied literature and I like literature which is to have a group of words and to pose the same questions about the meaning of those words.

Interviewer: The final part...

Inês de Medeiros: That is the final part. There in fact are the most surprising answers. These are the most surprising answers, because...we have the tendency to minimize the value of words, but...but the words make our thoughts, are not they? Being in the whole film discussing concepts of dictatorship, censorship, justice...hum...and arrive to the end and try to understand what they meant it.

Interviewer: And ask directly...

Inês de Medeiros: Directly...Like that...like that... Only "What is for you this word, I am going to tell you a word".

Interviewer: "You can say everything you want about it".

Inês de Medeiros: "Say whatever you want." (silence) Maria Manuela that says that she does not know what is a dictatorship, neither what is democracy. It is in fact for Elsa that "censorship may dirty, or may clean". (laughs)

Entrevistador: It is a mean...(laughs)

Inês de Medeiros: It is a mean. Hum... and the freedom, which is also a concept that

they do not know, that is Belmira saying: “Freedom, freedom is a kilo of rice”.
(laughs)

Interviewer: Exactly...

Inês de Medeiros: So in a certain point, there is a kind of happiness when we understand that we took the decision...A interview is not ...is...But when a filmmaker is in the position of doing an interview, which is something that I really like in documentaries, we realize that in a certain extend the way we conduct the interview, conditions the interview itself, I mean this is and seems very clear. It is the BABÁ. Hum...but suddenly when we find an idea, it can be a question that leads to other things and open new paths, or like in this case having this idea to ask simple questions was by far the results that surprised me the most. Basically because they were not talking about personal experiences, they were not talking about...about...their lives. We were heading back to the abstract level, the thoughts and we notice how they condition themselves, they conditioned themselves at the time and they still do it today.

Interviewer: Talking about reactions. For example in the 1958 elections chapter, there were many questions about the campaign of Américo Thomaz that were delicate. Did the interviewees have some reaction in relation to those questions?

Inês de Medeiros: So there is a lady that had a letter saying that she had done and she had sent, but she did not remember anything. But it is there in the film?

Interviewer: Yes, yes, yes.

Inês de Medeiros: I even ... it was the few times that I left the question in the air, a bit harshly I said: “But this is written in here, if it is written in here you did it”, she even said: “I was never involved in politics, except in PPM”, (laughs) the monarchic party. (laughs) There is the only moment of more tension, because that one did not...

Interviewer: She did not open up.

Inês de Medeiros: Maria Augusta...

Interviewer: Maria Augusta d'Alpuim...

Inês de Medeiros: Yes d'Alpuim... d'Alpuim also, but also she is from a great family, people connected with the regime. All of them, all of them, except Belmira and Hermínia from Melgaço.

Interviewer: The last one is in between.

Inês de Medeiros: Yes.

Interviewer: Hum... How do you think their answers were received by the audience? For example friends and family who watched the film...

Inês de Medeiros: Ah that is actually funny, because when the film was presented in DocLisboa, I invited obviously all the families and all the ladies I interviewed. I did something before, that is sending them the DVD, because, once again, I think it is a question of respect and so...hum...I know that especially the families, sons and grandsons, were a bit apprehensive, which is normal. Overall, there was only one family that thought that I had ridiculed their grandmother, that is Maria Manuela, always pushing her skirt down... I thought it was funny, because what most chocked them was...

Interviewer: It was that? Ah but this was something that she did...it was her who did in the film.

Inês de Medeiros: And above all, I confess that in the moment when I shot and edited that, I really enjoyed that gesture, because it was the gesture that nowadays we do not see women doing it anymore, but it was something frequently done, I mean I remember my grandmother...

Interviewer: She did it too.

Inês de Medeiros: My grandmother...but also every woman had this, to sit down and push the skirt down, I mean it was that gesture... I was very amazed, when one grandson said: "Oh you treated very badly my grandmother, I do not know what, you wanted to ridiculed her with the skirt". And I think I answered him: "But look I did not mean to, because for me it is a gesture very connected with a generation of women. I even remember my grandmother doing it." That thing of people sitting down and the first thing was to push...

Interviewer: Straightening up...Exactly.

Inês de Medeiros: straightening up her skirt was an automatic gesture that disappeared, because nowadays women almost never use skirts. The size of the skirt there... (gesture)

Interviewer: Or even if they used, they are not embarrassed anymore...

Inês de Medeiros: Yes that thing of hiding the knee and then it has to do with the size of the skirt that they used, that was a very specific size immediately down the knee. You could not show the knee.

Interviewer: Above...

Inês de Medeiros: Above out of question...But also not too below. I remember to be amazed by this reaction and thinking "it is so funny how people look and see things..."

Interviewer: And interpret in a different way.

Inês de Medeiros: Interpret in a different way. Curiously I had a few reactions from left wing people. Not many, but some. These people more left wing, left wing, left wing (bold facial expression), those who saw political activism and membership everywhere. They thought that I was whitening the Salazarism. Above all in that scene, which I think it is an image of debility of the regime itself with the images of

Salazar a bit cachectic in the interview. I confess that I was surprised with that comment, because first of all those images did not appear so often and for me those images show... There is this saying: "What goes around, comes around", you know.

Interviewer: Indeed, I had also that feeling...

Inês de Medeiros: A regime that does not respect the minimum dignity of the common people ends up paying itself. In that scene, the way people talked to him: "It is done! Do it! Here!", they give him orders, I mean... The way he is used as an attempt of propaganda of the regime he created, but he is used in an abusive way within the web of lies... all of that... the horror of those images. I think I could not have a better example than the disregard that the regime had for the human condition, for our individual and personal self, our dignity. The minimum criteria of dignity. And curiously I gather those images almost to those images of the little girls that almost beg for three candies. In that scene, there are these ladies that are doing charity work and there are these girls in a queue. I do not know if you recall this image?

Interviewer: It was...

Inês de Medeiros: There were these girls...

Interviewer: Ah... in the charity chapter ...in charity in which the lady goes...

Inês de Medeiros: The lady goes and pours these candies in them. There is also a horrible old lady that pushes them away... For me, I could have put almost that scene next to Salazar's scene "Come on! Come on!" The spirit is the same...

Interviewer: He looked like a kid too...

Inês de Medeiros: Indeed. Indeed. It is the same spirit; I mean..."Now you are here, you have the candies so get lost. Now you come, take it!" I think it was the wife of Américo Thomaz that distributes the candies. So I was a bit surprised, when they came to me saying that I was whitening whatever it was or creating an empathy with

Salazar. Really, I can have an empathy somehow for that poor old man that is there, there is no doubt that he lived three years in a total lie. It is like imagining today our President of Republic or one Prime Minister with Alzheimer and...He had always lived in his house convinced that he was leading the country. It was sordid...

Interviewer: It is sad...

Inês de Medeiros: It is sad, of course. Now saying that I was whitening the regime or a character, I mean is...(laughs) "*La roseure à roser*", like the French say, you know. It is the regime that creates that abomination, so the reactions...But overall, I was surprised with the international audience...hum...I am talking about the most common reactions. The film was exhibited in Biarritz, in Biarritz Festival and won the silver FIPA. One of the things that people said was how did I managed to make these ladies talk about the regime? They did not know how easy it was to do it. (laughs) No, because I think it was something that I mentioned before, it was trying to put myself in their situation, if I saw a letter that I wrote 50 years ago, there is an apprehension at first, but at the same time there is a desire to remember myself in my youth. This also has to do with the country and with the evolution of democracy itself. In this case, I think all the regimes are like this, after a revolution...Something that happened for example in France, after the occupation and liberation of Paris and France, in order to conciliate, it has to be an erasing. What I felt most of the time in those ladies, in a certain point they could not talk about their past. Good or bad does not matter, but it was their history. They could not talk about their personal history, I mean they probably talk among friends, but they realize that in the social level they cannot express the heroic actions they had done, the charitable actions. Well... All of this to say that these ladies have a new lexicon, they remained with the old one and I think that they felt unable to talk about a part of their lives and so... When they saw only girls arriving at their door, and I insist that this was very important as a question of trust, they felt again in that feminine environment, where the ladies could talk to each other with the freedom of using their own words and being able to remember. In the end, it was very easy, it was very easy, they even did it with pleasure, that's why they were so spontaneous and generous...I did not need to make a strategy or lie or...anything. It was only arrive there, talk to them and shoot them.

Interviewer: The setting of the interviews was the interviewees' living room, which is the room...

Inês de Medeiros: ... for the guests.

Interviewer: The room for the guests. Why did you choose to develop the interviews in that environment instead of other setting?

Inês de Medeiros: It is intimate, we were talking about the intimate, and so it has to be in their houses, hasn't it? Two things. On one hand, the houses say a lot about the people than themselves, you know. Then, yes because it had to be in a place that belong to them, which was their own space. They are the commentators of a reality beyond them. They are remembering their own action, so it seemed obvious, that it had to be in their space. On the other hand, this is not a type of documentary...I did not settle in their houses, I did not shoot their daily lives, so I am there as a guest and guests are welcomed in the living room. For example...there is one that was in her grocery store and not at her house. I preferred to shoot in the grocery store, because it was easier to explain her social condition. What is that closed grocery store, very beautiful with those marvellous cupboards and even with...with the products of that period. (laughs). The wooden clogs and it has a poncho, I mean...

Interviewer: The mannequin...

Inês de Medeiros: That mannequin from that time in the office of the grocery store. The place where you welcome people, where you work.

Interviewer: That environment was chosen also as a way to show as you said her social condition, because the shots you did in the inside the store and the panoramic, it shows clearly that.

Inês de Medeiros: Yes...yes...

Interviewer: There was one or two that had...

Inês de Medeiros: Photographs?

Interviewer: Exactly

Inês de Medeiros: Yes, because I mean she has a photograph of the Queen of England and a photograph of Salazar, her Salazar with the Queen of England, I mean...A living room, a piano, in the middle of the family portraits there is a photograph of Salazar with the Queen of England, but ok she must have been with him. She says that she never met him, that it was a shame that she never met him.

Interviewer: It is strange... (laughs)

Inês de Medeiros: Ok, these are people that she admired.

Interviewer: Indeed...In the film I notice the intervention of several voices over, different voice over.

Inês de Medeiros: Different voice over, no? These are the letters.

Interviewer: In my perspective, there is your voice over, the voice over of the letters and the voice over from the archives.

Inês de Medeiros: (silence) No, no what is that third voice over? I am not seeing it...

Interviewer: For example, there are some images from the Catholic school, which are integrated in the archives.

Inês de Medeiros: AH! Yes, yes, but these are voices from that time.

Interviewer: From the time of the dictatorship... yes.

Inês de Medeiros: Yes, the ones that explain the feminine ideal and show them sewing. But this is very...besides, the voice...the voice belong to that time...I think it

is funny, because the voice belong to the idea of the bunch. The bunch of brides, the bunch of seamstresses, the bunch of female cooks, everything was in a bunch.

Interviewer: (laughs) It was very repetitive.

Inês de Medeiros: It is. In fact, the archives from that time were very well shot, I really need to say this, and the film stock was a wonderful thing. There is a marvellous travelling, in which we see all of them in a kind of loom and it goes voooo and comes forward. That was a kind of a factory. I do not know if it is a factory of sausages you know, like our Prime Minister that thinks that our education is a factory of sausages, but...This was fifteen days ago...But at that time they created good housewives in a chain factory. There were factories of housewives.

Interviewer: Why did you choose to use the voice over together with the testimonies?

Inês de Medeiros: Because...There is a question of balance between...To make the people listen to what they are saying, the audience needs to have enough information in order to contextualize, because otherwise they do not listen, do they? It is a question of...Many times I have that problem, at first I never want a voice over. I do not like the voice over at all, but I think you can avoid completely the voice over in a specific type of documentary, that I've never done yet, that is the documentary of intimacy, where you are a lot, a lot of time in a place or following a character or...where there is a total immersion in a reality and normally it is a very specific reality. Here it was a reality so broad, because we were at the same time portraying a period, portraying a concrete movement. There was a portrait of a period in general, there was within that period in general a specific movement framed in a specific moment in the regime and within that there was a portrait of the people, so...This evolution of information and this coexistence of realities, demanded that I had different realities in a film level. Or maybe because I lack the ability to avoid the voice over. (laughs) No, no...There was a voice over that was essential, that was...the letters that are read are not the interviewee's letters, in other words... I interviewed only those I was able to interview, but there were some impressive letters in voice over, which were not written by the interviewees. Most of the time, the best ones were not...The girl that was about to die in her position of duty, I did not find her,

perhaps because she was dead. The one that wrote about the satanic wind, I did not find her either. And there were precious letters and I could not say: “I am going to focus only in the letters of those women that I found to interview”, because there were some...For example, Maria Manuela Oom was just a little card saying “I am not available”, so her letter did not say almost anything. Anyway, I needed a strategy to make these letters alive, letters whose the protagonists I could not interview.

Interviewer: In the documentary, there is a voice-over from the TV archive films recorded during the dictatorship. What was your intention to keep the voice-over from the TV archive scenes?

Inês de Medeiros: Because a voice from the dictatorship, it is a voice from that time. It is funny that it is a male voice saying what is the feminine ideal and what they needed to do.

Interviewer: Unless in the beginning. In the beginning, I think there was a woman’s voice. In the initial sequence...

Inês de Medeiros: Ah! The demonstration of delirious women...

Interviewer: The demonstration... exactly.

Inês de Medeiros: Yes, yes, exactly. But this is part of the political propaganda. That was the voice of the propaganda itself. It was the regime that organized that demonstration of love for Salazar. The demonstration was to congratulate Salazar for his birthday, to give him a personal birthday! Personal!

Interviewer: So many people...exactly.

Inês de Medeiros: But it is obvious that this is after Humberto Delgado, is not it? And so...It is also in a time, there obviously they had to put the voice of a women, because there are only women there. Apart from that, there are only two men in the film. The male voice over that determines what is the feminine ideal and Salazar. There are no other men. AH and Humberto Delgado of course...

Interviewer: And Américo Thomaz, that appears like that...very quickly.

Inês de Medeiros: Yes is so irrelevant as his own function of President of the Republic. (laughs)

Interviewer: He was always next to Salazar, always almost like a puppet that arrived with all pomp and circumstance...

Inês de Medeiros: Besides it was funny, because after the election, Salazar enters in a car and there is this woman that comes and knocks the door frenetically. At that point, we do not know if it is hatred or not, that one that comes strangely ecstatic.

Interviewer: And we do not understand why?

Inês de Medeiros: But that feminine voice over of that time is extraordinary, because she says: "These women more limited, with less political knowledge, less I do not know what, poor them." And Salazar saying: "You are flowers to me" and they turn ecstatic. It was good...I could have put...that is almost contemporary. While in London, the ladies shredded and screamed for the Beatles, here women screamed for Salazar. (laughs)

Interviewer: It seems...You even could put a parallel...between the images of the 60's in the UK and the 60's in Portugal...(laughs)

Inês de Medeiros: (laughs) It something that I thought about, but it would turned out to be another film genre. (laughs)

Interviewer: At the same time, the film possesses a voice-over, a narration that is interpreted by your sister Maria de Medeiros or by you?

Inês de Medeiros: But which version of the film have you seen?

Interviewer: I saw the English version.

Inês de Medeiros: Ah... That's it.

Interviewer: Ah...that's it. It is because of that. It depends on the version.

Inês de Medeiros: Yes it depends on the version. I did the Portuguese and French version.

Interviewer: Ok.

Inês de Medeiros: I asked my sister to do the English version for me.

Interviewer: That's why I was not getting it...When you told me your version, I was a bit confused, but yes, now I know.

Inês de Medeiros: It was the only way, she is the closest to me as I can get. (laughs)

Interviewer: The voice...the closest voice. (laughs) In addition, there are several voices that read the letters of the participants of the movement.

Inês de Medeiros: Yes.

Interviewer: Why did you decide to introduce those voices too?

Inês de Medeiros: From the letters...For the reason I already told you, to make the letters live, otherwise...In fact the most interesting letters, even if I tried I did not find the writers. Apart from Maria José and Alpuim that confirm their participation erasing and making the electoral rolls, the other letters that were more interesting I did not find them, so...But I mean the film wouldn't make much sense without those letters.

Interviewer: And the other voice over, your voice over...At the time I found very

interesting, your sister in the English version making this voice that transmitted somehow your thoughts in the film...are these your thoughts?

Inês de Medeiros: Yes indeed it is my voice, my point of view in the film.

Interviewer: So it has to do with that...It translates your perspective.

Inês de Medeiros: Yes, yes.

Interviewer: What message did you want to transmit with that voice over during the film? If you wanted to transmit one...

Inês de Medeiros: A message, I wouldn't say...The voice over does not intend to provide a message. I hope the film gives a global message. I do not even know if it is a message, the film is not a pamphlet. We show and when we show we already have our own involvement, so we show what we see and since that moment...The way we look is already...Even the principle of painting, I mean if I put a painting, my choice is in what I do not put. So what I show is revealing of what I do not show. (laughs) That is the principle of a painting, a reproduction, art and creativity. But from that...The challenge of the voice over was to be able to contextualize the period without being too impersonal, neither those voice over from BBC, maybe they could be charming, but wouldn't make sense, because above all it had to be a contemporary voice over, in order to make a contrast with the other two voices from that period. Even in the way of speaking, it was important that this voice over was in a personal tone, less colloquial, it is not that voice over from National Geographic or from a BBC historic film. It is a voice that allowed me to contextualize and at the same time I wanted to provide a personal reading of that context, you know.

Interviewer: In relation to the music...

Inês de Medeiros: Ah! My youngest sister is musician. (laughs) Oh I am very happy that you ask me for music, I really enjoy music.

Interviewer: I know, I really like it too. In the film there is a musical dynamic, sometimes transmits anxiety, sadness and cheerfulness. Can you tell us what is the main role of the music in the film?

Inês de Medeiros: In fact, I really like music in my films and I think that solve many problems, it saves many words, which is amazing. Hum...But music has always this component...in fact...I do not in what extend cinema...I always have this modesty to talk about artistic creation, art and these things, but what is more...in fact a creation has to do with alchemy, the magic of alchemy. Let's start with the practical matters. Most of the TV archives from that time are mute. Completely mute! Why? Because they were recorded for the TV. The film archives, there were some in the documentary, those had some recorded voices, because they were exhibited in cinemas. In that time, what they did on TV was first they showed the images and then there was an announcer that speaks over the images, recorded or live, but these voice-overs were normally erased. So the majority of archives from that period in Portugal were mute. It is an awful country for archives because it does not keep almost any of them. There are three options, either we recreate an ambiance, that is also there, but I mean recreating the true environment is madness and it also does not make any sense; either we add a noise in the background, which sustains the images, because otherwise is unbearable; either we add music. So basically, in this case, my option was music. The music process is a process that I only think in terms of editing, so I never have a preconceived idea if I will want more or less music. I have no idea, so it is really...I really like the editing process and I edit myself, but I do not like to edit alone. I always edit my films next to someone else to support me, but I edit...Indeed it is in the editing process that we rewrite everything. The film is done in the editing process. A documentary is done during the editing for me, I mean there are no...Before it is a bunch of intentions, then the shooting is the confrontation with reality and then the writing is in the editing stage. I mean t's clear, that in fiction is different.

Interviewer: Yes.

Inês de Medeiros: Like us...Fiction starts from scratch and everything is a recreation. It is clear that it is not the same thing as a documentary film. The documentary film is

always facing the reality, which is something that we are going to have in front of us. The writing is in the joint, it is the result of this confrontation between our will and what reality gives us. Hum...And it is when I start the editing process that I begin to think the need for music. Initially, I was thinking about to add something like Arvo Part, which is something more ambient, a type of music less interventional.

Interviewer: Why did you choose that specific composer?

Inês de Medeiros: So...Yes. Hum... I came from a family of musicians. My father is a musician and my little sister is also a musician. I do not have any talent for music. I think it made me a good listener. What I did was to give to my youngest sister...I showed just a little of my film, but I gave her a series of albums and said look “This, this, this, this, this” and she composed a series of music a bit blindly. Then there was this matter of alchemy. Suddenly, it is to take that music and...(silence) For example, in the case of the beach, I think the music and the letter were matched first than the images. So I looked for the images in relation to the music and the letter. I thought that that music heightened the irony of the letter, I mean it was the thing that created a certain distance...hum...from the monstrous letter. (laughs) Hum...Yes, so the music had more connection to the letter and only after took me to the images.

Interviewer: The music is connected to the letters and then came the images.

Inês de Medeiros: Each situation is a different situation.

Interviewer: Did you influence the production of the music or did you let the musicians follow their own concept?

Inês de Medeiros: No, it was something very...it was something very miraculous in fact. The intervention was like this: first is to give her music albums and references saying: “Well is more or less in that direction that I want”, then she does it and I say: “Be careful, it may be too...it should not occupy too much space, but not too less either.”, “Be careful with the sentimental side of the music, because monopolizes a lot of things”. Nowadays, there is big advantage, the composers can compose to the computer, so everything was composed to the computer and it was only played by

musicians afterwards. The music editing was made in a computer mockup, which allowed my sister in certain cases to show me a music and I could say “It is ok, but more...or less...”. For example, to me it was clear that it was something related to the camera, it needed less instruments, less...You have to find a balance within the theme, within...(silence)

Interviewer: In terms of image, for example in *48* of Susana Sousa Dias in the interviews she decided to use only the voice of the interviewees and the still photographs. In this case, you chose to include their moving images to transmit their visual reactions. Why did you choose to conduct the interviews in this way?

Inês de Medeiros: For now because, I mean these are different projects, are not they?

Interviewer: Yes, yes.

Inês de Medeiros: Susana is talking to people who suffered abuse and torture. I admire Susana’s option for not wanting to...create other empathies, unless the empathy for the testimony. This is my reading...Erase what is before or after. There are people more or less photogenic, there are people...It is also a way to avoid their own emotions, that certainly would be reflected in these people faces, I mean a face is hardly unbeatable in terms of emotion. In fact Susana talks about the victims. I was very different, what I wanted was not that. I sensed it, I imagined how could be the interviews. It is easy to imagine that maybe the silences would say more than words, so the faces were essential to see the way they were telling the story. In the case of *48*, it is clear to me the importance of having only the voice, to make us drown in that reality... To choose only still images from that period it is a way to be downed in that moment, is not it? And we are not analysing beforehand...Once again this is my reading of the film, I do not know if it was her intention, but...She wanted to run from the historicism, from the historical document, so...We are exiting in a reality, we are looking at a humanization of history, a personification, a incarnation, but here it is an incarnation of history through voices. At the same time, in the case of Susana, those people were arrested, because they wanted to have a voice, so Susana gives them voice, which is a wonderful thing, is not it? No one cared if they walked in the streets

and existed, but they could not speak, and Susana promotes the voice that was taken from them. This is in her case. In my case, it is not that at all. It was more a social posture, an official posture, a question of image, so it wouldn't make sense only to use the voice...It is clear that in the beginning, it was also an attempt to understand at what extend there was a thought about the past or not. I was able to conclude that that they put it aside and they, the interviewees, never questioned themselves about their past. This was something that I did not know at first, so this before and after the film was important and clear, was not it?

Interviewer: Besides the interviews, you decided to include TV archives. What were the criteria to select the TV archive scenes?

Inês de Medeiros: (laughs) First of all, how did I find them! (laughs)

Interviewer: How did you find them...also. (laughs)

Inês de Medeiros: I mean there are several options taken while facing reality. The confrontation with reality during the shooting in the interviews, and the confrontation with the reality of the archive images. I had a lot of difficulties when I was searching for the archives and they asked me "It is about which theme?" Well...about which theme...there was one that was easy, the 1958 elections, that was easy to ask for images...and then "It is about which theme?" Well...it is about the feminine condition, about women, about...These are huge themes. The archives said: "Oh yes and more?" and I answered: "Well, I do not know, look everything you had about Portugal and 1958", these are huge things. By chance, the RTP (Portuguese Public channel) is very disorganised and after a lot of despair, only watching images that I already knew and it were not interesting, I was extremely furious and said: "Give me everything, I want to watch everything that were exhibited in 1958, everything!". I took hours... (laughs)

Interviewer: Days... (laughs)

Inês de Medeiros: Days and days and days and days... Since everything was very disorganised, among the tapes, there were images before and after 1958, I mean she

brought me tapes and tapes and tapes and tapes...that now I thank for, I appreciate it. Now that everything is more organised it is awful, I just want that disorganisation again. Now they do not let me go in the middle of the tapes and watch them, that was the only good thing about it, I could watch, watch, watch, watch... In fact, what the criteria was: everything that had to do with women and the organisation of women. There, we find images from the religious school of Casa Pia that prepared the girls: the images of the daily life that are not from 1958, a bit earlier. The decadent Salazar, the interview of Salazar was in the middle of tapes from 1958, do not ask me why...

Interviewer: That is a bit out of date. (laughs)

Inês de Medeiros: Out of everything.

Interviewer: Out of everything, but thank goodness it was there (laughs)

Inês de Medeiros: It was there...Meanwhile, this scene was used again, but as far as I know, it was in this film that this tape was used for the first time. The raw film, the raw film, because the images of Salazar saying his fragile speech were already seen, but the raw film was not. So it was...I think it was a discovery that was there. There were many images of elections, there were many. The brides of Saint Anthony were there too, because it had to do with the feminine condition and that was...relatively easy to reach. The Olympic games...oh those ones were also there, in the middle. (laughs) Those images were recorded before, many years before...The images of the demonstration I already had them. It was Serge Tréffaut, who gave me, there were the first images I had...

Interviewer: Which one...

Inês de Medeiros: The demonstration, in the first sequence...

Interviewer: Ah from the beginning.

Inês de Medeiros: The beginning. Hum...Those I had them already, because...Hum...When Serge Tréffaut received the letters, he asked automatically, since he also makes documentaries, I mean the first thing he did was to ask RTP, if

there were images and so...That demonstration I already had it, when I received the proposal for the film, I already had that. Besides, he told me “Look those are the letters and there is also this. I do not know if this was organised by the movement or not, but there is this here. It was the only thing I found at the time”. Now, I was thinking about the images of the Olympic games, I think it is funny that people say: “Oh no, this is not fascism”, but the aesthetics is all there, is not it?

Interviewer: With the flags and all...

Inês de Medeiros: The flags and all...But this is prior, prior to 1958, is not it? In the 40's. It is almost 20 years before.

Interviewer: *"I owe you everything"*. (laughs)

Inês de Medeiros: *"Oh Salazar!"*. That event is to make them not forget that above all he was a dictator.

Interviewer: Yes, because it is that part of Salazar in his house, the most intimate side.

Inês de Medeiros: Those images in fact had to do with the requests of Salazar, the best...Ah...We also went to the broadcasting books, because there are written records of the live programs, what was exhibited on TV. Now I do not recall what I found, there have been many years, I do not remember what we found there. But those images of the pupils in colours...Hum...I was very happy to find them, first of all they are in colour, which is something very rare... But I do not think that was from RTP (Portuguese Public channel), this is from ANIM. It is in the cinema records. And there is...that extraordinary thing, which was said by my French editor. She was the first person to react and say: “ Oh it is horrifying, this man eats grapes with gloves!”. (laughs) This says it all. I think the lies behind those images, we perfectly understand this, that this thing is...

Interviewer: Yes, he talks about agriculture, but he is just next to it watching. A man is cultivating the land, while Salazar is only there to look good in the picture...

Inês de Medeiros: Yes, I mean...A simple man from the fields, but eats grapes with gloves. (laughs) That's it. Then the rest are requested images, because we obviously shot the newspapers from that period, then I asked images that we could put together with the newspapers and so...these are the images of the typography, in order to not put photographs after photographs, so I wanted to make a dynamic in the editing of the archives.

Interviewer: Now going more specific, more specific. During the documentary, we notice that there is a type of rhythm that the film transmits. There is an accelerating rhythm in the archive images, but in the interviews is different, there are more pauses and more silences. Were these variations of rhythm introduced on purpose in the film?

Inês de Medeiros: Everything in the editing was certainly introduced on purpose. If there was a decision to create different rhythms...Sometimes it is the material itself that asks for it...It is clear that the interview is a suspended time, it is a time to listen...What I think is important is that the images and the editing are coherent with what they tell, you know. In the interviews...(silence) I think that my duty is to put myself in their rhythm. It wouldn't make any sense to do many cuts in the images of those women. And in an interview what is told is as worthy as what is not told that's why we need time. It is to remain...and then there are magical things that happen during the interviews, when the interviewees think that they already answered and they have less pressure with the question-answer, they may say a last sentence or a last comment that is very surprising. Since an interview is not an interrogation, it is a conversation. We need to give time for that conversation.

Interviewer: Talking about contrasts. In the film, I noticed lot of contrasts in the types of shots. In the interviews it was more...

Inês de Medeiros: Broad...

Interviewer: More $\frac{3}{4}$ shots and close-ups or medium close-ups. Why did you choose these types of shots in the interviews?

Inês de Medeiros: That is...but this...Above all, in the beginning the great option was...What is a close-up? It is the isolation of a person, of an independent look from a context...It is the ultimate humanity, is not it? (silence) It is clearing everything else and staying only with the person that is being recorded in that moment, in that instant. (silence)

Interviewer: And in the TV archives?...

Inês de Medeiros: In this case, I remember now, a bit before the chapter of Belmira, I think it announces the chapter of Belmira, there are these women and men that seemed like a Flemish painting, these black and white faces.

Interviewer: Oh yes...

Inês de Medeiros: That are very, very, very, very...

Interviewer: ...from the village...

Inês de Medeiros: Yes from the village, yes. Those indescribable looks that we do not know. Those were images from an eastern procession. In the archives of that period, there are a few portraits of people, a few close-ups. This is very impressive.

Interviewer: So, there are more very wide shots to show the quantity of people than...

Inês de Medeiros: Or no quantity. The only moment that there are faces of people in the archives is indeed in the procession. My biggest concern was to include the people, the villagers who were the majority of Portuguese people and they should be represented in the film.

Interviewer: In the TV archives, we see the use of high and low angle shots, with the Salazar and the people.

Inês de Medeiros: Yes, but these are the cameramen from that period. It is their talent.

Interviewer: But afterwards these images were used in the film and it was your choice to include them.

Inês de Medeiros: Oh, of course they were chosen.

Interviewer: Why did you choose the TV archive shots that show this contrast of angles?

Inês de Medeiros: That is very hard even in the distance. Above all, the editing was made many years ago and...There are things that appear during the editing, almost as a necessity, I mean is a logical necessity. For me, it is a bit absurd to watch and use the images in this and that way according to a preconceived idea. But this has to do with the writing and making of the film, which is a process that always repeats and I already told you about: the script which is a note of intentions. It is good that the academics and producers understand, that the filmmakers of documentaries only write in two ways, either we are writing something that we already shot, or if we have not shot the film, we are writing a note of intentions and dreaming about the film, so we can write whatever we want, but most of the times it is not going to be the film. We write with a logic which is a literary logic, it does not mean that is a romantic one, but it is a logic of conception, it is a note of intentions. There are no scripts, but a note of intentions in the documentary. If we want to keep some realism.

Interviewer: Of course.

Inês de Medeiros: Then, this also depends on the films. There are documentaries, that are...those documentaries are indeed made to expose an idea, a thesis, something and in that case we can predict everything beforehand.

Interviewer: There is already a line.

Inês de Medeiros: Which is a line and so in the end the shooting is the filling of the gap. Then there is always in every documentary, and it always happened to me, this confrontation with reality, which is the shooting, is not it? Normally...If we compare this with sculpture, it is like drawing a piece and then we have to find the perfect stone to work with. In a certain moment, I talked about this with a sculptor, an old friend of mine, who does just one piece per year.

Interviewer: It is almost like a film per year.

Inês de Medeiros: Yes, it is. But there is just one piece per year. The moment of choosing the stone is very essential, because this stone will be the one that he is going to work with not another. So within what he had in mind, he has to adapt himself to the stone, does not he? For me, the documentaries are a bit like this. There is this moment of confrontation with reality, which is the material, we have the raw material and normally there is always this panic to say: "This does not correspond with anything that I wrote in my note of intentions, anything! It is terrible! There is no film, I have no film!" and there begins the personal anguish: "Oh no, it is not! I do not know what to do with this! This is nothing!" Then we arrive to the editing process, in...the editing we begin to polish, to write, to make. Normally the film is there, unlike what we thought. It is always there and we are going to rediscover it, obviously with certain differences in relation to what we had imagined initially, but everything is there. In the end everything is there. That is why we polish this way, not because of a preconceived idea, but because we are discovering in that raw film what we had imagined initially and in the end is there. So it is more a process of rediscovering something that we thought it was already gone.

Interviewer: Now a question more connected with the way you see the dictatorship.

Inês de Medeiros: Yes.

Interviewer: This is transposing a bit the dimension of the film. I would like to know how your life is reflected in the film choices.

Inês de Medeiros: Yes.

Interviewer: My question is, and I think you also did it in the film: What does dictatorship mean to you? (laughs) Now I am asking you. (laughs)

Inês de Medeiros: (laughs) (silence) it is one... I think the dictatorships are states in which the society, because of tiredness or exhaustion, end up to accept a state of lethargy, slowing down. Hum... I think the dictatorships always appear, they are always a result of a failure and normally comes by exhaustion. Afterwards, we need to wait for the new generations to emerge. Hum...A new generation already...already fresh, brand-new, that has strength again to...to fight for themselves. To me, a dictatorship is a state of social depression. It is a side of depression...It is a society that quits to look at itself and ends up trusting or accepting the control of somebody else on our behalf. The society does not find within the strength to fight. This is a perspective very 20th century, now 21st century, is not it? Then we have to see the differences. The history of men is made by more totalitarisms and tyrannies, than democracies, but I think these modern dictatorships from the 20th century are moments of exhaustion of the democracy itself. There is an exhausted democracy that gives up and enters in state of depression therefore somebody takes care of this, until the society finds the strength in something else. Well, I am not answering the question in a very personal level, but...Hum...I will get to the personal level afterwards. In Portugal, we can only understand the Portuguese dictatorship, knowing what it was the Portuguese 20th century, that starts with the Republic, which is an extraordinary moment. Hum...Besides, the revolutions and dictatorships are changes of regime. The Republic also appears in a moment of the exhaustion of the monarchy. The Republic is a generous movement, that tries to gets in the Portuguese society with an extraordinary avant-guard look upon things...Expressing a will for the public and general education, the rights for everyone, including women. The republicans come forward with these measures, namely the right to vote, but quickly they take it away again. It is also good not to forget! They take this again immediately, because they think women are more influenced by priests, so... Hum... But there is a chronology that is easy to understand. The Portuguese dictatorship just sustains itself, because it is very favoured by the European history. The Republic is a moment that turned out to be very violent and bloody, there are coups d'état all the time, there are

revolutions all the time... So when the dictatorship comes, there is a society that does not bear anymore the instability of that period, especially of blood and violence... There the... how did they call? The bloody van would go in the streets, killing, so it was... right after... Oh and it came the First World War, the disgraceful participation of Portugal in the war, the abandon of the Portuguese troops and the impotence of the Portuguese state to protect their soldiers, completely abandoned by their allies. Everything is a humiliation. Right after, it began the civil war in Spain and the fear for what is happening in Spain is very strong in Portugal. This is very important. Something that impressed me a lot was that most of the ladies talked about this, I mean the fear for what was happening in Spain. It is important to understand that the refugees of the Spanish civil war came to Portugal therefore the Portuguese were perfectly aware of what were these migratory flows and those people running from the civil war. For example, this is an important factor for women: "We do not want our sons to go to war, that is clear". Right after the civil war, came the Second World War...

Interviewer: It is many things at the same time

Inês de Medeiros: Indeed, but it is true... It is clear that when Salazar said: "I will free you from war, but I will not free you from hunger". By saying this so clearly, people submit themselves in a state of misery, because they could not handle anymore. It is not a coincidence...but they still watched refugees arriving to Portugal. "Europe is at war, at least in here the war did not come". Hum...It is curious to see when Humberto Delgado appears in 1958, so 10 years, 9 years...15 years after the Second World War, it is in a time, in which the whole Europe is blooming and Portuguese people start to question themselves: "Why are we still here?"

Interviewer: "Proudly alone".

Inês de Medeiros: Yes. "Why are we still here?" I mean there is a new generation that is emerging, "Ok, but we have nothing to do with the First World War, with the civil war in Spain, neither with the Second World War. I mean why do people in Europe listen to Beatles and we are still here", does not it? It starts a pressure that gradually increases and naturally the movements of resistance emerge. That's why this is a

crucial and a delicate moment in the regime and that's why in this moment repression from the regime increases, because they have to stop these movements. We are talking about 1958. In 1961, the colonial war begins, which is also connected with Humberto Delgado and the rise of resistance movements, the dissatisfaction is growing... In fact, it was clear that sooner or later, for a great part of the population the colonial war became the betrayal of Salazar's promise of freeing from the war. This is a chronological course of events. The 48 years of dictatorship, I mean in the case of Salazar 40 years, made it clear that Salazar only kept himself in a position of power, because of the international context.

Interviewer: What do you remember about the dictatorship? How do you see the dictatorship in a personal level?

Inês de Medeiros: What is the dictatorship to me in a personal level. I have a singular perspective. I came from a privileged family, we were not from very important families, but in Portugal was easy, either you were privileged or not. So we are talking about a small intellectual environment. I came also from a very international family, a family with many foreigners, with large influence of foreigners, so things were different. I was not born here, I was born in Vienna and when I was young, I only came here to spend holidays. For me what was Portugal? First of all, it was the country of my childhood, with the limitation of a 5 or 6 years old child. It was a country of Cascais and Estoril coast, of delicate and well-raised people, of a system that I was not aware of, of houses in which families had their own maids... We were not millionaires or anything, but everyone had one or two maids, a gardener and a seamstress, it was something normal. Everything was quite and well. Normally at that age, I was not aware of anything, any resistance movement, anything. Above all, I did not live here. If my parents lived here, I probably would have a closer contact with that reality. In my memory, as a child, Portugal was very sweet and tender environment and people seemed to live quite well in here. Of course with all partiality that implies. I am not saying that this was the reality. This environment...Oh something that surprised me was that every time I went to my grandfather's village, the children from the village were always barefoot, but...since I thought that

everything was odd, because I came from Vienna and both realities are so different, so different, so different, I mean...

Interviewer: Maybe you thought that was normal to be this way.

Inês de Medeiros: Yes...it was picturesque. I mean it was part of the scenery...Well, the kids were barefoot, they could not read, but it was this way. The kids from the village walked...That was this wild side, so it was something that I did not feel...

Interviewer: Can you tell me a specific situation(s) that happened in your life in that period?

Inês de Medeiros: For me and I think for my sister Maria...It is not a coincidence that Maria wants to do the 25th April and then I am interested to know what is it. For us, the greatest chock was the 25th April. In that day, suddenly Portugal becomes a place that we've never seen before. First of all, we discovered Lisbon. We had never visited Lisbon before, because we were always in our family houses, in Parede and in my grandfather's farm, so it was something very limited. There, suddenly, was an explosion of happiness that any child would notice. It was an explosion of happiness, thousands of people in the streets. People had an absolute need to speak, completely the opposite of what we had seen. People talked, talked, talked, talked and when they did not talk, they sang until they fell of exhaustion. I remember people holding us in their arms. That explosion of happiness is something that still gives me chills just to think about it. It is something from my childhood. Thank goodness I lived that obviously with the limited conscience I had. I have some difficulty to say what is the dictatorship to me in a personal level. It is easier though to say what was for me to understand a shared happiness in a society, I am talking about the Revolution in the 25th April.

Interviewer: Your parents also lived with you in Vienna. Did they talk about the reality in Portugal?

Inês de Medeiros: They should have talked, but I was too young to understand, you know. They should have talked, of course they should. Of course, we hear about

Marcelo Caetano, this and that, I mean we were very young. For my age, 6 years old, when it was the 25th April, what impressed me the most was the opposite of what I was used to see, the explosion of happiness that is the 25th April. What do I find afterwards. When I look at what it was the dictatorship, I find mannerisms and traces from that period that are absolutely generalised in our society. Even on people from the left wing parties, republicans, anti-regime, but... society was shaped in that way. My mom always worked as a journalist, I mean...I did not have any reality, any reality like this...No one from my family did charity work. It was something that did not exist. Nowadays, I remember stories and environments and say: "Indeed, this was clearly a typical Salazarist environment, that I still lived in", but these mannerisms and traces of the regime still remain after all.

Interviewer: As an adult, did your family members talk to you about the regime? What did they talk about?

Inês de Medeiros: Oh a lot of people, a lot of people. Afterwards, I found out that my great uncle was arrested, and the other did, I do not know what... Obviously, as growing up we start to know the secrets of the family that nobody dared to reveal. Then there is a funny thing, which is the post-25th April, in my family there was everything. Some were very delighted with the revolution, while others cried horrified. My father's cousin was a Minister of the regime so he had to ask exile in Brazil. Then there were those, who were against the old regime, but they favoured the slow democratic evolution, so they feared the communists. Then, I had an aunt that was communist, so there were confrontations between them...My grandfather talked more about the republicans than the dictatorship of Salazar, so it was...No... (silence)

Interviewer: At what extend did these experiences and memories shared by your family, as a child and as an adult, contribute for your perspective and representation of the dictatorship in your film?

Inês de Medeiros: (silence) In every single way, I think. I do not know if I can theorise about that. It is clear that the way I listen, look, receive, apprehend, analyse comes from elements that I gain, already gained or that I found in my life. There are

certain expressions, certain gestures, for example the skirt, those are not related specifically to the dictatorship, but with a certain time...Anyway, I confess that I do not know how to theorise that. We are everything that we have accumulated, that we have lived, thought or understood and that we have felt, so it always influences, you know. Now, there are certain sentences that sometimes influence us even more for opposition. What was seen as normal, nowadays is not normal anymore, is it? My family is not a good example for that.

Interviewer: There was not something significant...

Inês de Medeiros: My family is not a good example for two reasons First, it was not a family of resisters, I mean I did not come from a family of resisters, of course that was always someone...My cousin Tito Morais was arrested, this and that...But we were in a minor resistance, so we were not that close, that was not a communist activist that was arrested or anything. Second, we were not part of a type of family, called the family of the regime. For example, my grandmother, from the mother side, was Odette Saint-Maurice. She was a writer very read during the Salazarism. She was an admirer of Salazar. She was absolutely a Salazar's fan. She used to write those colourful novels about ladies and the feminine ideal, that nowadays poor her...no...Today, I am still impressed with the amount of women, also women from the left wing party saying: "Oh your grandmother's books influenced me so much!" (laughs) They are older than me, but still. When I grew up and started to read my grandmother's books that did not make much sense to me. Everything is there, everything is there, although she did not correspond at all with the books that she wrote, so she belonged to a completely different reality...Her life, her daily routines, she was everything besides that ideal of a woman and a mother, Ana Maria I think it was the name of the character. She created a family in her books that did not look like her own family at all. She was never a good wife like in those patterns. She was in a different way. She was a woman that worked tirelessly. She was very creative and did 300 things in the radio and whatever...She looked more like Castafiore than Ana Maria, I mean...The advantage of my family is to have so many contrasts and to be so difficult to label in a specific group. It is a family where you can find people from different social classes and even a lot of international influences. We are not in fact a

typical Portuguese family. I remember as a child, asking: “So but where is...But who is telling the truth?” (laughs)

Interviewer: So many voices...

Inês de Medeiros: There were. “But who is telling the truth?” So to understand this ultra-relativism is also complicated to live with. The truth is the one that we choose, that we want, that we fight for. The one that it seems correct, so quickly we understand that...we can only fight the excess of relativism with our own will, you know.

Interviewer: Ok. I really enjoyed this interview.

Inês de Medeiros: Oh me too. Now, I think you have a lot to work with.

Interviewer: I enjoyed it, because there were many questions that I wanted to ask, but you were answering already so...

Inês de Medeiros: I agree with you. Very well.

Interviewer: Thank you so much for your time. Thank you.

Inês de Medeiros: You welcome.

Interview with Susana Sousa Dias - 48

Interviewer: This interview was designed for the Master Thesis “The presence of the author in documentary films: representation and transmission of memory” and addresses the filmmaker Susana de Sousa Dias and the documentary *48*. The aim of this interview is to capture the perspective of the filmmaker in relation to her work, in order to answer the research question: “Why and in which ways do filmmakers use documentaries to talk about the country’s contested political past?”

The interview is based on the previous analysis of the film *48*. The interviewer developed the analysis and formulated the questions as an independent viewer,

avoiding the influence of other film critics or interviews. The interview starts from the beginning, in order to provide to the future readers a clear vision of the filmmaker and her work through her point of view. Some questions serve as presentation, others are deeply related to the analysis of the film. The interviewee is free to answer or not answer the questions proposed by the interviewer. All the responses will be used exclusively for the purpose of this Master Thesis. The interviewee is allowed to stop the interview whenever s/he pleases.

Until now, you only made documentary films about the Portuguese dictatorship, namely *Criminal Case 141/53* (2000), *Still Life* (2005) and *48* (2009). What motivates you to direct films about the Portuguese Dictatorship?

Susana Sousa Dias: What motivates me to make these films is essentially three moments: in the 80's, I studied in Escola Superior de Teatro e Cinema and then, because I was not satisfied with the course, I did Visual Arts in Faculdade de Belas Artes. After I finished my studies, in the 90's, I received a proposition by a producer to make an episode of a TV series about Portuguese Cinema, in this case, about Portuguese Cinema from 1933 to 1945. Due to this work, I entered for the first time in the national archives and I had this contact with the Portuguese cinematography that for me was very astonishing. I drowned myself in the propaganda images and I was fascinated. It was on that moment, in the 90's, that I started to be very interested in the dictatorship and its representation through the images. During this work, I began to know the cinema from my country through the archives – in this case, ANIM [National Archive of Motion Pictures] – through a path more free from the academic constrains. Besides fiction films, the contact with the archive and the images produced by the dictatorship was a crucial moment for me, I mean it marked the beginning of my interest on the regime, the so-called New State. Afterwards, in 2000, I directed the film *Criminal Case 141/53*. In the film, the nurses could not marry in the dictatorship and some of them were even arrested. In that moment, I entered in the PIDE/DGS archives [National Archives of Tombo Tower] and I saw reconaissance albums of the political prisoners. Those were albums with only police record pictures. Faces. Nothing more. Then, I discovered a series of archive images from the army, in which I went there at the same time. Indeed, these were the three moments that were crucial in my life: the discovery of the Portuguese cinema of the

dictatorship, the images of the army from the time of the colonial war, and the faces of the political prisoners of PIDE.

Interviewer: 40 years after the regime, what image do the Portuguese people have of the dictatorship in their collective memory?

Susana Sousa Dias: I think it is a blurred image, because we come to witness, in these last 40 years, not only a process of forgetfulness, but also a process of whitening. There is an interesting text of Eduardo Lourenço, called “The Fascism Never Existed” and it was published in 1976, so two years right after the dictatorship. This text talks about a problem of memory and that even in that period the 48 years were already being repressed. I read the text many years ago and I was astonished by the fact that Eduardo Lourenço had detected so early the symptoms of what would happen in the future. In 12 years from now, I suppose that more readings are going to flourish with the aim of restoring the image of the dictator, providing a soft image of what the dictatorship was.

Interviewer: Do your films oppose or agree with that process?

Susana Sousa Dias: I am against it, of course. In my films, I work with fragments of what remained – archive images, oral testimonies. I intend to start a work, in which I also include objects of another level – but I never intend to bring to light a unique truth, to discover how the past was and bring him to the present. I work with “living things”: an image has a crystalized moment in it, but it is subjected to multiple times that come across and transform it. One of my biggest references is Georges Didi-Huberman that says that an idea of a past fact as an objective fact is a theoretical illusion. A past fact is always a fact of memory. It is from the present that the past is analysed, but we have to understand how the past came to us. I do not search for the truth of what happened in that particular moment, but I want also to approach this movement that comes from the past to us and it resides in the memory of the people who speaks about the events, but also the images today.

Interviewer: There are many stories about the regime that you could choose from. Why did you choose to address that specific topic, the political prisoners of the regime, in your film *48*?

Susana Sousa Dias: To answer to this question, I have to speak about the beginning of this process of the film. The beginning of this process was in 2000, when I entered for the first time in the political police archives and I watched these huge reconaissance albums, with all the pictures of the political prisoners. I realized that there were many stories very important to tell. One problem with the political prisoners in Portugal is that they were not instituted as historical subjects. We can say that they have no existence in history. During several years, nobody spoke about political prisoners. For me it was very important to dig in these stories and to bring them to light. There is another important issue here. In 2000, I went to the archives and it was very easy to shoot the images. Then when I started to make *Still Life*, another film, I asked for permission to shoot them and the management of the archives said to me: “No, you have no authorization, unless you have permission of each person that has been photographed and if they are already dead, you have to search for their heirs and present the certificate of death”. Of course this was a Kafkaist process to find all these people. This is a political question that is very perverse, because what the archive does is to give more importance to the image, to this character portrayed in the image, so this portray is an image not a document. They are almost emptying the people as the political prisoners, not recognizing the value of an image as an historical document and at the same time they do not realize that those images belong to the sphere of the Rés-publica, it is a public thing. This is really a problem, because there are lots of images that we have to present them, to bring them to the public, otherwise they will vanished and we will only have the right to present the pictures of public figures. It is really perverse. They are almost giving, a second time, the status of victims to the prisoners and arrest them once again. Besides that, there was another problem. In those albums there were images, but there were not names, because the names were at the back of the pictures and they did not let us turn them. On the other hand, there were written documents full of text without images. Since it was not possible to know the names of these people in the pictures, we had to change our strategy completely. I told myself: I am going to search for the people that had been arrested and ask them permission to use their pictures. And finally I did it, through friends, friends of friends, historians, Communist Party, etc.

Interviewer: The film *48* portrays the prisoners who were arrested and tortured by the regime. How did you come up with the idea for this film?

Susana Sousa Dias: Indeed. I can tell there were three pictures and three conversations that gave me the idea for the film *48*. The first was Conceição Matos, she looked at the picture and captured my attention: “Did you notice that I had facial hair in the lip? Did you notice that my hair was tousled?” and she says: “I was not like that, I was always very proper and careful with my looks”. Then she started to explain why she had facial hair in her lip and why she had her hair so messy, because she was photographed 17 days after her imprisonment. She began to talk about her clothes: “Did you see my pullover? This was the piece of clothing that they used to clean the floor of the cell, in the moment I was being tortured”. So in the end that picture opened up and showed me much more things in it, than those I was expecting to see at first. It also showed me the time that was within the picture. Her whole face reflects the time that she spent in prison. The second prisoner was Martins Pedro that showed me, while we were talking about the pictures: “Did you notice that when I was arrested I was bald and 15 days later I had already hair?” The baldness, in the end, was a disguise. So again, a matter of time. We move back in time and we can still see traces of their hiding process, the condition in which the prisoners entered, the disguise of the clandestine. The third case was Maria Antonia, the picture of a woman with a strange and surprising smile. It is not the only one in the archives, but almost. It is not an image that you include in a film, without telling its context. So, it could not appear in *Sill Life*, which is a film with no words. In fact, she explains that, for her, being into prison was almost like being promoted to the honour board, because it would be a gift that she would give to her parents. They were the resisters of the regime, also arrested by the police. We move back even further and we come to this important matter of family ties. With these three pictures I started to understand that there was a film to be told.

Interviewer: In your perspective, what are the main themes that you approach in this film? Where did you find the inspiration to portray these specific theme(s)?

Susana Sousa Dias: When I talked to the people, the strongest stories that came up were about torture. I decided that this would be one of the main themes. Another deeper theme, which is provided by the experience inside that space of prison, is the repressive system; it is showing how the repressive system dominates not only the prisoners, but also the whole society. In *Still Life*, the central figure is Salazar. It is

always the point. In *48*, Salazar is referred only once. What is now in question is the whole repressive system, which the most visible part –in the film – is the political police. Then in the narrative construction, I worked with directing concepts: power, identity, mask, among others. Another aspect that excelled in their testimonies is the recognition: of themselves, of the other, but also the others in relation to them. A photographic image always raises a question of indexicality. Normally, the image is in the name of the person, a police record photograph, above all, contains in its base the idea of the maximum anatomic similarity. But what happens with these pictures is that most of the time the social actors do not recognize themselves in them, or they do not recognize their familiar people. Besides that, I found many other situations of non- recognition, like the case of a tortured prisoner who does not recognize himself in the mirror. And then there are the disguises that they use, the real masks, but also the metaphors that refer to the whole society. These were structural aspects of the film.

Interviewer: How was the production of the film *48*? *48* only received Portuguese support...

Susana Sousa Dias: Since the beginning, I decided to ask the support of ICA [Cinema and Audio-visual Institute] and no one else. With the support of ICA comes automatically the support of RTP [a Portuguese Public channel]. But we are talking about a small amount of money in relation to the hours of work that we had. It took me 10 months to edit and only the editing process. Since the beginning it was clear that it was impossible to sell this idea to someone: still images, six minutes of blackness, etc. I decided immediately that I had to do this alone, exactly as I wanted. I did not want to make any concessions.

Interviewer: So all the decisions in the film were determined by you, as a filmmakers. You were the one who decided, not a producer.

Susana Sousa Dias: Yes. It was me. This is fundamental. In this moment, there is no one that can impose anything to me. In *48* – I assumed the risk – I did not call anyone to co-produce it, because I knew no one would accept this film. I remember that I was with Ansgar [Schäfer], my producer and husband, watching *The beaches of Agnès* [de Agnès Varda] in Cinema [City] Alvalade and I asked him: “We could make the

premiere of 48 in this cinema”, and he replied: “But you are crazy, do you think that someone would like to see this this film here?” And he really likes the film, I wouldn’t have done it without him, but in fact it was a film that could have gone directly to the shelf. But this was the film that I wanted to make, not another.

Interviewer: How was your documentary received by audience and the film critics in Portugal and internationally?

Susana Sousa Dias: The situation of *48* was very odd. In Portugal, the case was interesting, because the film came out...I finished it and the film was immediately presented in DocLisboa in 2009. There was not any kind of reaction. Obviously, people came to me to talk, but this always happens when a film is presented in a festival, in a session. So, there were no reactions whatsoever. We had only one film review, an article by Amir Labaki, the director of the Festival, “É tudo verdade”, from Brazil that said that enjoyed very much and wrote a very good text about the film. It was the only reaction that I had, besides the director of DocLisboa, at that time, Serge Tréffaut that also liked very much the film and said it publicly. That’s it, there was nothing else. In France, the film was very successful. We were interviewed by RTP, when we won the Grand Prix in Cinéma du Réel in Paris. However this interview was not exhibited on TV straightway, but after one month, in 25th April, in a magazine about the Portuguese community in France. One month later! It was the first Portuguese film winning this award. At that time, the film was presented six times in France and only twice in Portugal in eight months. It was presented three times in São Paulo and twice in Rio, in the festival “É tudo verdade”. The public debates with the audience were very interesting. There were interviews, film reviews, the audience wrote e-mails, so it does not have anything to do with what happened here. The film began to be presented internationally, receiving awards. I won the prize Fipresci of the international film critics. I won the Opus Bonum, I won a series of prizes afterwards... In the end of 2010 finally an article was published in a popular newspaper in Portugal. From that moment on, I started to receive phone calls to attend talk-shows, in order to discuss the film. Through this path, the film began to enter in Portugal, through this commercial path, we can put it this way. Finally we were able to contact with a distributor. Due to the fact the film was having a certain international success, we were able to distribute it and finally the film came out in

April 2011 in the Portuguese cinemas. Only in that moment we had a great success with the Portuguese film critics. People started to talk. People started to write. So internationally, it started in 2010, while in Portugal it started very late through the international success. I think that if this film hadn't done an international path, it would have disappeared completely in Portugal. I was surprised because this film considers a theme that deserves to be discussed in Portugal, although nobody wants to discuss it. Maybe this is our own characteristic that comes from the 48 years of dictatorship.

Interviewer: Does this distant and late reception of the film in Portugal have to do with the problematic relationship between the country and history?

Susana Sousa Dias: Of course it does. Apart from the film and the relation with the film, I think there is a difficult relation in Portugal with the memory of these times. Besides, nowadays we watch this whitening of all these periods from the past. The image of Portugal is being rehabilitated. It is not being whitened, but rehabilitated. We hear about the dictatorship, as if it was a mild regime. So there is a lot to be done and to make about this side of memory. Obviously, that many things start to appear today, more and more, people start to work effectively. Even the colonial war that was a taboo for more than 30 years, after the 25th April, starts to emerge today and a lot of work is being done for that purpose. However there are always two movements; there is one that brings to life a series of events that happened; and the other movement that tries to rehabilitate what were those times. This happens because we are in an interesting moment, precisely in a moment of transition. Many people that lived in that period are still alive, so it is very important this work of collection of memory and this work with people who lived those days.

Interviewer: There are entire families that were arrested and tortured. In a specific case, you talk about a couple that was brutally separated. I was impressed with the amount of women among the political prisoners in this film. What is the role of women in the resistance against the regime?

Susana Sousa Dias: Women had a great role in the resistance against the dictatorship. Most of the time, they protected the clandestine houses. There is a woman in the film that lived 17 years into hiding. If it were not these women taking care, defending

these houses, part of the resistance and the clandestine struggle wouldn't have even existed. But in terms of political leadership, they become non-existent. They are invisible figures. Living as a clandestine, means to be in a state of surveillance 24 hours a day. But this role is disrespected. People do not talk about it. On the other hand, the New State privileged the family, women at home, but this was only for a certain social class, because in the end it was just propaganda. The female workers and peasants were all working in factories and in the fields. It is very contradictory. The issue with the nurses, for example; it was a unique law among the dictatorships, which was the prohibition of marriage for the nurses. It is specifically against women. There was also a special torture for women in prison. They used the children to black-male them. The level of violence depended on the social class. In prison, the female workers and peasants were treated with more violence than the others.

Interviewer: There are two women that appear twice in the film... Why is that?

Susana Sousa Dias: Yes, but they spoke only once. In the other moments, they only appear because there is someone from the family speaking about them. One of them, Alice, talks about her mother's attempt to commit suicide. She did not tell that story to anyone. What impressed me the most was that she tells something without telling effectively, without expressing any word. We are getting information in another way, through minimal para-linguistic "gestures".

Interviewer: There is something curious about the social actors of this film. The Portuguese prisoners are so pure in their political strength, while the African prisoners are more contradictory in their beliefs. This contrast in the film is incredible. Besides the Portuguese prisoners, why did you decide to include the African prisoners too?

Susana Sousa Dias: Well, when I began to make this film, I did not think about the African political prisoners, but to focus the film on the political issue. However I realized that was impossible to direct a film without including the political prisoners from the Colonies. There, the torture was intense and the dimension of violence... There is a lot of work to do there. People used to say that the dictatorship was very soft, but it is not and it was not. We could talk a lot about this. In reality, in the African colonies, they killed a lot of people. It was important to include this side in

the film.

Interviewer: How was the process to make them talk about their past experiences and remember this controversial period?

Susana Sousa Dias: The process was very diverse. The relationship between interviewer and interviewee is very complex, because each person is different. In *48*, there are people who had never talked before, so they exposed their life experiences for the first time. For example, there was one social actor that her response to my first question lasted one hour, the duration of one tape. On the other hand, there are people that talked many times about these experiences and this may cause other issues: they already have a prepared speech, it is not a living memory, the present act that is there. In that case, I tried to push further from that speech already built. How was the whole process? You have to understand, because it is different for each person. There are people that have a very descriptive speech, others less. How can we overcome that type of speech? I try several approaches. There is this case of a person whose mother already died (she was a political prisoner) and I asked: "How was your mother's face?", and the person began to remember his mother's face, describing it, and since that moment the whole speech changed. Or, for example, asking what was the smell of the prison or which was the colour. There is a person that answered me: "It was white" and the answer finished there. Another person mentioned: "It was white and that white blinded me..." and then he began to elaborate a series of ideas about the whiteness; in the end of the day, a person needs to find a key that unlocks that memory. It is a very delicate relationship, because we begin to ask ourselves if we have the right to ask certain things, because there are limits.

During the interviews you notice their reactions to your questions. What were the social actors' reactions and your relation with them? You can give me examples...

Susana Sousa Dias: Some of them did not want to talk, but they did it anyway. For example, I interviewed a person that clearly did not want to talk, but for a matter of generosity and for thinking that it was important to transmit that experience, he felt forced to talk. All of this raises ethical questions: in this our will to transmit these life experiences to others, at what point should we go? When I am shooting a film, I am always in this internal conflict. In *48*, as I mentioned earlier, Alice talks about her

mother that almost commits suicide and she claims: “I do not want to tell”. She tells the story by not telling it, I mean, she does not say all the words to clarify the story. I remember that, when I was still in the editing process, I showed this part to some people that suggested me to eliminate, because we could not understand anything. But, on the contrary, we understand everything, precisely through what is not told and the whole para-linguistic communication. This is what matters, not the story strictly narrated. In the time of the interview, she told me: “I never told this story to anyone, I am telling you for the first time”. She never told me to not use it, but it was a piece of information so delicate, that I decided to call her asking if I could use it, since it was an episode told with such emotion. She told me “yes”. These are limits that we have to always bear in mind. It is not only having people telling something in that moment, it is to understand afterwards what type of material you have in hands and if you have the right to use it.

Have the social actors seen their photographs as prisoners before or have they seen it for the first time during the interviews?

Susana Sousa Dias: I had many situations. There are people who knew very well the pictures and there are people that never had seen them. What is interesting is that there are a huge variety of reactions. There are people who know the pictures, but when I ask to look at them and explain them, they begin to see them in a different way, they begin to reflect truly about that moment in which they were photographed and about what is in that picture. Then there are others who are completely surprised and do not even recognize themselves on the picture. These are the two extremes. In addition, there are others who do not even remember the moment in which the picture was taken. There is a series of variations in the confrontation between the person and the picture. Now the interviews that I did, they do not focus only on the moment of that confrontation. We talked about many more subjects than the police record photograph. In *48*, I only used a small part of the interviews. I shot specifically for the *48*, but there is a person that I took from another film that I am editing at the moment. There are many social actors that are in *48* that will appear in other films that I am planning to make.

Interviewer: So, which are the following films that you are planning to make?

Susana de Sousa Dias: I talked to Georgette, who is the first social actor of *48*, in 2000 during the preparation of *Criminal Case 141/53*. She told me something very special about the feminine world of the time she was young, the mothers' and grandmothers' world. A world that we do not have any access, unless through the memory of these people. It disappears, because there are no documents, nothing! Since I began to establish a relationship with her, I want to make a film about her family household, three sisters who were arrested simultaneously. This is one of my next projects. The other one is called *Obscure Light*, it is a film, that I am editing now, about the children of clandestine people. In "*48*", following Georgette comes Dias Lourenço who was in prison for 18 years; he is the one who says that he would never give pleasure to PIDE with his tortured face. I conducted that interview thinking of these two films: in *48* and in *Obscure Light*. The idea for this last film comes from a police record photograph that appears in *Still Life*. It is the only picture from the PIDE Archives, of a mother with a son with two years in a half. The mother committed suicide. I searched for the son. The film begins with his story.

Interviewer: How did the social actors receive this film?

Susana Sousa Dias: People reacted very well. There was just one unique case, that woman with a smile, that always handled her own picture very badly, she even says that in the film. But overall, the social actors reacted very well.

Interviewer: During the film we listen to a great variety of sounds: the sound of the street, the police bells, the clock ticking...I am curious to know, where did you talk with the social actors? Why did you choose that environment?

Susana Sousa Dias: In that moment, when I started the film, I thought that I should interview the social actors in a studio to have their clear voice. But it is not the ideal condition to take a person to a studio, so we started to make everything in the archive of Tombo Tower, where the pictures were found. However that place was too noisy, especially because of the planes and, besides that, we realized that we were bothering the work in the archives itself. I conducted two interviews there, then I changed and asked the people where they wanted to be interviewed: some chose their own houses, others told that it could be my choice, but I was always careful about the sound. One of the people that I interviewed in Mozambique had metal watch that it shacked

sometimes. At first I thought: “I am going to get rid of the watch”. But afterwards I said “No”. With the progress of the film, I realized that the sound characterized the people and, above all, as I have started to edit, I noticed that the noises were absolutely essential. From that moment on, I began to pay another attention to the sounds. One of the characteristics of Sofia, the third social actor, is the wall clock that she had in the room that made tick-tack, tick-tack, tick-tack and it was very loud. She lived in the ground floor, so we could listen to some cars, a few, but when it came one, it was very predominant. The whole sound was worked in that sense: every place was characterized by its own sounds that inhabit it. Fortunately, due to the lack of money, I shot in different places, so I could hear the sound of cars, ambulances, watches and also the sound of people, the way they moved, the little sounds. There, I realized that I could present the interviewees without faces, only through the body, so we could have a more accurate feeling. The testimonies were important in the discursive sphere, but they are just words. But here in *48*, there are not just words, there are incorporated words. The way the words are told is what is most important.

Interviewer: There is a fundamental question about the testimony: who speaks should not be dispossessed of his own voice in the process of testifying. What can you tell about the testimonies in the film? What is the relation you have with those who speak in “*48*”?

Susana Sousa Dias: A person may say that gives voice to the other and may have all the care in the world, but in the end it is the filmmaker that decides, he is the one who chooses and edits the extracts. The problem, as for me, resides more in the break of the agreement between filmmaker and testifiers, the eventual distortion of the sense of the words that, in that way, they cease to belong to the person who said them. I have several rules to conduct an interview: one of them is to never interrupt the interviewee, even though what they are saying diverges from what is more important. Once more, the matter of time and slowing down: a person needs to have time to talk, to travel. My questions are guiding and searching for a series of things, but they never cut their word. Another rule: if a person tells something that does not want me to use afterwards, I do not use it. This is the agreement that I make with the social actors: since the moment they “give” me, it must be an exchange. For me, it is crucial a relationship based on trust. I would say these are the two fundamental rules.

Interviewer: A soundtrack in a film is responsible for the empathy of the audience in relation to what happens on the screen. While in *Still Life* you use music to create a distance between the images and the audience, in *48* the absence of music creates a very emotional ambiance. Why did you work the sound in *48*, in contrast with *Still Life*?

Susana Sousa Dias: In the end, *Still Life* was built after a notion of exposition, in a broad sense: as an action to expose the pieces of work for appreciation, but also the exposition of light, the revelation and the thematic presentation. The main idea was, instead of building a linear narrative of cause and effect, to think about the film as if it was an exposition in different rooms. The music was from my brother – it lasts originally eight minutes –it would serve as the creator of spaces, places: the room of the New State, the room of the colonies, the room of was...*48*, of course, is different, because it has voices and it has the personal experience. In addition, the sound is the builder of spaces; apparently, *48* seems to be only image and voice, but it is not. If the sound was not like that, the film was not a film, it was an album. The whole sound is worked in a way that it allows you to listen the corporal presence of the people who speak; those sounds that nobody cares and that are completely secondary, here they are fundamental. I do not show the picture of a person today, but I am giving it in another way, through the sound and the physical presence. So, in the end, what I did in “*48*” was to define a cinematographic space through sound.

Interviewer: Why did you choose to insert exclusively still pictures of the social actors, instead of motion pictures?

Susana Sousa Dias: The idea of the film was not to show people’s faces, but only the pictures, although I did not know if the device would work or not. On the other hand, there was this ethical question: do I have the right to have people talk without showing their faces? Therefore, I kept that the possibility of using their image open, therefore all interviews were shot. During the process, I realized that I shouldn’t include the image, because the sound let us guess the presence of the body. At first, I asked the social actors not to make noises, not to touch in anything, but then I began to think that the sounds that people made had a motivation, they were important. So I started to pay attention to these noises and realize that people transmit a lot of information through them, that they are indicators of a physicality, of a sensoriality,

of a being, which is something that the audience wouldn't notice if they were looking at the face of the person who speaks. All these sounds, together with the sound of the environment, create the space of the film itself, which is what makes *48* a film, instead of a commented album of photographs. This aspect is related to the relation between different times: I wanted the audience to face the political prisoner and not the ex-political prisoner. And the condition of the person who speaks today is the ex-political prisoner. So I had to choose one from two options: either I would show the audience the ex-political prisoners that tells the stories of the past, trying to reproduce them in the present, either I wouldn't show them at all. Showing them would imply that when the archive image appeared, this image would be automatically relegated to the past, in a sense that it would only work as an illustration of what the person was in the moment, which the events were reported. Words and image would be closed in a limited time. So, that matter of temporality is eminently a political question. I want to face the viewer with the political prisoner and not with the ex-political prisoner. I want the viewer to understand how these memories are updated in the present and not only understand them strictly as stories from the past. There is this transversality with what happens currently, but also with the whole construction of what will come, with our future. We are facing a serie of heterogeneous temporalities that connect with one another and the multiple political senses that come from that depend on how these are worked. In *48*, all this temporal impression, images and words, live because of the unseen faces. To conclude, the idea of the film was to build the story from the pictures only, because the intention is to invite the viewer to look at those pictures and be forced to face the political prisoner. Why did not I include the motion pictures of the social actors? For a simple reason: if I showed the person who is talking in the present about something that happened in the past, there will be a temporal gap automatically. The whole idea of the film is to work the time in another way. Memory is past, but people live it and build it in the present. The picture was captured some time in the past, but it is also an object of the present that incorporated all the "previous future" that Roland Barthes refers to.

Interviewer: How was the editing process? Behind this film, there is a strong and structured work.

Susana Sousa Dias: The film seems to be very simple only with pictures of political prisoners and testimonies, but it was very hard. The editing process was very complex and it took me 10 months to achieve the final structure of the film. There were days that I slept, ate and lived in the editing room, in my cell. There were some days, that I just looked at the images: “Ok I have this fade, I am going to cut one second, 10 frames, no maybe I have to put more 15 frames”. It was a work made this way. To the testimonies, I took out the questions obviously and the whole sound was very edited. Besides, this may be curious, at first the film seems that it is not practically edited, neither in the image nor the sound. However it has a lot of editing work, but it is another kind of editing and it processes in a different way. It was complicated to define and find a structure, because in the end the strength and the weakness of the film is basically that. Each person must appear only once and he/she has to appear in the right moment. S/he has to say what they say in that moment and not another. In terms of construction, it was extremely complex. I did not search in each interview what was more important, I began to make this in the process of construction of the film, but I could not reach anywhere. I had to go to the reverse side, I mean the film has a horizontal structure, which is visible to the audience, but also it has a vertical structure that is hidden. For me, the ladder is fundamental to build the whole film. Only when I reach the end of this vertical structure, I am able to anchor all the points of this horizontal structure. Anyway, on the basis lies certain concepts, such as identity, mask, recognition, non-recognition, which are the main points of the whole film and they allow the anchoring of each intervention, of each social actor. Besides, the work of the sound is absolutely crucial for the film, therefore the sound was very edited. 16 silences were built, these are silences that have to do with the environment in which the interviews were conducted. Even with the noises, people talk, sometimes hit in things, make noises, have watches...In this process of listening, I notice that some notions started to raise. So I built a structure to anchor the images with the sound.

Interviewer: In “48”, you introduced certain camera movements, like the zoom and subtle panoramic, the fades to black...Why did you use those visual movements in this film?

Susana Sousa Dias: Yes, of course, there is also a lot of work in a visual level. I had a

mock-up of pictures already taken from the other film and when I began to edit I realized, that my idea was to show still images in fixed shots. When I put the first picture in the timeline, I realized that the idea would fall completely apart. Nobody would look at a picture during the time I proposed, if the picture was completely fixed. The issue is that you look at a still picture for a few seconds, once you receive the information you detach from the screen, you do not look at it, or better, you do not see it anymore. The main difficulty of this film was that: “How to make the viewer look at a picture all day, and see it without detach from it?” In the end, I began to notice that I had to do subtle movements in the pictures, to make sure that the attention of the viewer wouldn’t detach from the image. In the end, the pictures were all shot, even in the archive. The original pictures were very small and I asked the cameraman to make small movements with the camera and then in the editing room I worked with the slow motion, I mean these small movements were turned much slower. In reality, the film has 93 minutes of duration, but if I had put the pictures with the duration that they were shot, the film would have only 7 minutes of image. In the end, the whole image is very slow, sometimes 1% from the real speed that was filmed. This is what makes sometimes the movements being almost subliminal, we do not even notice that the picture is fixed or in motion. These are micro-movements. Rosa, for example, talks around eight minutes, she has only three pictures, three shots. But the pictures are never fixed. I did not do a scan, the pictures were really filmed, and I planned a series of minimal movements. Then, in the editing room, I worked with the slow motion.

Interviewer: Can you explain what is that “slow down” process that defines the rhythm of the film? Among the editing technics, this is the one that defines best your style as a filmmaker.

Susana Sousa Dias: The slow down process is not just a slow motion it is broader than that. There is a paradox here, because I am extending the time of a picture – How do you extend the time of a picture? I realized that the slow down process exceeds the slow motion with the testimonies, what the testimony is and which is the importance that we usually give them – this is a thought that I have in mind today and I began to be aware of in that moment. It is a “*certified narrative*”, like Ricoeur mentions, quoting Dulong. I started with 48 with a very clear idea of device: to show

the police record photographs, accompanied by the voices of the testimonies. I thought I would make this film quickly, but it was not like that. It took me a lot of time to make it and it was extremely complex. One of the most complicated aspects was precisely the voice, the speech and the testimony. I remember I told someone in the beginning of the process of making this film, that I wanted to do to the sound the same way that I did the image of *Still Life*. The person answered me: "But this is ridiculous, now you are going to make people talk in slow motion?" No, obviously I was not going to do that, but the process is, in a certain extend, similar in another level: to do what I did to the images, open them, extend them and be able to penetrate them, open, extend and shape the time, going straight to the heart of what is told. Again, this comes also through a process of awareness of what is more important. In this case, it is not to reproduce the story that is being told: "I came from here, this happened to me first, then that...". Before, it is to understand how the story is being told, what words are said and what notions are coming through them. You have to listen well what is being told, besides the story that is being narrated. This was the key to work the testimonies and it lies with the slow down process that I was talking about: you need to slow down, open the pauses, in certain moments the social actors do it, in others I am the one who open them, in order to to let the articulation with the image be properly worked and to be able to have time for integration and reflection for the audience. Listening well a sight that was released, listening well the sound that a person did when we see his/her picture for the first time: all of this will make the language be understood in another way. The language is connected to what reveals. The language does not transmit only, but it is also a mean. It is almost working the language as a gesture, in the Agamben's sense, becoming visible as a mean. The slow down process is fundamental to work not only the image, through the slow motion, but also the testimonies and its articulation with the image, as well as the insertion of time within the film so that the spectator could think about the thing that he is watching and listening. Working in this way brings to implications. On one hand, the same image, according to the duration that it is given and the respective interconnection with the testimonies, changes its status within the same shot; either it can be seen in the most immediate way, as a police record photograph, but also as an image of memory; as a familiar image, but also as an image imbued with strangeness. On the other hand, formally, the condition of the shot also changes by modifying the perception of the viewer. The viewer can either observe the images through his/her

own look, either through the words of the prisoners; the viewer is the observer, but also the observed. I tried to create moments in which the image transfigures from the shot to the reverse shot of the viewer, who takes the place of the photographer, an uncomfortable place, because it corresponds to the symbolic look of an executioner. I tried, in this way, to break the viewer's neutrality.

Interviewer: In the film, when the African people are talking, we see dark images that seemed photographed in a concentration camp and suddenly, in the darkness a light emerges. What is this visual construction?

Susana Sousa Dias: I went there, to the archives in Africa, and I realized that there were photographs that disappeared, so I had a huge problem. I returned to Portugal with a problem between my hands: I had amazing testimonies, very important for the film, but this was a film about images, so I had to solve this issue. It took me months of reflection until I decided to incorporate the blackness. Let's assume that there are no images, so I brought the reflex within the film itself. I decided to break the system, bring the blackness, incorporate the absence of image and incorporate the archives in the film. It is the blackness that transforms to the night of a landscape. The landscape was recorded by the Portuguese army in Guiné, one of the Portuguese ex-colonies. They shot the fields where the terrorist fought, so it is an image of surveillance done by the Portuguese troops during the colonial war. They are scanning the land, where supposedly hides the enemy, with a spotlight. And then there is a reverse shot that filmed this spotlight scanning. These are not images that I searched, a landscape that I found very interesting, but they come from a context. This for me is fundamental in films: there are no images for granted, without meaning.

Interviewer: So this is not a photograph...

Susana Sousa Dias: Indeed, this is the only moment that appears an animated image, that I make it very slow. The original duration is just a few seconds. There is another thing: the first African prisoner begins to speak over the blackness. But in the end, this blackness is not always a real black, it is also the image of a night, it is a moment before the spotlight appears. This blackness starts to invade the whole screen but then there are moments in which I unframed the black, and we can see the white line of the screen, the projection window. When the landscape appears, it is a landscape that

subscribes in a surface, it is not a landscape where “we enter”. I use that landscape with the spotlight, when the prisoner is speaking with God. For me it is a powerful moment in the film. I am atheist, so I do not believe, but there are people that believe. I was not touched by faith, but I have this interest for the sacred and for the people that have faith. I think that it was very powerful to put this image, in this moment, showing how people are completely alone with God and with themselves.

Interviewer: In the film, there is this darkness that emerges from the images, this space of memory. Can you tell us about this absence of image, the fades to black, the pauses, the transitions in the film?

Susana Sousa Dias: Actually the fades are very important because it provides this idea of vanishing. At the same time the film has another thing, which is the film is not moving through the images, but through the sound. So we enter in a kind of cell. There are 16 prisoners here and there are 16 cells, 16 different sounds. Before we see the image, we see the black and listen to the sounds. So we have this space. The black gives space, which is very important in the film. We start to listen and the first contact that we have with the prisoner is not with his image, but with this space where he lives represented by the black. Then we see the image that normally vanishes before the sound or sometimes at the same time. So there are these variations. I cannot explain why I changed the speeds or I made different fades, because it is this kind of organic thing, it is just a feeling. For instance, I have an example of a prisoner in which his image does not end with a fade, but with a cut. It is the man that was in prison and he tells the story about his daughter, who thought that he had no legs. One of the issues raised in the film is this dynamic of reconnaissance and non-reconnaissance. It is very interesting, because there is this only point in the film in which the mental image corresponds to a factual image. It is the moment that the young girl thinks that her father has no legs. In the end, she realizes that her father has legs, but she did not know because all her life she just saw only the upper part of his body. In the image we also see this half body. For me it was a point that I had to cut and not to fade this image. Why? I do not really know how to explain it. Everything is organic in the film and during the editing process.

Interviewer: What do you remember about the dictatorship? Can you tell me a specific situation that happened in your life in that period?

Susana Sousa Dias: I remember a situation that was crucial in my personal story. I was 12 years old when the Revolution came and it was very incredible to be in a Revolution. From one day to another, we see the whole country changing completely. It is the colours, the sounds, gesture... It is really a very amazing experience. I was 12 years old and then, at the age of 13 or 14, I started to go to Alentejo, to contribute to alphabetization, to work in the fields. I had this real direct contact with peasants and I understood in that moment what was this authoritarian regime, because of them. So I had this very close relationship with them, so for me it was a fundamental experience for my whole life. These experiences influenced my interest in films about the dictatorship. To make these films is to connect with those moments and try to bring some kind of reparation of these people that died and struggled against the regime, that they are almost forgotten today.

Interviewer: Did you have someone in your family that suffered during the dictatorship?

Susana Sousa Dias: I have a person in the family, the general Sousa Dias [1865-1934] that did the first rebellion against the dictatorship [1930, Ilha da Madeira]. In fact, he was arrested in Tarrafal, before Tarrafal become a concentration camp and he died in exile [Mindelo]. But this is a faraway past, it is not a memory that is present in my mind.

Interviewer: Thank you for participating in this Master Thesis.

APPENDIX D

Analysis of documentaries

1. Documentary *Letters to a dictatorship*

1.1. Image Analysis

In this section, the composition of the shots and the editing process in the film are analysed. This analysis includes the order, number and duration of the shots; the types of film shots; camera movements and angles; the continuity, the position of the shot in the film and the relation between image and audio. The filmmaker segmented the documentary by several chapters. Each chapter is constituted by scenes with single shots and scenes with several shots.

Firstly, the single shot scenes present the interviewees, old ladies supporters of Salazar and the National Movement of Portuguese Women. In these scenes, the film director uses wide shots/ 3/4 shots to show their environment, particularly their living room, and medium close-ups/ close-ups to transmit the interviewee's emotions. The camera is fixed and frontal, in order to focus the viewer in the interviewee's discourse. These shots are usually accompanied by the sound in the camera, meaning the interviewer's and interviewee's voice. In this way, the viewer is drawn by the intensity of their testimonies, without being interrupted by any sound off camera (voice-over or music). So the film director only influences the cut, without adding non-diegetic sounds, meaning sounds that are not part of the action.

Secondly, the scenes with several shots are from the TV archives of RTP, the national Portuguese television. The shots in black and white were recorded during Salazar's regime and they were inserted in the documentary to give the impression the viewer is witnessing these events live. In these scenes, there are three predominant types of film shots, the very wide shots, the medium close-ups and close-ups. While the very wide shots transmit an idea of quantity, the medium close-ups and close-ups build empathy between the audience and the social actors.

For example, Chapter 3: Salazar, scene 35³⁴, presents several very wide shots and medium close-ups of the crowd praising Salazar. The very wide shots show the vast amount of people waiting to see Salazar. The medium close-ups capture in detail the emotional reaction of men, women and children among the crowd, in order to

³⁴ Consult Appendix A – Transcripts – Documentaries, *Letters to a dictatorship* (p.77)

demonstrate that people from all ages and social classes supported the regime. Similarly, scene 36³⁵ presents several very wide shots of a stadium decorated with Portuguese flags and people watching the national athletes as a sign of patriotism. This type of shot enlarges the frame and shows the quantity of people supporting the sports of the fatherland, one of the pillars of the regime.

In addition, most of these scenes show the subjects in a frontal or lateral view without angles, however there are some exceptions. For example, the Prologue, scene 3³⁶, and Chapter 6: Feminine Ideal, from scenes 74 to 77³⁷, illustrate the contrast between high and low angle shots. This dynamic of angles are used to demonstrate the differences of hierarchy, between Salazar and the crowd, the nuns and the pupils. The Prologue, scene 3, emphasizes the superiority of Salazar and the inferiority of the crowd. On one hand, the group of women is looking up to the balcony where Salazar is making his speech from a high angle. On the other hand, Salazar is looking down to the women in his garden from a low angle. Salazar is like a divinity in a pedestal, while the crowd listens to his words of wisdom. Similarly, in Chapter 6, from scenes 74 to 77, the angles of the camera reflect the differences of power in the Catholic School. The pupils working in the classroom are recorded from a high angle, which transmit the idea that the audience is looking down through the subjective point of view of the nuns, the educators.

The film director uses commonly repetitive shots of small duration and rapid cuts, to transmit a sensation of rhythm, variety and quantity. For example in the Prologue, scene 1³⁸, there are series of repetitive shots, from 1 to 5 seconds, of women from different ages and social classes, looking up to a major figure that it is not yet visible on screen. In Chapter 2: The 1958 Elections, scene 31³⁹, there is the same pattern but this time with couples walking on the city streets. The constant cuts reinforce the frenetic body movement of the subjects in the shots and help the viewer feel this dynamic. Likewise, in Chapter 5: Charity, scene 67⁴⁰, several close-ups of brides appear as well in a repetitive sequence.

In terms of sound editing, the relation between the music or voice over and the images is taken into account. In this documentary there is a musical variation that

³⁵ Consult Appendix A – Transcripts – Documentaries, *Letters to a dictatorship* (p.77)

³⁶ Id. (p.67)

³⁷ Id. (p.86)

³⁸ Id. (p.65)

³⁹ Id. (p.76)

⁴⁰ Id. (p.84)

sets the tone of the scenes. While in some scenes, the music is dramatic and builds up the suspense, in others the music is cheerful and releases the tension. For example in Chapter 2: The 1958 Elections, scene 30⁴¹, the tragic classical music gives a hint to the fatal end of Humberto Delgado's candidacy, even though the images show the General being praised by his supporters. In contrast, the next scene 31⁴² is accompanied by an enthusiastic music that provides the dynamic of the cut and gives rhythm to the body movements of the subjects.

Furthermore, in the TV archive scenes, there are two types of voice-over that accompany the images. When the images are accompanied by the voice-over edited by the regime, the audio complements positively what the images are showing. The audio supports the dictatorship and praises Salazar's authority and power. When the voice-over is edited by the filmmaker, the audio normally contradicts what the images are showing. The audio goes against the values of the regime and the strategies shaped to magnify Salazar. The only exception to this rule is when the voice-over added by the film director just reads the letters from the female supporters of Salazar, without commenting its content. In that case the audio shows the interviewee's perspective, invoking the ideals of the dictatorship.

1.2. Narrative Analysis

1.2.1. Events

In this documentary, the story is fragmented in 10 chapters with 100 scenes and 344 shots. According to the *Poetics* from Aristotle (1996), referenced in Chatman's (1978) book *Story and Discourse*, the documentary follows the beginning-middle-end structure.

The beginning, the prologue, introduces the theme of the film, the letters from the female members of Salazar's movement, MNMP⁴³, and presents the main social actors of the story, Salazar and the female supporters of the regime.

The development, the following chapters, explores several dimensions of Salazar's regime through TV archives and interviews. The first relevant event reported in the film is the discovery of the letters from a Salazarist female movement and their political mobilization during the 1958 elections, in favour of Américo Thomaz's

⁴¹ Id. (p.75)

⁴² Id. (p.76)

⁴³ See Appendix E

candidacy. The voice-over and the interviewees provide historical information about the political strategies developed by the movement. Then, the audience follows the actions of Salazar and the consequences of his political measures in the life of the Portuguese society living in 1958. The images of Salazar recorded during the regime, the voice over and the interviewees provide different perspectives about the dictatorship and his ruler. Last but not least, the development concludes with the presentation of the female duties and values during the regime. The audience watches TV archive scenes of women doing charity to the poor and learning domestic work, in order to become the perfect Christian housewives. In parallel, the interviewees talk positively about their female condition and Salazar's values, which are still relevant in their lives.

The end of the film, the epilogue, shows the final days of Salazar, powerless and absent from reality, as well as the victory of the ones who struggled, like Belmira that, even in her poverty, was able to raise her children and grandchildren, giving them the life that she never had during the dictatorship.

1.2.2. Existents

1.2.2.1. Social Actors

In this documentary, the most important social actors that participate in the interviews are examined, namely the female supporters of Salazar movement. Through their images and discourse, the audience can build the profile of each interviewee by finding their physical and psychological traits. In the interviews, the interviewees have the important role to reconstruct the past events by giving their personal testimony. Initially, the audience identifies the social class of each interviewee, through the visual appearance of their environment and their speech. While some interviewees notably belong to the upper class, others come from a poor family.

For example, the audience can perceive Maria Manuela Oom's wealthy condition through the shots of her spacious and well-equipped living room, the expensive clothes she is wearing and some information she mentions during the interview, which is indicative of her rich background, e.g. "...in the holidays, we always went to the seaside, we had a nice house there..."and "Her husband was working for my husband at the gas company. My husband was the company

director.” (Appendix A, p.82-84)

In contrast to the other interviewees, Maria Hermínia Rodrigues and Belmira Monteiro are examples of low-class women. The information about their profession and social class is transmitted visually by several shots presenting their humble houses with limited furniture. Belmira’s discourse denounces her poor economical state. She had to work “day and night”, “sewing shirts for big stores”, “cleaning in a gentleman’s house” and it was a “hard struggle” to survive, because she was “poor” and her “children went hungry” (Appendix A, p.87)

According to their discourse, most of the interviewees were Salazarists and participated actively in the MNMP⁴⁴. It is the case of Maria Manuela Oom, Madalena de Lancastre, Elsa Machado and Maria José Fernandes, who organised the Américo Thomaz’s campaign to assure Salazar’s political position and subscribed the legitimacy of Salazar’s values “God, fatherland and family”. (Appendix A, p.89) However, there are two interviewees who did not collaborate in the movement nor supported Salazar’s values publicly. Due to their poverty and working duties, they did not have time to engage in political movements. Nowadays they praise the democracy and freedom they never had in the past.

Furthermore, the opinions are divided when it comes to the living conditions during the dictatorship. Some interviewees agree that the population lived better in the regime than nowadays. Elsa Machado claims that people were more “cheerful” and “the diet was more appropriate than it is now.” (Appendix A, p.80-81) Maria Augusta d’Alpuim defends that Portugal was once in ruins and Salazar “raised the country up through his austerity and sacrifice”. (Appendix A, p.79) Others criticize Salazar’s lack of measures to assure the living condition of the poorest. Madalena de Lancastre states that in that time “the poorest people lived, as one woman said: (...) “I do not eat, but all my children get a little bit that taste of sardine.” That kind of thing happened in the countryside. It was bad” (Appendix A, p.81)

To conclude, it is interesting to highlight that the majority of the interviewees selected by the film director to participate in the documentary belong to the high-class society. Due to their privileged position they were more influential politically in the MNMP⁴⁵, they supported publicly Salazar’s values and political measures as well as they were actively involved in charity work. In contrast only two interviewees

⁴⁴ See Appendix E

⁴⁵ Id.

were from low-class. Since they were poor, they had to work to raise their families, so they did not have time to spare in political movements nor in charity work. They criticize the lack of interest from the regime to help the poor in the countryside and the lack of freedom and democracy, two of the most important values from their perspective.

1.2.2.2 Settings

In this film, the director selected the interviewees' living rooms to record their interviews. The interviews explore the interviewees' intimacy and opinions about the regime, therefore it is crucial to find a place in which they will feel at ease to get in touch with their memories and emotions. In each living room, the only person appearing visually in front of the camera is the interviewee. The interviewer/filmmaker is also present in the setting, but the viewer can only know her existence exclusively by her voice. The only event happening in this setting is the conversation between the interviewer and the interviewee. As previously mentioned, the role of this particular setting is to help the viewer fit the characters in a particular social and political context, according to the environment they live.

In the TV archive scenes, one of the main settings is Salazar's residence, in which Salazar made several speeches to control the masses and showed then country his humble lifestyle. This setting plays two different roles, either it is the place where Salazar becomes a symbol of authority through his discourses, either it is the place where Salazar is the ideal husband and father among his family. For example, in the Prologue, scene 3, Salazar reinforces his authority using his official residence as the stage for his speech. The Portuguese streets are also the stage of many events recorded by the regime. In this film, I highlight three important moments that took place in the streets, namely the anonymous women standing, walking and talking in the street, the celebration of Américo Thomaz victory in the 1958 elections and the reception of Salazar by thousands of supporters.

1.2.3. Discourse

In this research, the voice-over and the social actors' speech, such as the dialogues or monologues, are analysed, in order to understand who speaks to whom. In the film, there are two main types of voice-over: the voice-over already added in the TV archive shots by the regime and the voice-over inserted by the film director.

The voice-over added by the regime transmits Salazar's values and manages to mobilize the audience to follow his doctrine. The voice-over added by the film director can either transmit the director's perspective that criticizes Salazar's regime or the female supporters' point of view through the letters that praise the National Movement of Portuguese Women and Salazar's cause.

Furthermore, the interviewees' monologues and dialogues are the most important part of the documentary. The filmmaker built the story around the discourse of these seven ladies and their letters from the female movement. The division of chapters were done according to the questions and answers during the interviews. Through their discourses the viewer understands the interviewees' perspective of the MNMP⁴⁶ (Chapter 1), the 1958 elections (Chapter 2), Salazar's personal life and political position (Chapter 3), the living conditions during Salazar's regime (Chapter 4), the charity work (Chapter 5), the feminine condition in the dictatorship (Chapter 6), the struggle to survive in the countryside (Chapter 7) and the values (Chapter 8).

1.3. Thematic Analysis

The thematic analysis takes into account three elements: the repetitions, the transitions and the comparisons. In the documentary, the most relevant repetitive words, "Letters", "Election", "Salazar", "Women", "Wife", "Mother" and "Values", are the main themes of the film, because each chapter focus on these seven topics: the women, wives and mothers, who exchanged letters and participated in the National Movement of Portuguese Women to support Salazar's political measures and values.

"Letters" – In chapter 1 all the events and existents (social actors and settings) are related to this theme. In the TV archives, the workers distribute the letters to the mailboxes throughout the country in a mail distribution factory. The voice-over explains the discovery of a hundred letters from a mysterious female movement in a second hand bookshop. In the interviews, the social actors read their letters, a response to the circular from the National Movement of Portuguese Women. Finally the letters were the main reason why the filmmaker directed this film and the interviewees were selected to participate in the documentary.

"Election" – Chapter 2 focus on the election occurred in 1958 during the

⁴⁶ See Appendix E

dictatorship. All the events and existents (social actors and settings) are connected with this theme. The TV archives show images of people voting, General Humberto Delgado giving his secret vote and Américo Thomaz celebrating his victory in the elections with a military parade. The voice-over criticizes the Salazarist's strategy in organizing elections to show his legitimate power abroad and the panic among the supporters with General Humberto Delgado's candidacy. In the interviews, the social actors talk about their participation in Américo Thomaz's campaign and the strategic selection of the electoral roll.

“Salazar” and “Women” – Both themes are covered in all chapters. The film addresses the female movement mobilized by Salazar's supporters; the female participation in the 1958 elections organized by Salazar to reinforce his political position; the living conditions, charity work, duties and values implemented during Salazar's regime in 1958. All the chapters focus on Salazar's regime and they are explained through a female perspective, the interviewees and the film director who experienced the dictatorship in different generations.

“Charity” – In chapter 5 all the events and existents (social actors and settings) are related to this theme. In the TV archives, well-dressed women distribute gifts and food to the poor families in charity houses. The voice-over explores Salazar's feminine ideal “Wife” and “Mother” – These two words describe the feminine ideal during Salazar's dictatorship. According to Salazar's view, a woman is above all a wife and a mother and should dedicate herself to her husband and children. This feminine ideal is also subscribed by the interviewees that talk about their duties throughout the film, especially in chapter 6.

“Values” – The last chapter entails the values established during the dictatorship and the interviewees' opinion about their values in life. While some interviewees agree with the main pillars of Salazar's regime, others believe in values that were only implemented after the revolution, namely democracy, female independence, freedom and faith in oneself. The transition between chapters/themes is developed in two ways. In terms of structure, the transition occurs with a fade out to black and the title of the following chapter in white letters. In terms of content, the last scene of each chapter introduces the theme of the following one. For example, from the Prologue to Chapter 1, in the last scene 5, Madalena de Lancastre talks

about the letter she received from the MNMP⁴⁷. The letters are the main theme of Chapter 1.

Comparing all the themes addressed throughout the film, there are certain similarities. Structurally, most of the chapters are composed by similar elements. They encompass TV archive shots recorded during the dictatorship, two types of voice-overs inserted by the regime and the film director and interviews with the female supporters of the National Movement of Portuguese Women.

The themes “Letters” and “Election” are connected with each other. It is not a coincidence that the film director ordered these themes in the first two chapters of the documentary. The letters, discovered in a second hand bookshop, were sent by the movement to mobilize female supporters of the regime. Due to these letters, the female supporters became active political members, contributing significantly in the 1958 elections. Similarly the themes “Women”, “Wife” and “Mother” are also related to each other. In Salazar’s regime, an ideal woman was a first of all a good Christian wife and mother, talented in domestic work, obedient to her husband and responsible for the education of her children. In addition, she should only work at home and do some minor activities outside, such as charity work.

2. Documentary 48⁴⁸

2.1. Image Analysis

In this section, the composition of the shots and the editing process in the film is examined. The analysis includes the order, number and duration of the shots; the types of film shots; camera movements and angles; the continuity, the position of the shot in the film and the relation between image and audio. Differently from the other documentary, *48* is composed exclusively by still pictures of prisoners arrested by PIDE⁴⁹. These pictures were recorded during the dictatorship in different prisons. All the shots are medium close-ups showing the faces of men and women, especially middle aged.

The pictures of each prisoner were taken either in the same day or in distinct periods of time, for example the day when they were arrested and the day they were released. The audience perceives the time gap between the pictures, because there are

⁴⁷ See Appendix E

⁴⁸ Consult Appendix A (p.92-106) to follow all the scenes in *48*.

⁴⁹ See Appendix E

some relevant distinguishing differences. Some prisoners got older or looked tired from the torture they suffered, Woman 2, Woman 3, Woman 7 and Man 3 became progressively older in the pictures. Others changed their hairstyle or clothes in each portrait, Man 2 became bald and used a different jacket, while Man 4 put up some weight throughout the years.

Most of the prisoners show a neutral facial expression, however there are a few exceptions. For example, in one of Man 1's pictures, the social actor came up with a fierce expression, in order to hide his suffering and prevent the police to rejoice in his pain. Moreover, in the first picture of Woman 3, the social actor is laughing to the PIDE⁵⁰ photographer, as a sign of victory for fighting for a cause she believes in. The prisoners were photographed from frontal, profile and 3/4, so there are no angles that change the perspective of the viewer towards the subject. They are like mere objects photographed to be labelled in the regime's records. The pictures are usually fixed, except from some zoom in or horizontal panoramic, which focus the attention of the viewer in the intensity of the prisoner's face and speech.

In addition, the use of fade-out highlights the transition between the scenes, from the pictures of one social actor to another. Additionally, inside of each scene the transition between shots can be done by fade in/fade out, crossfade and cut. While the fade in/fade out create suspense to uncover the portraits and capture the attention of the viewer to the prisoner's discourse, the straight cut reveals the portraits more quickly and focus the viewer on the image. The social actors' names are not mentioned in the film, their gender and the order in which they come up are used to identify them.

In terms of sound, the film only possesses the voice-over of the prisoners that accompany the pictures. No extra music, dialogues or voice-over are added in the documentary. So only the personal testimonies of the prisoners are the central point in the film and the audience witnesses their negative perspective about the life in prison, the torture provided by PIDE⁵¹ and the regime. The film director uses shots of long duration to provide time for the discourse of each social actor, which take from 1 to 5 minutes. Sometimes the voice-over comes a few seconds after the picture is on screen, or the voice-over continues even after the picture fades to black.

Finally, there is a strong connection between the sound and the image. The

⁵⁰ See Appendix E

⁵¹ Id.

voice-over usually belongs to the social actor portrayed in the pictures that appear on screen. The audience notices this relation, because the prisoner's voice-over describes in the 1st person his own portraits and experiences behind the images. However there are some exceptions, for example some social actors talk about the images of their family members, who were also arrested by the PIDE⁵² and participated in the documentary. It is the case of Man 3, Man 4 and Man 5 that describe the pictures of their wives, respectively Woman 7, Woman 6 and Woman 8. These three women appear visually two times in the film: firstly their husbands mention them in their discourses and secondly they narrate their own pictures and experiences in prison.

2.2. Narrative Analysis

2.2.1. Events

In this documentary, the story is fragmented in 17 scenes and 60 shots. According to the *Poetics* from Aristotle (1996), referenced in Chatman's (1978) book *Story and Discourse*, the documentary follows the beginning-middle-end structure.

The beginning, the prologue, introduces the historical context of the film, in which the photographic records of the political prisoners were taken. The text provides a brief description of Salazar's regime, the secret police PIDE⁵³ and the Carnation Revolution.

The development, the following chapters, explores the lives of each social actor through their personal testimonies and the pictures from the police records. The audience does not observe any action, but only the discourse of the social actors describing their struggle in prison. The film focuses on the physical punishments the prisoners suffered, such as sleep torture and beatings. They describe personal situations, in which they were emotionally tortured, through humiliation and insults. The female participants remember the sexual harassment and abuse performed by the PIDE⁵⁴ officers. Overall, the social actors talk about their family members who were also arrested by PIDE⁵⁵ how they use them to psychologically torture the prisoners.

The end of the film, the epilogue, presents the testimony of the African political prisoners, who were arrested in the colonies. In contrast with the other

⁵² See Appendix E

⁵³ Id.

⁵⁴ Id.

⁵⁵ Id.

prisoners, their photographic records were completely destroyed, leaving no proof to confirm their stories.

To conclude the film is not just one story, but a group of independent stories that occurred in different prisons during the regime. Although each social actor has his own life experience, they all suffered the same horrors performed by the same organization, PIDE⁵⁶. The film has an open ending with no closure to show that there are more people out there, ex-prisoners of the regime, who will always live with these memories of violence.

2.2.2. Existents

2.2.2.1. Social Actors

In this documentary, I highlight the social actors who gave their personal testimonies: the ex-prisoners of Salazar's regime. Through their pictures and discourse, the audience can build the profile of each social actor by finding their physical and psychological traits.

According to the pictures of each prisoner, the viewer notices a physical evolution. Some social actors were arrested when they were young and after a few years in prison they changed physically. These alterations were caused by the long time spent in prison, suffering physical and emotional torture. They gained wrinkles; their faces became deformed; some put on weight or got thinner with hunger. For example, Man 3 came to prison as a teenager with strong hair and fine features. After many days of sleep torture, he ended up all wrinkled, looking older than he was. The same happened with Man 4. He was once a thin and strong young man when he was arrested, but became tremendously fat, putting on 14 kilos during his time in Aljube prison, because he was not allowed to move. Others were arrested twice or more times, so when they had the chance they altered their physical aspect to hide their identity. For example, Man 2 was arrested more than once. Every time he was released, he tried to disguise himself as much as possible, shaving his head with a razor blade.

According to their discourse, all the social actors were against the fascist and repressive regime. Woman 3 defined the fascism in Portugal as a "place for cynicism, hypocrisy" in which the "private lives were highly repressed and censored and self-

⁵⁶ See Appendix E

censored". (Appendix A, p.99) In addition, they criticized the behaviour of PIDE⁵⁷ in prison and portray the police officers as the villains who persecute, torture and terrorize the prisoners. While Woman 1 claims that PIDE⁵⁸ had no "feeling of respect, nor dignity" and the prisoners felt disgusted by their presence, Man 1 adds that "they really loved seeing pain on prisoners' faces" (Appendix A, p.93-94) and they used many forms of humiliation "to get the prisoners to confess the truth" or "simply to torture" them for no reason. (Appendix A, p.105) In their testimonies, the social actors shared the same feelings of horror, terror, panic, anxiety and insanity. These feelings were caused by the tools of humiliation used to provoke the panic among the prisoners, such as surveillance, sleep torture, beatings, electrical shocks, sexual and moral abuse.

Furthermore, some social actors were capable to resist the police officers. Although PIDE⁵⁹ demonstrated their power, through tight control, physical and emotional torture, in some situations the prisoners confronted them by using words, silences and facial expressions. For example, Man 1 always hid his pain when he was tortured, because he did not want them to rejoice in his suffering. Man 2 responded to the torturer with the same aggressive tone, without fearing the consequences, "If you ever do that again, I will finish you off". (Appendix A, p.95) Man 4 and Woman 3 showed their revolt through their expressions in the photographs. While Man 4 decided to make awful faces to the camera, Woman 3 laughed to the photographer as a sign of insult. Finally, Man 3 and Man 5 protested against PIDE⁶⁰ by using "the only power that they do not have: that is, not talking". (Appendix A, p.97) Their silences prevent the political police to know information about the Communist party and the organizations that fought against the regime.

To conclude, in this documentary, a group of 16 people, 8 men and 8 women, ex-prisoners of the regime, share similar stories of violence. Most of them were arrested when they were young and got older in prison. Some went to prison along with their family members and witnessed their suffering. They were physically and emotionally tortured by PIDE⁶¹, due to their struggle against the fascist and repressive regime. Some accepted their fate without complaining, while others

⁵⁷ See Appendix E

⁵⁸ Id.

⁵⁹ Id.

⁶⁰ Id.

⁶¹ Id.

protested using the few resources they had left. Even after their release, the memories of horror still haunt them and not all of them were capable to remake their lives.

2.2.2.2 Settings

In this film, the setting is not visible in the pictures. The viewer can hardly see the environment in which the photographs were taken, due to the medium close-ups that only show the prisoners' faces in detail. Therefore, only through the discourse, some social actors reveal where their photographs were taken and which prison they fulfilled their sentence. For example, Woman 1, Man 3, Woman 5 mentioned the PIDE⁶² headquarters as one of the places they were arrested; Woman 7 went to Caxias prison; Man 2 and Man 4 were in Aljube prison; Man 6 was tortured in Africa, Machava prison.

2.2.3. Discourse

In this film, there is only one type of discourse: the voice-over of the ex-prisoners who were arrested during the dictatorship. They speak in the 1st person and narrate their own experiences in and out of prison. The social actors come in order and they usually do not speak to or about the others, except when they mention their family members. This voice-over creates a great impact and connection with the audience. It seems that the social actors are giving their personal testimony directly to us, without any interferences. They speak in a slow pace with many silences. Some are very emotional when they remember the past, others speak bluntly with no hesitations as if those events never happened in their lives.

Although most of the social actors do not know each other, they share the same stories of violence. They talk about the day of their arrestment and describe their physical appearance in each photograph. Then, they explain in detail the most important events that happened during their imprisonment, such as the physical and emotional torture performed by PIDE⁶³, their feelings of panic when they witnessed their family members being arrested and abused, as well as their resistance and protest against the police officers and the repressive regime. Finally, a few describe the day they were released, the Revolution on 25th April and their lives after prison. While some returned to their normal lives, others lost the connection with their

⁶² See Appendix E

⁶³ Id.

families or were completely destroyed by the traumatic experience.

2.3. Thematic Analysis

The thematic analysis takes into account three elements: the repetitions, the transitions and the comparisons. In the documentary, the most relevant repetitive words, “PIDE⁶⁴”, “Prisoner”, “Arrested”, “Prison”, “Torture”, “Mother”, “Father” and “Son” are the themes which the social actors refer the most.

“PIDE⁶⁵” is the fascist secret police responsible for the imprisonments of thousands of people who fought against the regime. “Prisoner” and “Arrested” was the condition of all the social actors that participated in this film. They were prisoners of the regime, arrested during the dictatorship. The prisoners suffered all forms of physical and emotional “torture”. Some were beaten, sexually abused, hanged upside down, sleep tortured, others were morally insulted and humiliated by arguments and gestures.

“Mother”, “Father” and “Son” are mentioned repeatedly throughout the film and these words represent the family members who were arrested along with the prisoners. Man 3, Man 4 and Man 5 describe their imprisonment with their wives and the feeling of desperation for not knowing what was happening to them. Woman 8 was in prison with her mother and son. She narrates in detail how the political police took advantage of her family ties to torture and humiliate her. Similarly, Man 5 talks about his father who was put in his cell and how they manage to resist with their silence.

Unlike the previous film, *48* does not have chapters that address specific themes. In this case, the themes “PIDE⁶⁶”, “Prisoner”, “Arrested”, “Prison”, “Torture”, “Mother”, “Father” and “Son” are addressed in each scene by the social actors. However, some social actors talk more about certain themes than others. For example Woman 1, Woman 2, Man 1, Man 2, Man 6, Man 7 and Man 8 highlight the physical torture and their wish for death; Man 3 and Man 4 narrate the emotional torture they felt when their wives were in prison with them; Woman 3, Woman 4, Woman 5 and Woman 6 describe the sexual humiliation and abuse due to their female condition; finally Woman 7, Woman 8 and Man 5. Since each social actor

⁶⁴ See Appendix E

⁶⁵ Id.

⁶⁶ Id.

talks about each theme, there is no transition among themes, but among scenes. The fade out delimitates the stories of the social actors.

Comparing the themes addressed throughout the film, there are certain similarities. The themes “PIDE⁶⁷”, “Arrested”, “Torture” and “Prisoners” are interconnected with each other. All social actors talk about the day they were arrested, the torture and their life as prisoners. The police officers were the agents that arrest the prisoners and were responsible for the physical and emotional torture in prison. “Prisoners” were the victims who were persecuted and tortured, due to their political struggle against the fascist regime. Similarly, the themes “Mother”, “Father” and “Son” are also related to each other. They refer to the family members of the prisoners. In this case, not all the social actors mentioned their family ties, only Man 3, Man 4, Man 5 and Woman 8 talk about their wives, parents and sons, who were arrested along with them.

⁶⁷ See Appendix E

APPENDIX E

Lists of abbreviations

ANIM – National Archive of Motion Pictures

APORDOC – Association for Documentary

DocLisboa – International Documentary Film Festival of Lisbon

MNMP – National Movement of Portuguese Women

PIDE – International State Defence Police

PREC – Revolutionary Process In Course

PS – Socialist Party