

MYSTERIES OF LISBON

(Mistérios de Lisboa)

a film by

Raúl Ruiz



WINNER

San Sebastian Film Festival

BEST DIRECTOR 2010

Silver Shell Award

WINNER

Prix Louis Delluc 2010

BEST FRENCH FILM 2010

Toronto/New York/San Sebastian/London Film Festivals 2010

Portugal/ France / 2010 / 272 mins / Portuguese and French with English subtitles /

Certificate: PG

Release date: 9 December 2011

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SYNOPSIS

Mysteries of Lisbon plunges us into a veritable whirlwind of adventures and escapades, coincidences and revelations, sentiments and violent passions, vengeance, love affairs, all wrapped in a rhapsodic voyage that takes us from Portugal to France, Italy, and as far as Brazil. In this Lisbon of intrigue and hidden identities, we encounter a series of characters all somewhat linked to the destiny of Pedro da Silva, orphan in a boarding school. Father Dinis, a descendent of the aristocratic libertines, later becomes a hero who defends justice, a countess maddened by her jealousy and set on her vengeance, a prosperous businessman who had mysteriously made his fortune as a bloodthirsty pirate; these and many more all cross in a story set in the 19th century and all searching for the true identity of our main character.



CREW

Director
Producer
Screenplay
Based on the novel by
Cinematographer
Music
Art Direction
Editing
Production Manager
Assistant directors
Sound
Production Coordinators
Casting Director

Production
With the participation of

With the support of

Raul Ruiz
Paulo Branco
Carlos Saboga
Camilo Castelo Branco
André Szankowski (a.i.p)
Jorge Arriagada and **Luís Freitas Branco**
Isabel Branco
Valéria Sarmiento and **Carlos Madaleno**
Ana Pinhão Moura
João Pinhão and **José Maria Vaz da Silva**
Ricardo Leal, Miguel Martins, António Lopes
Julita Santos and **Anne Mattatia (France)**
Patrícia Vasconcelos

Clap Filmes
Alfama Films, ICA –MC, ARTE France, Câmara
Municipal de Lisboa, Cofinova Développement

Câmara Municipal de Oeiras, Câmara Municipal
de Sintra Câmara, Municipal de Vila do Bispo,
EGEAC, Grupo Nova Imagem, Turismo do
Algarve, Santa Casa da Misericórdia,
Genesis Panavision

CAST

Adriano Luz
Maria João Bastos
Ricardo Pereira
Clotilde Hesme
Afonso Pimentel
João Luís Arrais
Albano Jerónimo
João Baptista
Martin Loizillon
Julien Allouette
Rui Morisson
Joana de Verona
Carloto Cotta
Maria João Pinho
José Manuel Mendes

Father Dinis
Ângela de Lima
Alberto de Magalhães
Elisa de Montfort
Pedro da Silva
Pedro da Silva – Child
Count of Santa Bárbara
D. Pedro da Silva
Sebastião de Melo
Benoît de Montfort
Marquis of Montezelos
Eugénia
D. Álvaro de Albuquerque
Countess of Viso
Friar Baltasar da Encarnação

Special Appearances:

Léa Seydoux
Melvil Poupaud
Malik Zidi
Margarida Vilanova
Sofia Aparício
Catarina Wallenstein

Blanche de Montfort
Colonel Ernest Lacroze
Viscount of Armagnac
Marquise of Alfarela
Countess of Penacova
Countess of Arosa

And with

Américo Silva
Ana Chagas
André Gomes
António Simão
Bernard Lanneau
Dinarte Branco
Duarte Guimarães
Filipe Vargas
Helena Coelho
João Vilas Boas
José Airosa
Lena Friedrich
Marcello Urgeghe
Marco D`Almeida
Martinho da Silva
Miguel Monteiro
Nuno Távora
Paulo Pinto
Pedro Carmo
Vânia Rodrigues

Bailiff
Deolinda
Barão de Sá
Novelist
Father Dinis (French voice)
Dilettante
Registrar
D. Paulo
Marquise of Santa Eulália
Butler
Bernardo
Maid
Doctor
Count of Viso
F.
Doctor
Dilettante
D. Martinho de Almeida
Gentleman
D. Antónia

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RAÚL RUIZ



In 1983, Serge Toubiana wrote in *“Le cas Ruiz” (The Case of Ruiz)*, his introductory text in the magazine *Cahiers du Cinéma* N° 345, the Raul Ruiz special edition: “the most prolific filmmaker of our time, a man whose film credits are almost impossible to define given his diversity, splendour, and multiplicity with regard to production, for more than twenty years”.

Emerging onto the international scene at the end of the 1970’s, Raul Ruiz turned out to be one of the most exciting and innovative filmmakers in recent years, by presenting more intellectual entertainment through artistic experimentation than any other filmmaker since Jean-Luc Godard.

This prolific figure has made over 100 films in the past 30 years, yet he has never adhered to any established filming style. He has worked in 35 mm, 16 mm and even video: making cinematic feature films, television programmes for European distribution, as well as documentary films and works of fiction.

Ruiz’s career began in the avant garde theatrical movement, and between 1956 and 1962, he wrote more than 100 plays. In 1968, he completed his first film, *Tres Tristes Tigres (Three Sad Tigers)*, which immediately won him the Golden Leopard Award at the Locarno Film Festival.

Because of his support for the government of Salvador Allende, Ruiz was forced to abandon his country during the fascist coup of 1973, and lived in exile in France.

Working with innovative directors of photography such as Diego Bonancia, Sacha Vierny, Henri Alekan and Ricardo Aranovitch, he brought back a bit of the magic of French cinema poetry, by exploring the worlds of manipulation, of impotence and of violence. He explores lighting, using different filters and mirrors, and thus he recreates a filmic reality, in a kind of kaleidoscope, which introduces his audience into the labyrinth of his representations.

One of the most significant moments of his career came in 1999, when he decided to adapt Marcel Proust's *Time Regained* for the big screen, which Joseph Losey and Visconti had both attempted to adapt for the cinema, and had failed.

And yet Ruiz has always manifested an intimacy with some of the greatest writers and thinkers, having adapted their work for the big screen throughout his career. In addition to Proust, he also adapted Jean Giono in "*Les Ames Fortes*" (*Savage Souls*); Calderon in *Life is a Dream*; Robert Louis Stevenson in *Treasure Island*; Racine in *Bérénice*; Pierre Klossowski in *La Vocation Suspendue* (*The Suspended Vocation*) and *L'Hypothèse du Tableau Volé* (*The Hypothesis of the Stolen Painting*).

Throughout his impressive career, Ruiz has created a profound partnership with producer Paulo Branco, which began in the early 1980's. They worked together for the first time in Portugal, and then in France. Raul Ruiz has since filmed 8 feature films in Portugal, out of a total of 14 films that were produced or co-produced by Paulo Branco.

It is extremely difficult to establish a complete filmography of Raul Ruiz, given the various formats he has experimented with, but this French website is trying: [le cinema de raoul ruiz](#).

Ruiz is presently involved in a theatrical adaptation of *Hamlet* for the Teatro a Mil Theatre Festival in January 2011. In April, 2011, he has planned to once again collaborate with Paulo Branco on a new feature film.

As in his films, the life of this filmmaker is summed up in a word: unstoppable.

Selected filmography

2010	Mistérios de Lisboa
2008	La Maison Nucingen
2006	Klimt
2003	Ce Jour-Là
2001	Les Âmes Fortes
2000	Combat d'Amour en Songe
2000	Comédie de L'innocence
1999	Le Temps Retrouvé
1997	Généalogies d'un Crime
1996	Trois Vies et une Seule Mort
1995	Fado Majeur et Mineur
1992	L'Œil Qui Ment
1985	L'Éveillé du Pont de l'Alma

1985	Les Destins de Manoel
1985	L'Île au Trésor
1984	Point de Fuite
1983	La Ville des Pirates
1983	Les Trois Couronnes du Matelot
1982	Le Territoire
1978	L'Hypothèse du Tableau Volé
1978	La Vocation Suspendue

Camilo Castelo Branco

1825 - 1890

His novels range from Romantic melodramas to works of realism.

Born illegitimately into a family believed to have had a hereditary tendency to insanity, Camilo was orphaned in childhood and brought up by relatives in the austere and primitive Trás-os-Montes region of northern Portugal. Allowed to grow up undisciplined and proud, he studied medicine irregularly at Porto, but eventually abandoned these professions for a literary career. While a bohemian journalist in Porto he became notorious for amorous and literary intrigues. When in 1850 one of his mistresses, Ana Plácido, married a rich merchant, he sought refuge in studying for the priesthood, but left the seminary in 1852.

For a time Castelo Branco wrote Hugoesque books such as *Misterios de Lisboa* (1854; "Mysteries of Lisbon") and *Livro Negro do Padre Diniz* (1855; "Black Book of Father Diniz"), until he arrived at his later style with *Onde Está a Felicidade?* (1856; "Where Is Happiness?") and *Vingança* (1858; "Revenge"). Living as intensely as he wrote, he engaged in a series of love affairs, culminating in his elopement with Ana Plácido, the wife of a Porto businessman. The two lovers were imprisoned for adultery (1861), during which time Camilo wrote in two weeks his best-known work, *Amor de Perdição* (1862; "Fatal Love"), the story of a love thwarted by family opposition that eventually led the hero to crime and exile. It is the typical expression of the view of life with which Castelo Branco came to be identified—a view in which passion is the irresistible force and social prejudice the immovable object, their collision often resulting in tragedy, sin, and redemption through suffering.

In 1864, after his release from prison and the death of Ana Plácido's husband, Castelo Branco settled with Ana in the village of Seide in the Minho region, where he supported himself by writing unceasingly, producing verse of indifferent quality, plays, works of learning, and polemical writings. He continued to pour out novels of unequal merit, many written to order for publishers. In 1885 he was awarded the title of viscount of Correia Botelho for his writing. Despondent over his son's insanity and his own ill health and impending blindness, he committed suicide.

Outliving the Romantic era, Castelo Branco remained a Romantic by temperament and conviction. Though the objective pictures of Minho rural life in his *Novellas do Minho* (1875–77) approach Naturalism, he engaged in a literary quarrel with the emergent Naturalist school and parodied their style and subjects in *Eusébio Macário* (1879) and *A Corja* (1880; "The Rabble").

Nevertheless, while continuing to express vehement opposition to Naturalism, he more and more closely assimilated its descriptive objectivity and verisimilitude.

Mysteries of Lisbon has not yet been translated into either English or French.

(Adapted from the online Britannica and the Penguin Companion to European Literature)