

## **ANEXOS**

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## Gabinete de Apoio à Publicação e Promoção do Autor

No âmbito do 90º aniversário da Sociedade Portuguesa de Autores, e enquadrado na política de adaptação da SPA às novas necessidades e exigências do mercado do livro, alargámos a nossa acção de forma a estar presentes nas alturas cruciais da vida do autor, apoiando-o sempre que ele necessite.

**Porque a SPA também é edição.**

**Com este novo serviço a SPA auxiliará os autores seus associados, ou os que o vierem a ser, na:**

- Orientação e avaliação dos originais para o mercado
- Apoio na selecção e apresentação de obras a editoras nacionais e internacionais
- Representação e negociação dos autores junto de editoras e agentes
- Promoção de obras e autores

Os procedimentos e modos de funcionamento das editoras nacionais e internacionais para aquisição de originais para publicação, exigem profissionais capazes de o ajudar a equilibrar esta relação representando melhor as obras dos nossos autores.

Recorrendo às principais ferramentas actuais de apresentação de originais para avaliação, melhorando o perfil de publicação e dando apoio à edição de obras.

**Mais do que um agente, um organismo experiente e dotado de meios para lutar pelos autores.**

## Livros editados nas colecções SPA



**GAPPA - Gabinete de Apoio à Publicação e Promoção do Autor**

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**RELATÓRIO SOBRE O TEMA: APOIO À EDIÇÃO EM TERRITÓRIO NACIONAL**

Por Nuno Seabra Lopes

março de 2015

## NOTAS BREVES

Face ao que me foi pedido primeiramente na reunião de 27/02/2015 – i.e., dar um maior enfoque à gestão nacional das obras para canal regular de publicação – e contrariamente ao que tinha sido anteriormente estabelecido como prioritário e agora novamente em prioridade – os direitos estrangeiros –, tive a necessidade de proceder a alguma análise adicional e de recorrer a outras fontes qualificadas para poder obter uma melhor solução para o problema apresentado.

Dessa forma, e para além dos conhecimentos adquiridos e interligados, optei por falar com alguns editores com experiência e com quem tenho confiança sobre formatos de profissionalização (no elo de mediação pré-editorial) que poderiam ser desenvolvidos de modo a propiciar a publicação e a recepção B2B de conteúdos.

Maioritariamente, o sector desconhece inovações nos processos apesar de identificar défices nesse relacionamento e, desse modo, a minha abordagem de mediação assenta na criação de valor na resolução desses défices, assim como nas experiências conhecidas de agências literárias com *commissioning* no mercado inglês e americano.

O relatório que se segue está dividido em três partes: uma primeira parte de enquadramento teórico, cuja leitura não é obrigatória e servirá para compreender melhor a génese das propostas; uma segunda parte com o elencar das diversas propostas de acção possíveis; e uma parte final de conclusão, onde avalio a decisão de avançar por este caminho e outras soluções possíveis.

Este documento é propriedade da Sociedade Portuguesa de Autores.

## 1. CONTEXTO TEÓRICO

Em Portugal, na actual relação autor/editor e, com enfoque, na fase de selecção e aquisição de conteúdos, é-se confrontado com um sistema bastante directo, sem grande intermediação e fortemente desequilibrado para o lado da procura (editores). Quer pelo diminuto tamanho do mercado profissional de empresas de edição capazes de manter uma relação profissional a longo prazo, quer pela forma como o mercado editorial processa a aquisição desses conteúdos, torna-se difícil a introdução de um mediador que na relação crie valor para as duas partes e consiga obter para si parte desse valor em retribuição.

Resumo do processo relacional: os editores trabalham maioritariamente numa base de fidelização de autores e/ou roubo de autores com histórico, onde a relação editor/autor está já estabelecida e revela alguma falta de desenvolvimento. Se, por um lado, temos hoje processo de encomenda, na maior parte dos casos existe uma aceitação tácita do conteúdo sem ajustamento ao editor ou ao mercado/segmentos de trabalho.

Por parte dos autores, na fase de apresentação do original existe muitas vezes um conhecimento dos *players* e acesso directo aos mesmos, ou, quando não, a intermediação não remunerada de críticos, tradutores ou jornalistas que intercedem pelas obras. Mais dificilmente – para um autor já instalado –, existe a figura do envio espontâneo de original para *slush pile*, normalmente restringida para primeiras obras de autores sem plataforma de acesso editorial. Elementos como a proximidade e os factores de relação intercedem no processo de decisão dos autores instalados, colocando o enfoque de decisão mais no autor e no seu histórico do que no conteúdo específico a ser publicado.

Por parte do editor, o processo de perda de decisão sobre a publicação é crescente – havendo a obrigatoriedade de aumentar o ritmo de produção –, o que resulta numa redução do trabalho de edição e um processo de escolha mais restringido. Observa-se assim, frequentemente, a opção por produtos finalizados ou já apresentados com posicionamento e direccionamento correcto para a plataforma do autor. A importação de conteúdos, a procura de conteúdos em *packaging* e a co-edição internacional completam o processo, remetendo a responsabilidade editorial para fora do alcance editorial e dependente da avaliação económica de projectos de risco menor.

Assim, e porque a decisão é hoje repartida e tem de ser defendida a diversos níveis, nomeadamente em termos de posicionamento comercial e clarificação das expectativas de venda, torna-se quase impossível uma aposta em produtos com ciclos de vida prévios terminados (obras pré-publicadas e já esgotadas por perda de rotação), ou em projectos que não estejam enquadrados em posicionamentos comerciais de venda expectável.

O processo de análise de originais restringe-se então e primeiramente a: *a)* análise do perfil histórico de venda do autor/ tema/categoria e *b)* análise do processo de cristalização de vendas e do potencial de crescimento. Ou seja, independentemente do original apresentado, importa primeiramente que o mesmo seja aprovado comercialmente e apresentado com níveis de risco mais reduzidos (por exemplo, aceitação pelas grandes contas, pela imprensa, etc.).

Como em todos os processos de investimento, o risco muitas vezes é apenas pretensamente reduzido pelo aumento da expectativa comercial, pela facilidade de posicionar o livro e de direccioná-lo. Ou seja, o editor tem de compreender como e porquê que determinado livro irá vender para poder potenciar o processo de comunicação e venda e, assim, potenciar os resultados.

Tendo analisado o processo, com os seus problemas e oportunidades, detectei que o mesmo poderia ser melhorado, neste elo da cadeia de edição, nos seguintes níveis:

- Arquitectura para aumento e melhoria do alcance na relação autor/editor;
- Facilitação do processo de avaliação e decisão pelo editor na perspectiva descrita nos parágrafos acima;
- Aumento do nível informacional para decisão e processo de construção do projecto;
- Mediação da relação autor/editor na fase de produção;
- Arquitectura e recurso a estrutura de rede para apoio primário (por exemplo, financiamento directo ou intermediado) e secundário (comunicação, lançamento, etc.) à publicação;
- Aumento da plataforma do autor /obra.

Assim sendo, seguidamente elencarei algumas propostas, dentro do níveis referidos, que poderiam ser benéficas e melhorar o processo, independentemente do valor real que com essa melhoria se conseguisse obter.

## 2. PROPOSTAS DE ACÇÕES POSSÍVEIS A DESENVOLVER

### **Arquitectura para aumento e melhoria do alcance na relação autor/editor**

- Estabelecimento de uma base de dados de contactos de editores, por categoria, para envio de originais;
- Desenvolvimento de acções preparadas de *meet and greet* entre autores e editores;
- Presença activa e propostas de apoio à presença em festivais onde os autores possam dar-se a conhecer aos presentes;
- Publicação digital que dê conta dos livros e projectos que vão saindo dos autores portugueses envolvidos e que possa ser de interesse para os editores;
- Apresentação de projectos abertos, em fase inicial (a tempo de criar envolvimento com os editores).

### **Facilitação do processo de avaliação e decisão pelo editor**

- Desenvolvimento de elementos extra de avaliação (biografia direccionada; relatórios de leitura com argumentário editorial; informações adicionais de plataforma de comunicação e ou divulgação; histórico de publicação e outro material disponível; excertos e obras em PDF; pontos-chave de leitura e outras informações que auxiliam à análise);
- Ajustamento dos originais ao processo de leitura (modelos de apresentação simples; existência de excertos de avaliação; material promocional do projecto; etc.);
- Avaliação e desenvolvimento prévio dos originais – numa perspectiva de posicionamento e características relevantes do projecto – com os autores para melhoria de resultados junto dos editores.

### **Aumento do nível informacional para decisão e processo de construção do projecto**

- Envio regular de informações pertinentes dos autores representados (presenças em eventos; publicações em jornais; prémios ganhos; referências na imprensa; etc.);
- Enquadramento do editor do conjunto biobibliográfico;
- Acompanhamento do processo ao nível da definição dos conteúdos editoriais.

### **Mediação da relação autor/editor na fase de produção**

- Resolução de todas as questões extratextuais (negociação de contratos, etc.)
- Aconselhamento ao autor ao longo do processo editorial;
- Intermediação entre as exigências do editor e do autor;
- Acompanhamento possível do processo editorial por conta do autor (avaliação do processo e da qualidade da revisão, do design, da capas, da impressão, etc.);
- Controlo do *time to market* da obra;
- Previsão e preparação de necessidades adicionais da publicação junto das duas partes (por exemplo, obrigação de estruturação de plano de marketing e de comunicação, etc.).

### **Arquitectura e recurso a estrutura de rede para apoio primário e secundário à publicação**

- Representação e comercialização multiplataforma dos conteúdos;
- Intermediação entre a editora e potenciais financiadores ou patrocinadores;
- Apoio directo à publicação da obra;
- Utilização dos recursos e da arquitectura de conhecimento da SPA para obter vantagens (sala gratuita e divulgação; intercessão junto da imprensa; etc.).

### **Aumento da plataforma do autor /obra**

- Acções de divulgação dos autores junto da imprensa ou do público final;
- Apoio à presença pública dos autores;
- Recursos aos MCS para divulgação dos autores e obras;
- Desenvolvimento de outras acções que possam auxiliar à presença pública dos autores.

### 3. NOTAS FINAIS E AVALIAÇÃO DO PROJECTO

Apesar de ser possível ao GAPPA introduzir-se e criar algum valor neste elo da cadeia de edição, tornando-se num elemento importante e que, gradualmente, se pudesse diferenciar no processo actual, os recursos humanos requeridos seriam bastante elevados, obrigando à contratação de mais do que uma pessoa com elevadas competências nestes domínios.

Do mesmo modo, seriam acções complexas na sua operacionalização, com resultados muitas vezes não dependentes do GAPPA. Igualmente, o dispêndio de tempo seria muito elevado, e o vínculo que se iria estabelecer no processo editorial levaria a que fosse difícil ao GAPPA desligar-se facilmente de um projecto, assumindo responsabilidades exageradas e tendo de responder perante expectativas cujos resultados ultrapassam o âmbito do GAPPA. Por outro lado, o valor a distribuir seria muito reduzido, em particular numa fase de risco elevado e num mercado como o português, que lida com valores globais muitas vezes residuais.

Face a isso, **considero que**, de uma forma geral, **o projecto de apoio à publicação em território nacional**, em particular na reedição de livros actualmente fora do mercado, teria grandes hipóteses **de não resultar de um ponto de vista operacional e financeiro**.

No entanto, gostaria de salientar que algumas das acções têm potencial avulso dentro ou fora do âmbito do GAPPA, nomeadamente:

- Estabelecimento de uma base de dados de contactos por categoria para envio de originais;
- Apresentação de *standards* e informação para que os autores possam autonomamente:
  - Desenvolver os elementos extra de avaliação;
  - Ajustar os originais ao processo de leitura.
- Representação e comercialização multiplataforma dos conteúdos.

## IV

# Children's Books // Young Adult



*A hand selected list of the best Portuguese writing*

(Please note that this is a personalized list of works especially picked for you. For the extensive list of authors and works we represent, as well as any information details and book samples, get in touch with Ana Rita Duarte - [ana.rita@spautores.pt](mailto:ana.rita@spautores.pt) || [gappa@spautores.pt](mailto:gappa@spautores.pt))

Department  
for **Supporting**  
the Publishing  
and Promotion  
of **the Author**

GAPPA



## Manuel António Pina

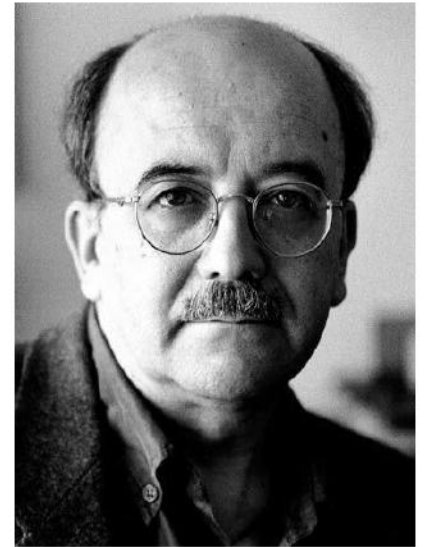
*A poet for children. A rich imagination that addresses big themes with nonsense and word play. A writer who believes that having fun is the most serious thing in life.*

Manuel António Pina (1943-2013, Sabugal) was one of the few Portuguese writers to win the most important distinction within the Portuguese speaking countries literature, the Camões Prize. He graduated in Law, was an influential journalist and Editor-in-Chief of a national newspaper, but it was as a poet and children's books writer that he won unprecedented prestige amongst the national literary scene.

Pina was translated into Danish, French, Galician and English. During his career he collaborated with the British Film Institute; was the Portuguese translator and editor of fundamental authors like Pablo Neruda, T. S. Eliot and Paul Éluard; and won several prizes of the children's literature genre, namely: the Grand Gulbenkian Prize for Children and Youth Literature (1988), the Jury's Mention of the Pier Paolo Vergerio European Prize (1988), and the Portuguese Centre of Theatre Prize for the Children and Youth (1988). In Portugal, he won in 2001 the Merit Golden Medal of the Porto Municipality. Pina was also part of the official authors' committee representing Portuguese literature at the Frankfurt Book Fair (1997), at the Paris Book Fair (2000) and the Genève Book Fair (2001).

Pina's children's literature production is characterized by a singular poetic sensibility that was strongly influenced by the British Nonsense literary style, in particular that of Lewis Carroll.

Pina was a regular collaborator in mediums like the television, for which he wrote scripts for children series; the theatre, having written more than twenty plays; or the education field, with his texts being part of manuals and anthologies in Portugal and Spain.

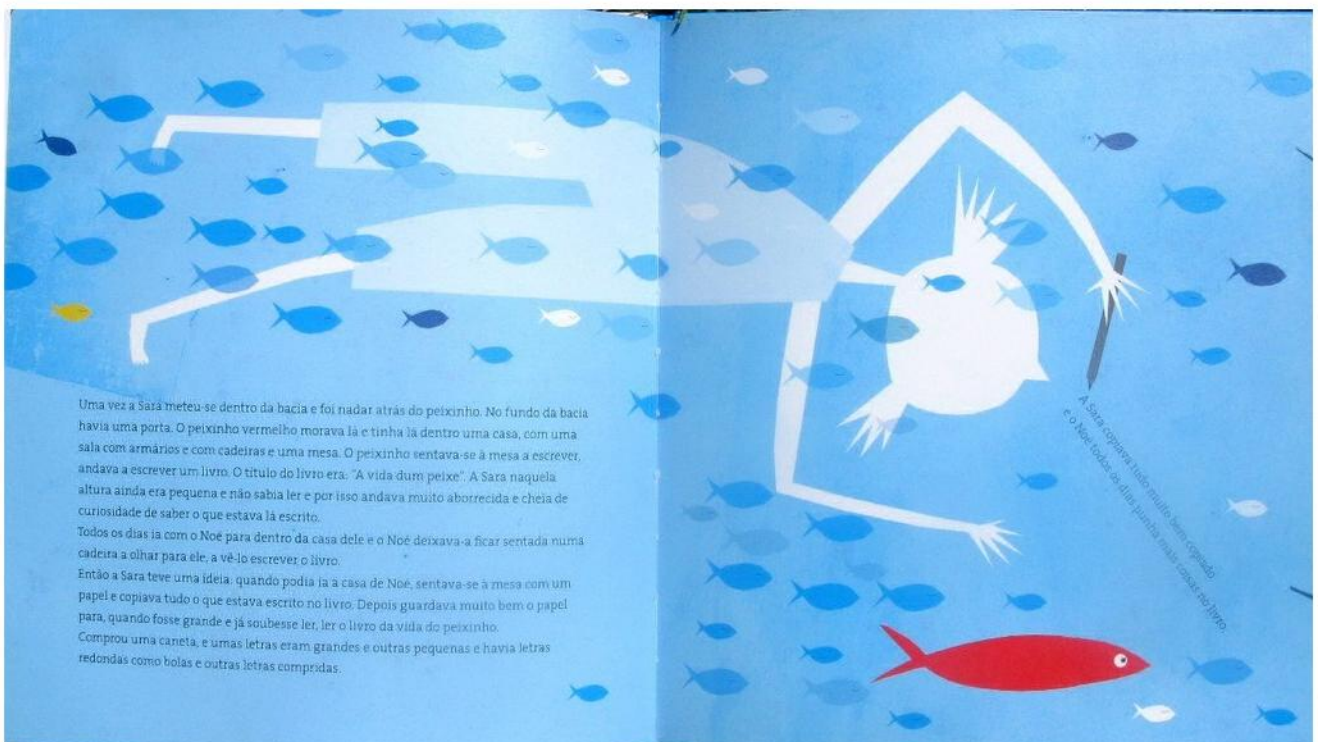




## The Country of the Upside-down People

36 pages

Using humour and nonsense, this book brings together four daring stories that pioneered Portuguese children's literature: The daily life in a country where people live upside-down; a goldfish who wrote a book too hard to be read by his human owner; a Baby Jesus who refused to be God, because that would prevent him from playing like any regular kid; a delicious cake who fights against the sin of gluttony, which prevents people from even touching him.





## The Bird of the Head and Other Verses for Children

80 pages

The Bird of the Head gathers several poems for children which are easy to read, but musical and meaningful enough to be remembered. Expressive paintings by the renowned artist Ilda David accompany the texts.

"Ana wants

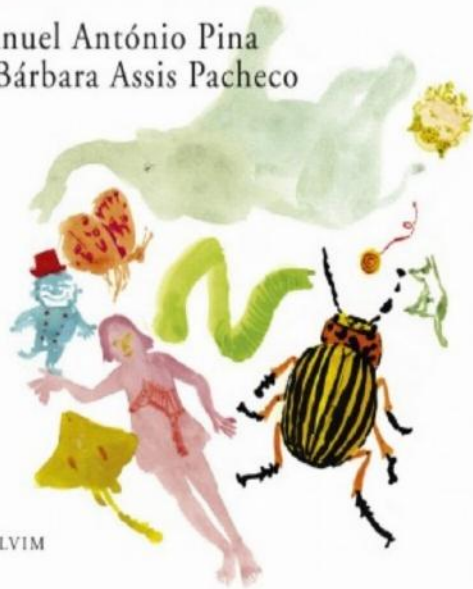
*Ana wants / never have been out / from her mother's womb. / Outside feels good, / but in the womb's too / it was fun. // The heart so near at hand / the lungs so near at feet / see how mother is / from the side that can't be seen. // What Ana mostly wants to be / when she's older and grows big / is to be little again: / having nothing much to do / besides being little and grow big / and sometimes be born / and unborn once again."*



# O TÊPLUQUÊ E OUTRAS HISTÓRIAS

textos de Manuel António Pina  
ilustrações de Bárbara Assis Pacheco

ASSÍRIO & ALVIM



## The Tinsteadqwuh and Other Stories

96 pages

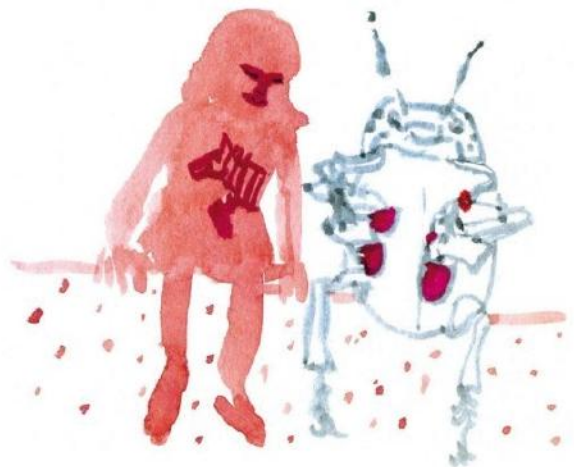
Since they were little the letters have been taught the alphabetical order. When they asked the big letters why As had always to be the first and Zs always the last, the big letters answered that there isn't really a reason for that. But how come the order must always stay the same, why can't letters decide

differently now and then?

This is a book where linguistic games and imagination plays along to tell fantastical stories of our language and the weird beings inhabiting it.



— Perguntas-me as horas, se fazes favor?  
— Está bem — disse a Sara. — Quantas horas são?  
O escaravelho olhou para o relógio e disse:  
— É uma hora e meia.  
À Sara parecia que era **mais tarde** e disse:  
— Parece-me que é mais tarde.  
— Está de facto a fazer-se cada vez mais tarde —  
concordou o escaravelho. — É melhor sentar-me um  
pouco a descansar.



## **José Jorge Letria**

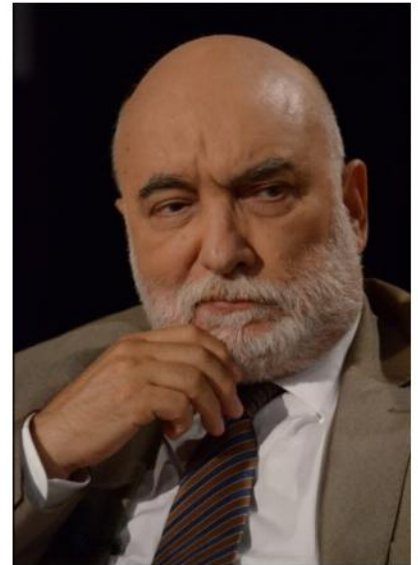
*200 books + 40 years career + extensive collaborations with promising new illustrators.*

José Jorge Letria (1951, Cascais), a prolific author with more than 200 books and 40 years of literary activity, is better known for his poetry and vast children and youth books writing production. The author has books translated into more than a dozen languages and was published by such distinguished publishers as Albin Michel.

A coordinator of radio and television programmes, Letria has been part of the developing team behind the Portuguese Sesame Street. His notoriety within the big audiences were accompanied by dozens of national and international prizes, namely the Unesco International Prize, having also been invited to be part of the European jury of the European Union Literary Prize.

Letria is a member of the World Literary Academy and has participated in the Editorial Commission of the Blank Book on European Cultural Politics. He is the president of the Portuguese Society of Authors and of the CISAC European Committee, and a member of the European Group Direction of Societies of Authors and of the Executive Committee of the Writers and Directors Worldwide.

He was awarded in Portugal and France with the Order of Freedom and the Internationale des Arts et des Lettres medal.



# ESTRAMBÓLICOS

ANDRÉ LETRIA E JOSÉ JORGE LETRIA

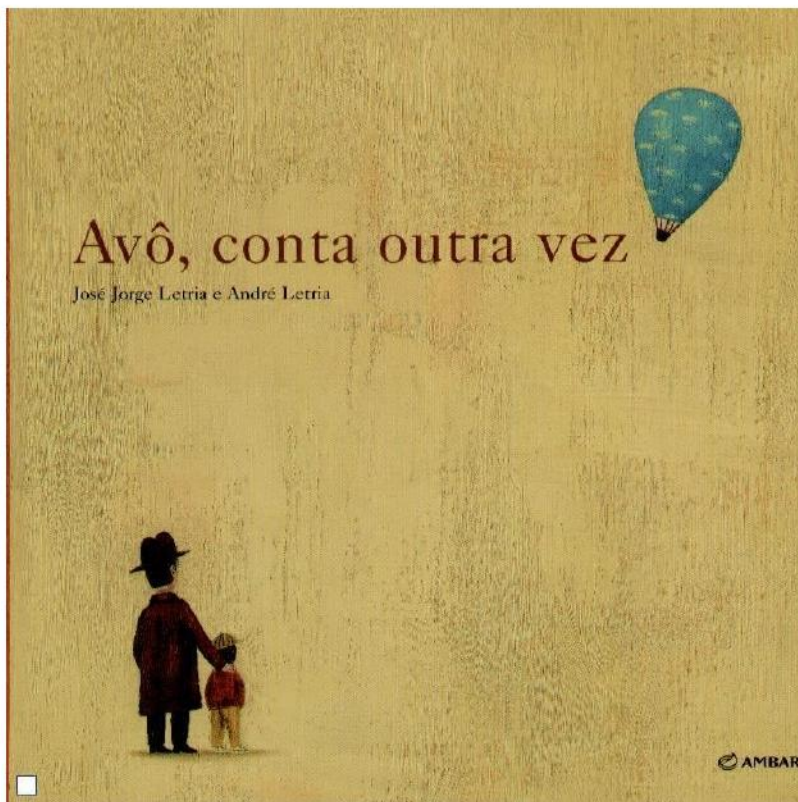


## Weirdlings

36 pages

Sixteen Weirdlings that divide in three and combine as they will. They are sixteen Weirdlings to the cube, which makes for 4096 Weirdlings to be discovered in different combinations as pages are turned forth and back.





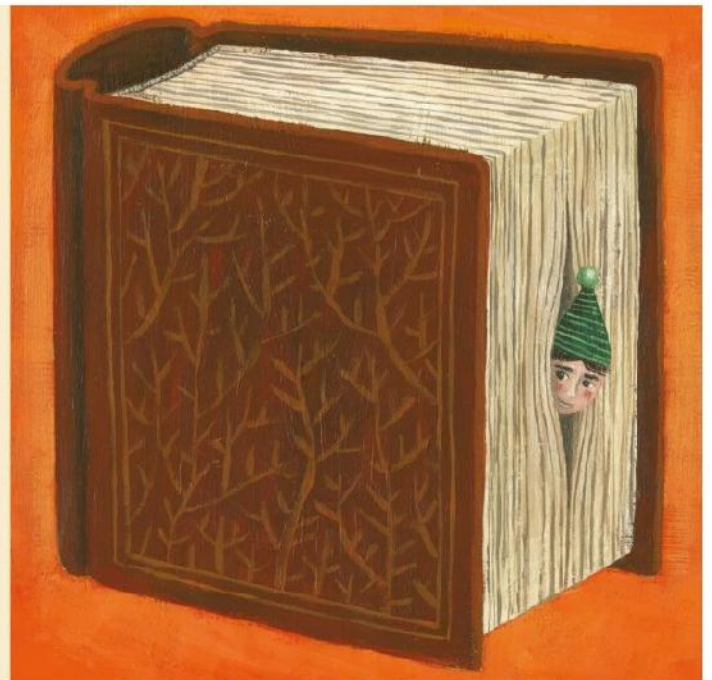
## Grandpa, Read It Again

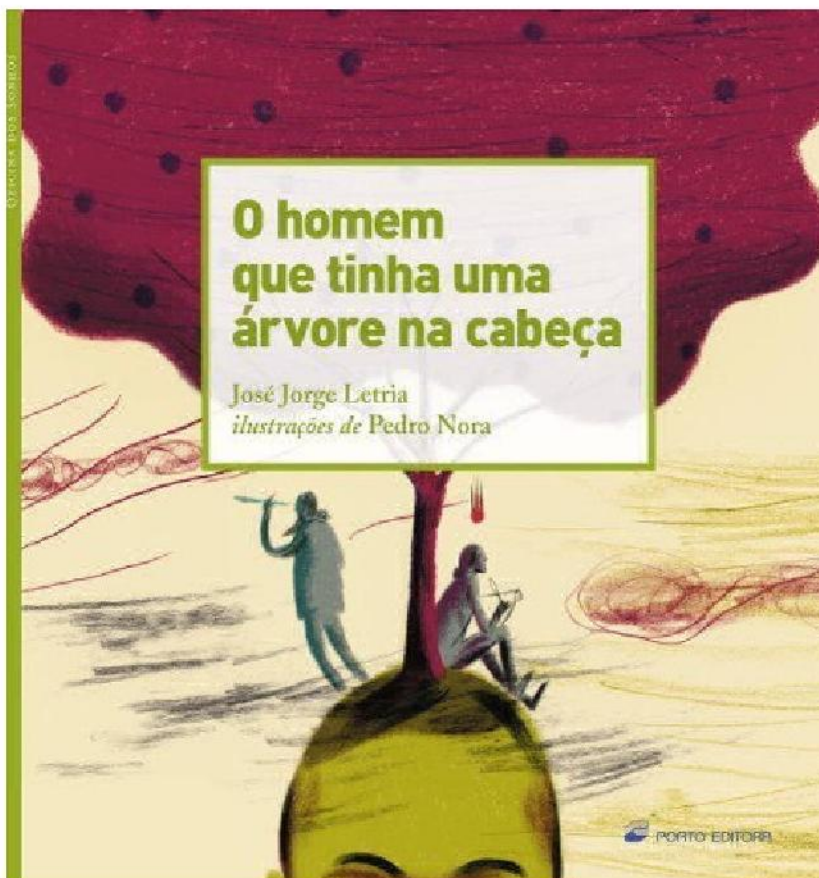
40 pages

In this book lives a poem that a tender grandfather have dedicated to his grandson. As the little boy grows up with "stars in the eyes and swallows in the smile", listening to the many new words of his grandfather's text, they start developing a special bound that will last forever.

E também entram duendes  
no enredo dessas lendas  
que quando são bem contadas  
são tão belas como prendas.

E quando eu enfim as contar,  
enquanto tu as não lês,  
só espero ouvir-te dizer:  
"Ó avô, conta outra vez".





## The Man Who Had a Tree in His Head

36 pages

Imagine a man called Streeve to whom, one day, a tree began growing on top of his head. This unusual phenomenon happens in a world that needs more and more its scientific culture in order to understand all natural events that may seem odd to us, and while preparing for what the future may unfold.

JOSE JORGE LETRIA

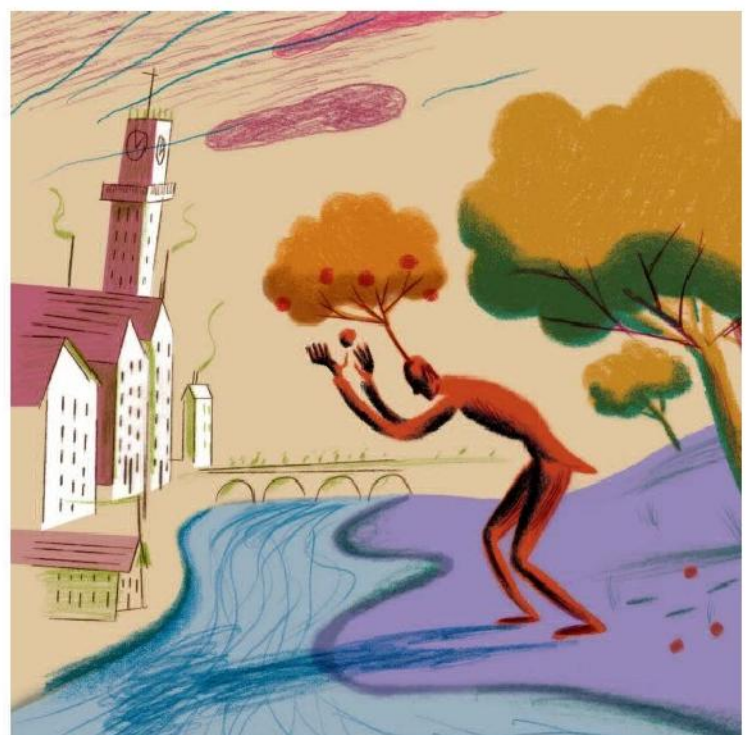
O homem não era alto nem forte. A sua pele era pálida e faltava uma luz que minasse os seus olhos e tirasse deles a tristeza que os tornava mortiços e graves. Era um homem de muito poucas falas e, talvez por isso, poucas pessoas sabiam o seu nome. Chamava-se Tenório, mas, como tinha uma árvore na cabeça, passaram a tratá-lo por outro nome, mais engraçado e fácil de decorar: Arbóreo.

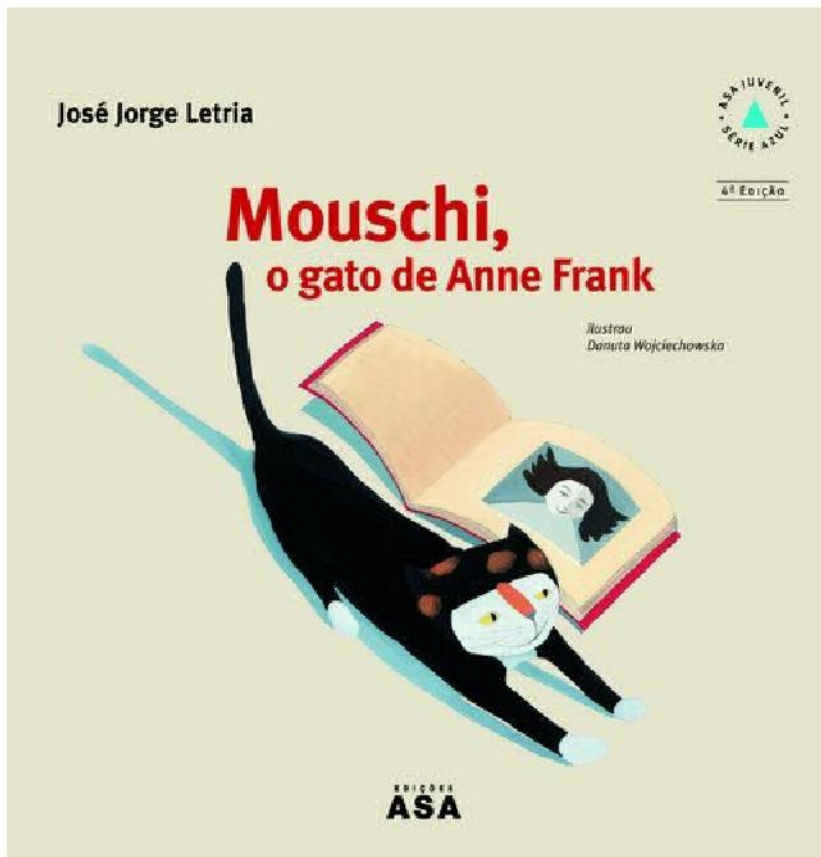
O homem não gostava do nome, mas não tinha possibilidade de escolher outro. Fora inventado pela maioria das pessoas que o conheciam, que com ele se cruzavam na rua, que o viam debruçado à janela e que o confundiam com a mancha verde das florestas e dos jardins. Que havia ele de fazer? Chamavam-lhe Arbóreo e era por esse nome, e só por ele, que ia ficar conhecido.

Um dia, quando a Primavera estava à porta, Arbóreo gostou do cheiro adocicado que lhe entrava pelas narinas e pensou: de onde virá este cheiro tão doce, tão bom? Não encontrou resposta. Aquele cheiro abria-lhe o apetite e proporcionava-lhe um grande bem-estar. De onde viria ele?

Levou a mão até aos ramos da árvore que tinha na cabeça e sentiu umas forças macias e arredondadas. Como na terra onde vivia existiam poucos espelhos, correu até ao rio e, esperando que as águas estivessem calmas, viu nelas a sua imagem reflectida. Então exclamou: "São frutos!"

Eram realmente frutos, embora não fossem nem pêsegos, nem peras, nem



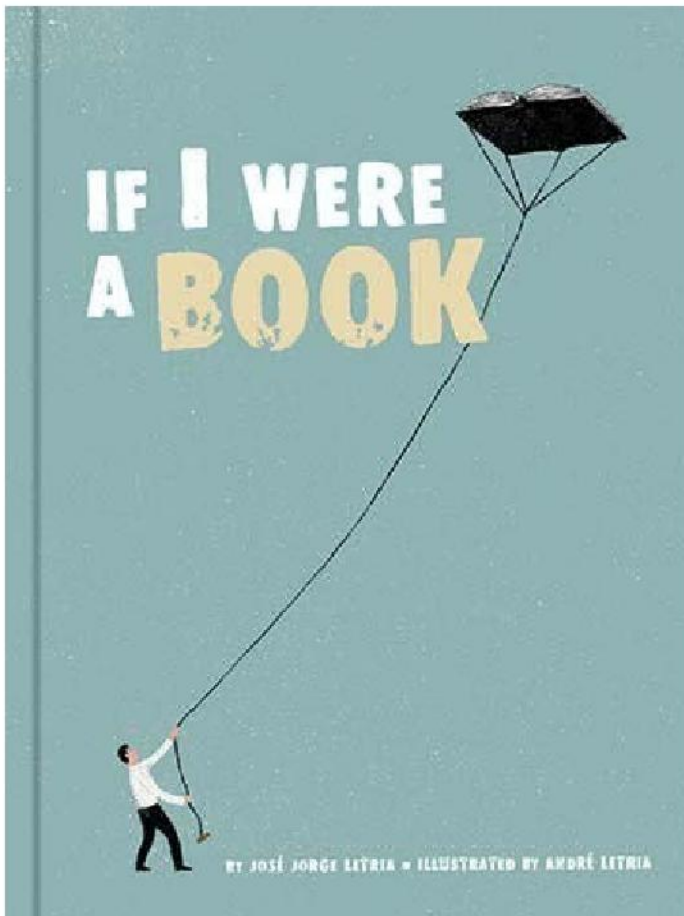


## Mouschi, Anne Frank's Cat

38 pages

Mouschi was a real cat that was brought as company to Anne Frank's captivity by her young companion Peter van Pels. The day-to-day life in a small refuge, the routine of a group of people hiding from the Nazi terror and the hope for the freedom that never came, are told by the voice of a pet that has become the singular witness of a human tragedy.





## If I Were a Book

64 pages

This sweet celebration of the magic and wonder of reading portrays books as kites, tents, and ships. A book becomes a mountaintop with a spectacular vista ("If I were a book, I'd be full of new horizons"), and an endless staircase of imagination ("If I were a book, I would not want to know at the beginning how my story ends"). Seamlessly weaving together art and prose, this petite tribute to a reader's best friend makes a timeless addition to every bookshelf.



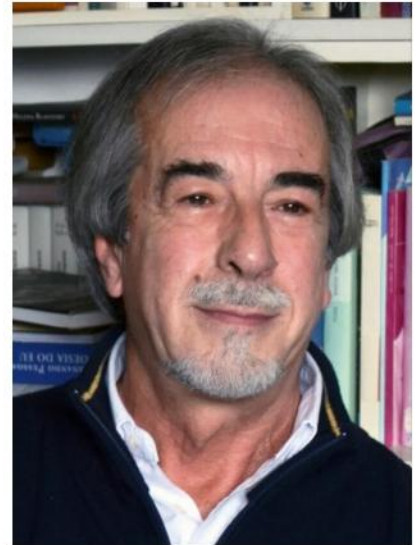
## Álvaro Magalhães

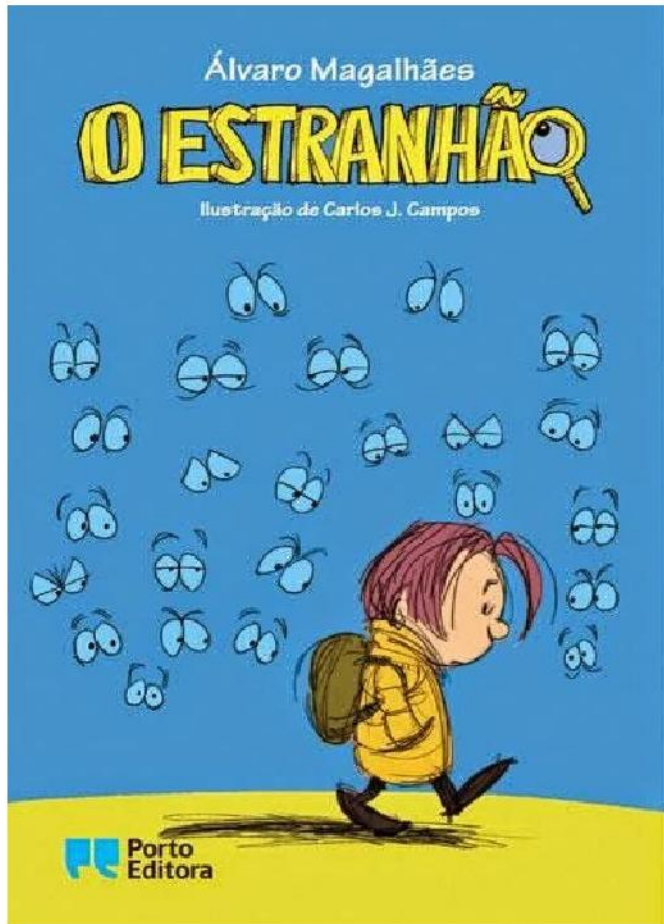
*Fun & daring. For angry kids, creative kids, and everyone else who thinks no one can possibly understand their souls.*

Álvaro Magalhães (1951, Porto) is particularly well known in Portugal for the youth book series Jay Triangle, which has reached a million readers and been adapted for the Portuguese public television RTP in 2012. With a 30 years career and almost 80 books written, the author has been getting increasing international attention and is already published in Spain, France, Brazil and South Korea.

Able of a great flexibility in his writing, which in some youth books results in a fast paced and action-centred story telling and in some children books it's the poetic sensibility that predominates, Álvaro Magalhães got recognized in 2002 by the Hans Christian Anderson Prize of the International Board on Books for Young People (IBBY) while entering their Honour List. In Portugal, the author was awarded with several literary prizes by the Portuguese Writers Association, the Cultural Ministry and, more recently, by the Calouste Gulbenkian Foundation, having been the recipient of the Grand Prize of Children and Youth Literature.

His books are authentic works of language, where the playfulness of words, concepts and sounds are always part of a thrilling narrative that catches young readers senses. Álvaro Magalhães has books in the short-story, poetry, narrative stories and theatre plays genres.



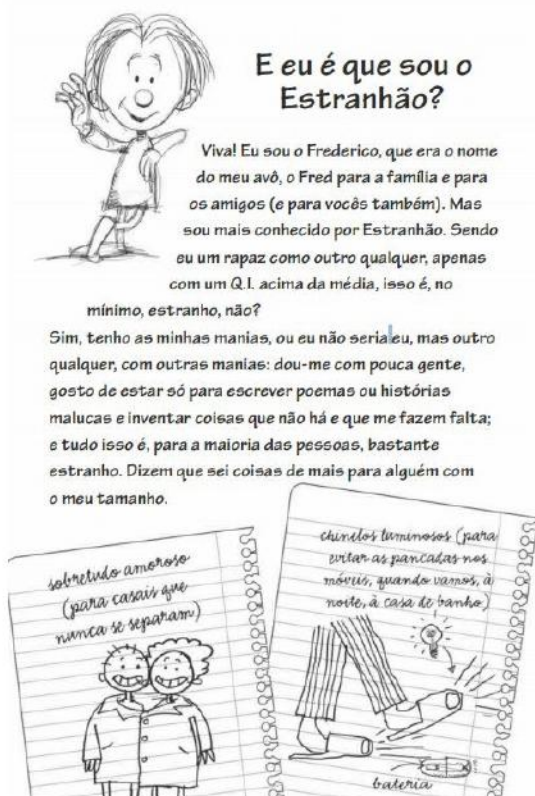


## The Strangeton

192 pages

Fred, the Strangeton, is a 11 years old boy with a high IQ who is committed to tell his strange life story with words and drawings, while reflecting in a perhaps too scientific manner on the meaning of it all.

His major aim is to lead a normal life, without turnovers, and while his quest for understanding all the peculiarities of his lifestyle takes place, his friends will learn on the way that to be different is actually a sign of originality rather than of being weird.





## The Master of His Nose and other stories

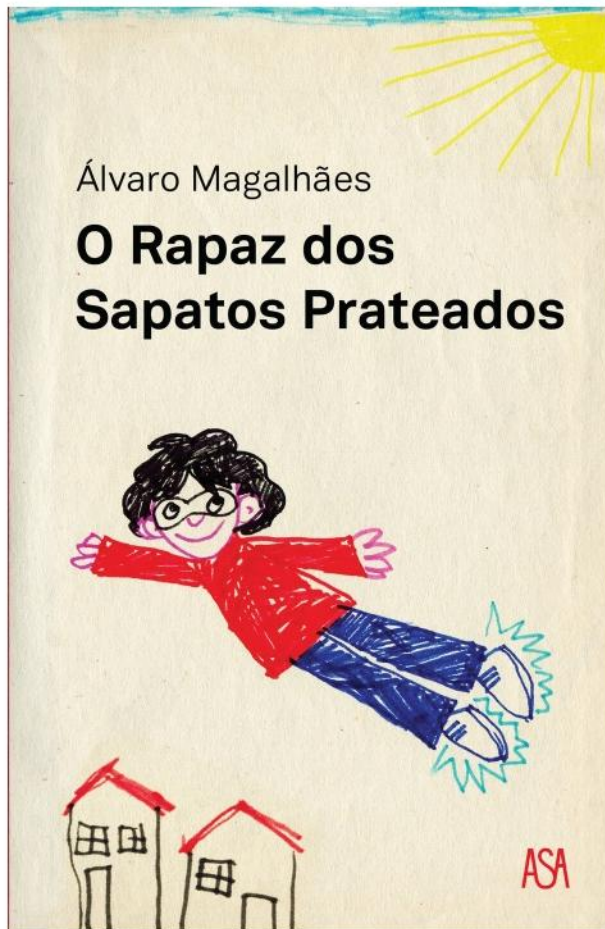
60 pages

A boy carries a nose the size of a huge sausage, but that which seemed initially bad luck or a curse ends up revealing itself as a blessing. This book addresses how we can turn our faults into advantages, always with a fun and imaginative approach that is stressed by the colourful drawings of João Fazenda.



E não era em todo o lado que cabíamos os dois. Havia sítios onde só ele ia. Eu esperava, cá fora. Ou vice-versa. Tanta vez que isso aconteceu: ou entrava ele ou entrava eu. E não era só isso. Ele chegava antes de mim a todo o lado. Quando eu entrava já ele tinha lá estado. Era aborrecido, não digo que não, mas habituei-me, que a gente habitua-se a tudo. Até a um nariz do tamanho de um chouriço. Por isso...

Allás, também havia coisas que corriam bem e chegavam para me fazer feliz. Nas corridas, por exemplo, ganhava sempre por um nariz. E, claro, cheirava como ninguém, pois então. As pessoas cheiravam o mar, os bosques e as flores, eu cheirava o mar, os bosques e as flores, como nem o mar, os bosques e as flores sabem que são. Mas havia mais: para saber o que estava a acontecer bastava-me cheirar. E sabia o que em cada casa, nesse dia, havia para o jantar. Se me esforçasse e cheirasse mais forte, mais fundo, era capaz de perceber o que alguém estava a fazer num recanto qualquer do outro lado do mundo.



## The Boy of the Silver Sneakers

208 pages

A boy feels too special and intelligent to even be the child of his parents, who obliges him to do all the useless and annoying things in life: going to school, their obsession with his personal hygiene, caring about some odd future for him without even asking if he actually believes in growing up and becoming an adult. While he can't do a DNA test to prove they aren't his real parents and finally live an independent life, the boy will try to contradict anyone imposing responsibilities and burdens on him.

Coisas pelas quais vale a pena viver

- ✓ A rapariga dos olhos cor de avelã da minha rua
- ✓ Unicórnios, mesmo que digam que não existem
- ✓ O sabor das cerejas
- ✓ Animais, que são inocentes toda a vida
- ✓ Crianças, claro
- ✓ Imaginar coisas
- ✓ Brincar
- ✓ O meu urso Tim
- ✓ O silêncio, quando precisamos de silêncio
- ✓ A poesia, seja lá o que for

Coisas pelas quais não vale a pena viver

- ✓ A escola
- ✓ Os horários escolares, com aulas às 8h30
- ✓ Os dias de chuva miudinha em que não se pode ir para o recreio
- ✓ As constipações
- ✓ O excesso de grunhos à face da Terra
- ✓ Tripas à moda do Porto
- ✓ Carregar a mochila da escola ao fim do dia
- ✓ O 2º Ciclo
- ✓ Ter de cortar as unhas das mãos e dos pés todas as semanas
- ✓ O futuro, de uma maneira geral (ser adulto, trabalhar e isso)

Cheguei a imaginar coisas assim:



## Luísa Ducla Soares

*Pedagogy combined with the pleasures of early reading.*

Luísa Ducla Soares (1939, Lisboa), a graduate of Germanic Philology, is one of the head figures of the Portuguese children's books literature, having now more than a hundred published titles. Her books usually get re-printed in numerous editions and are translated in several languages, with the French, Catalan, Basque and Galician being the most representative.

Ducla Soares has been developing crucial work in promoting reading amongst young people, namely through collaborations with the Education Ministry cabinets of consecutive Portuguese governments and by coordinating different projects for the Portuguese National Library where she worked from 1979 to 2009. Luísa Ducla Soares is also the founder of the Institute for Children Support and collaborated with several children's books for the Portuguese Institute of the Books and Libraries and the Calouste Gulbenkian Foundation.

The Calouste Gulbenkian Grand Prize for the Work of a Lifetime (1996), or the Portuguese Society of Authors' Honour Prize (2009), are amongst the most prestigious distinctions Ducla Soares won.

The regular visits to schools and libraries, the participation in musical initiatives or in publications like the Sesame Street magazine (from 1990-5), and the highlighted place of some of her books within the National Reading Plan list have contributed for making Luísa Ducla Soares a reference author amongst young readers.



Luísa Ducla Soares  
Ilustração de Catarina Correia Marques



# Uma História de Dedos



## A Fingers' Story

32 pages

Fingers should be treated like real people, as all of them have specific functions and strong personalities. They are: Tommy Thumb, Peter Pointer, Toby Tall, Ruby Ring, and Baby Small. This book presents each one of them, showing how characteristic they are alone, and how useful they can be when living and working together.

Nós somos os dedos!

Mata-Piolhos ou POLEGAR

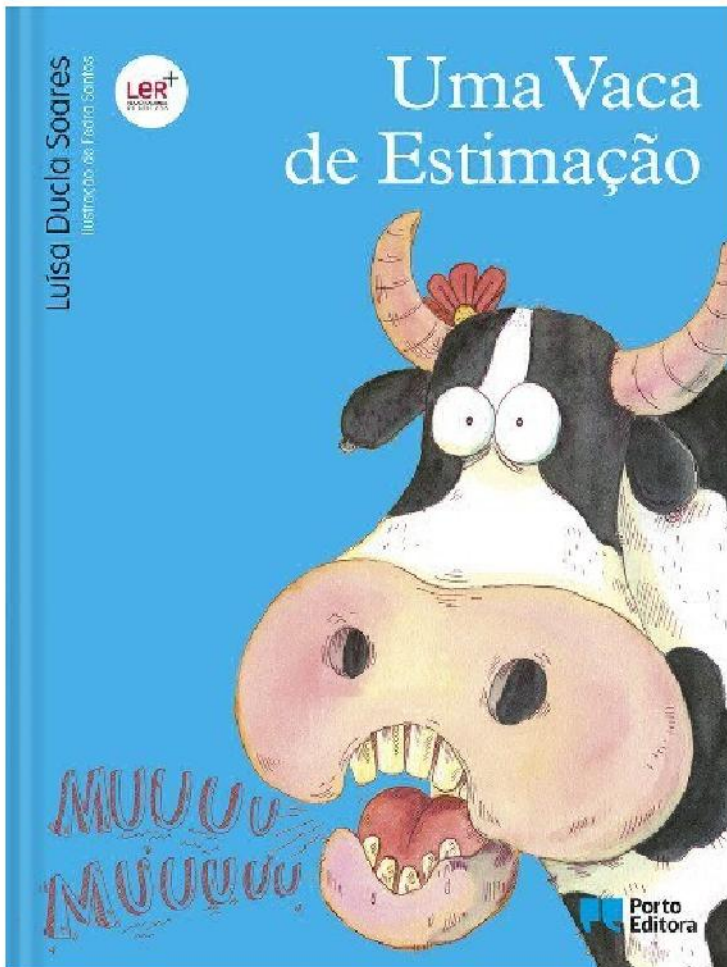
Fura-Bolos ou INDICADOR

Pai de Todos ou MÉDIO

Seu-Vizinho ou ANELAR

Mindinho ou MÍNIMO



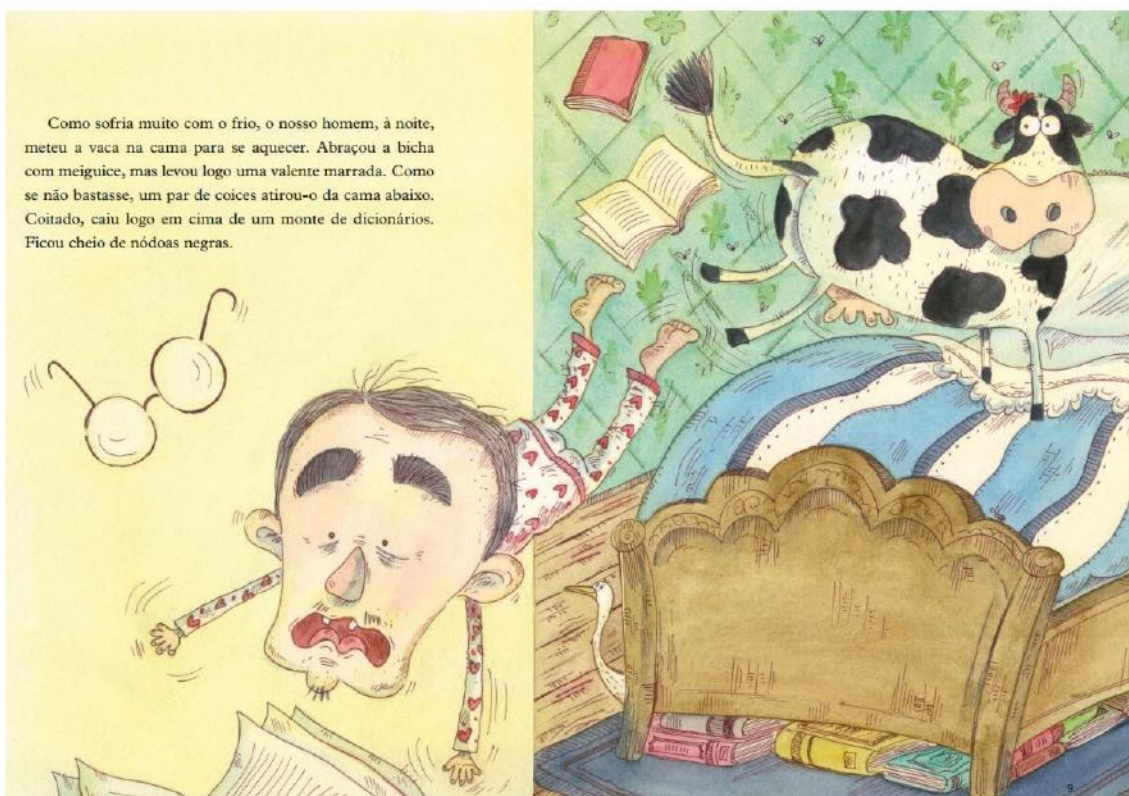


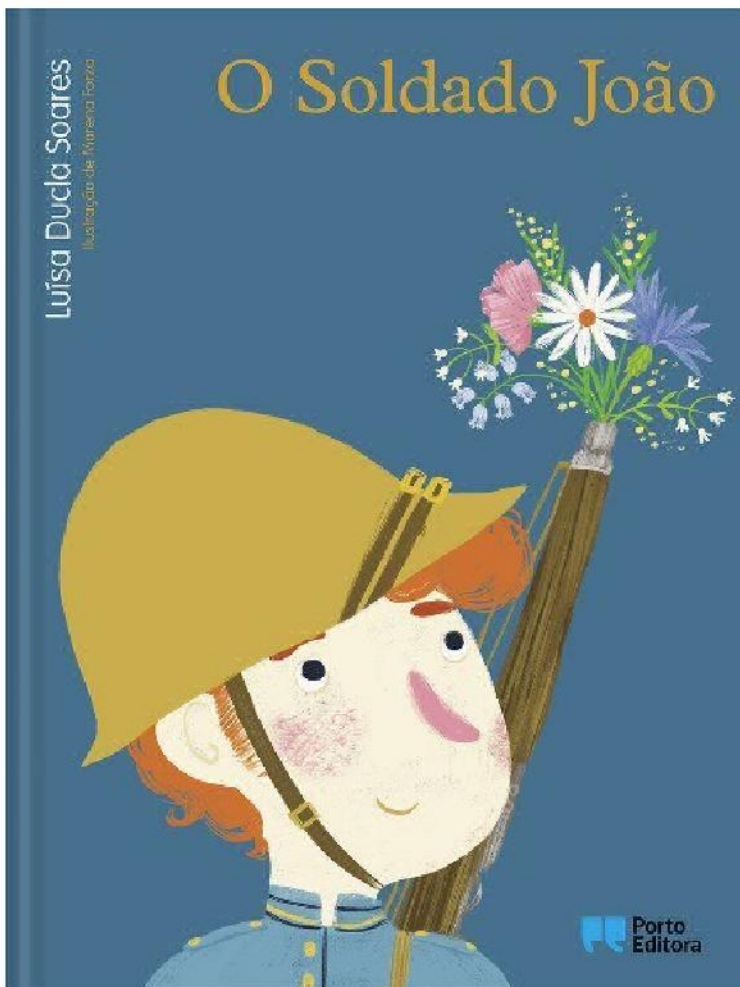
## A Cow Pet

32 pages

Pets are the perfect animals for company, but how would it go if we tried having a cow hanging in the living room? An old professor tried exactly this when he brought one to his apartment stuffed with books.

Daily life then becomes a series of incidents where tripping in a book and making the house shake like an earthquake has just passed becomes a normal event.



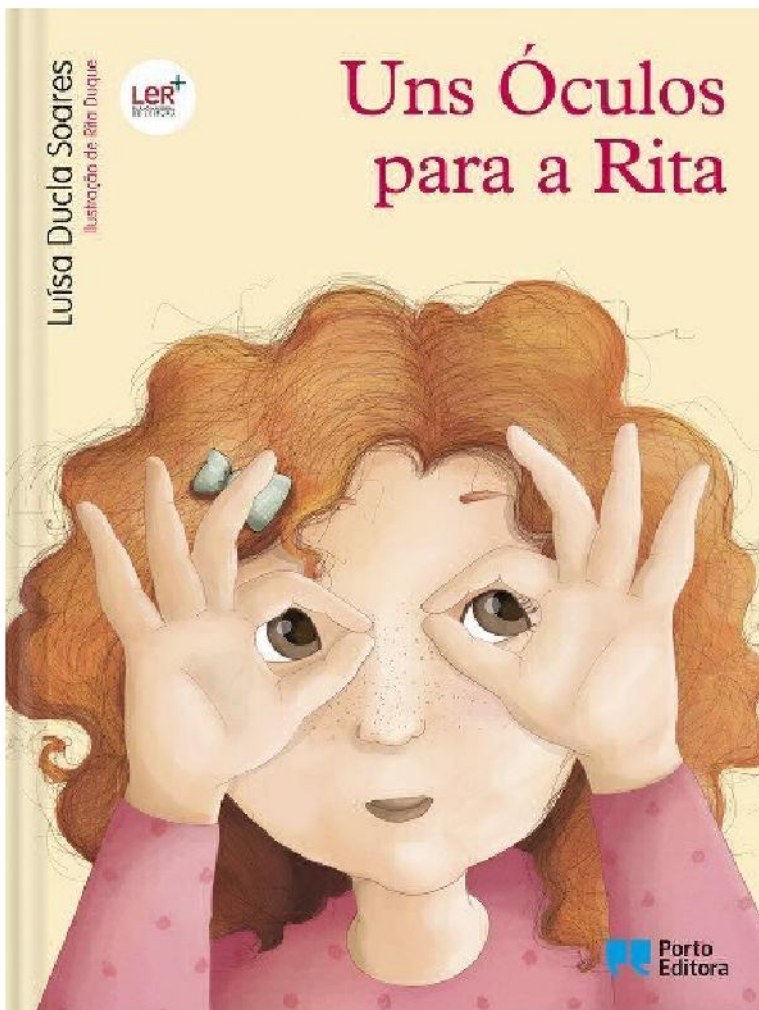


## The Soldier João

32 pages

This is not a story about a brave and invincible warrior who dreams to fight for glory. The soldier João was a simple boy who liked everyone and wished only to live in peace. He has now to learn how to escape the orders from the sergeant, the captain, and the general who demands him to go fight in the war. In a time when João was all about solidarity, happiness and humour how much will he be able to resist?





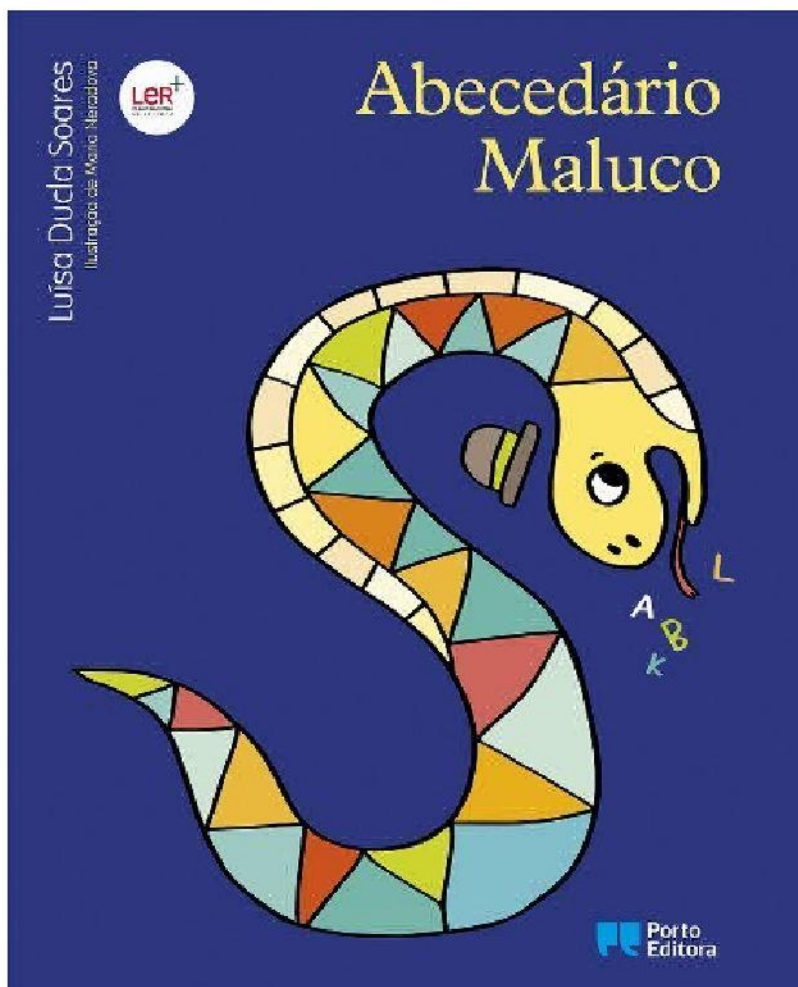
## Glasses for Rita

32 pages

There are kids who resist using glasses because they think it will make them look silly. What they don't realise is that glasses make their eyes stand out and gain new abilities. With them the world suddenly becomes richer, sharper and much colourful. They are then able to see the ant's fuss during its work, the shirt's button which fell in the carpet without notice, and the invisible round hat of the letter i.

From little kids unaware of the secret things the world contains they become better observers, almost like they have earned a superpower.

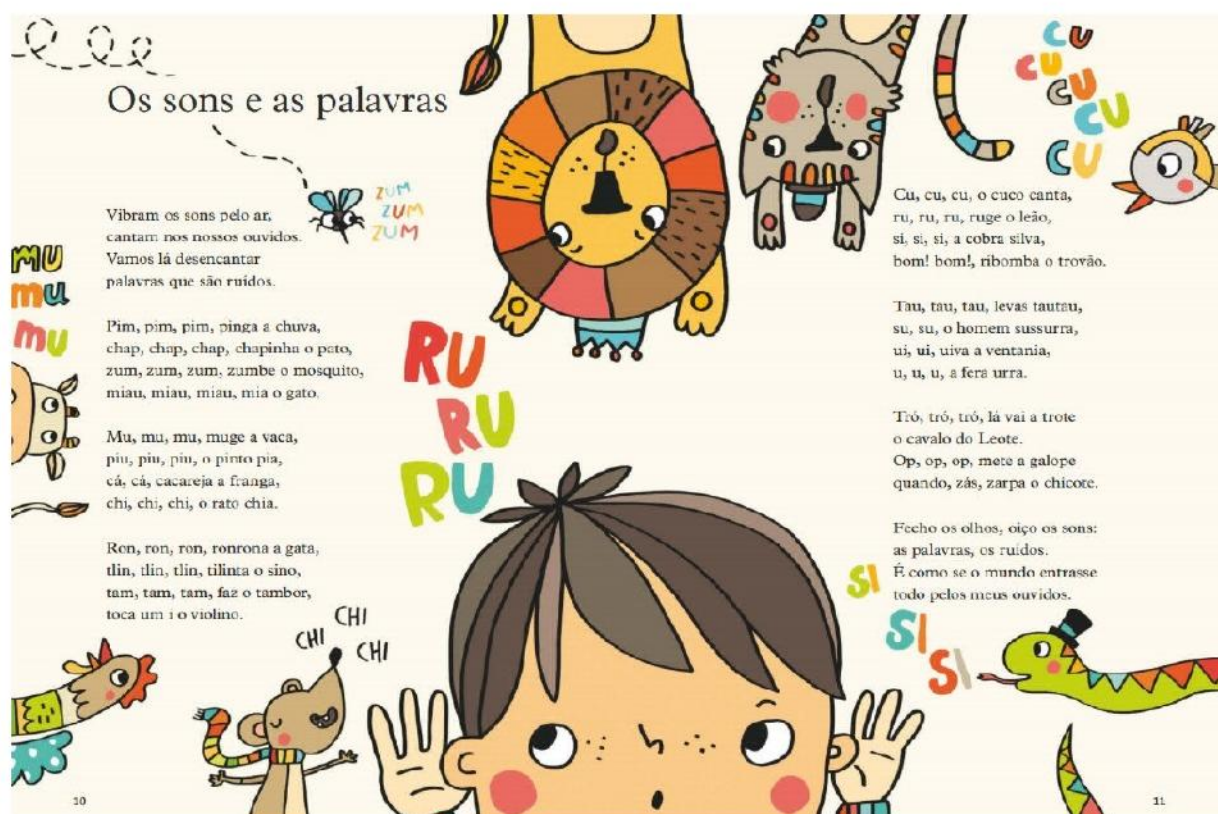




## Crazy ABC

32 pages

Words are just as good fun as toys can be. The crazy letters in this book were drawn as if they got bored from sitting in grammars and dictionaries, brought now to life in the shape of animals, making funny sounds and trying to catch children's attention to their infinite possibilities and playfulness.



## Mário de Carvalho

*Magic realism meets children literature. By the Portuguese Borges.*

Mário de Carvalho (1944, Lisboa) is, most probably, the best living short story writer of the Portuguese language. A graduate in Law, the author had an intense political activity before dedicating his life to fiction writing, with his departure to exile after the students fights against the dictatorship regime being one of the most important episodes in his life, as well as the return to Portugal when the democratic Carnation Revolution of 1974 occurred.

Mário de Carvalho is currently published in 11 countries with works on different genres: novel, short story, children writing and playwriting (his plays have been put on stage in Portugal and abroad).

Owner of an impressive erudition and with a perfect command of the Portuguese language workings, he is the author of 25 books, nine of them having been multiple times awarded. His sophisticated irony, the universality of his themes and inventive abilities - sometimes reminding us of the fantastic atmospheres depicted by Jorge Luis Borges or inspired in the Portuguese literature classics - have resulted in translations of his books into the main market's languages: English, French, German, Italian, and others.

Amongst the most important prizes Mário de Carvalho won, it included: the Grand Prize of Short Story and Novel of the Portuguese Association of Authors, the Internazionale Città di Cassino Prize (Italy), the Pegasus Prize for Literature, the Portuguese Pen Club Prize of Fiction, and the Vergílio Ferreira Prize for his lifetime written production. More recently, in 2014, he was distinguished with the Order of Saint James of the Sword for literary merit.

Mário de Carvalho coordinated post-graduate courses in playwriting, as well as several workshops in fiction writing, and was a university professor for several years.





## The Man who swallowed the Moon

32 pages

At the Sardinyard alley the universal physical laws seem a little bit more flexible than anywhere else, which means that the man who by chance opened his mouth in a slightly wider yawn than expected got to swallow by accident the whole moon.

Após, olhou para o céu e bocejou um desses bocejos do tamanho de uma casa, escancarando muito a bocarra que era considerada uma das mais competitivas da zona oriental. E aconteceu aquilo da Lua.

Deslocou-se um bocadinho, assim como quem se desequilibrou, entrou a descer devagar, ressaltou numa ponta de nuvem, que por ali pairava feita parva, e foi enfiar-se inteirinha na boca do Andrade, que só fez “gulp” e esbugalhou muito os olhos.



## Hélia Correia

*A global literary sensibility. With acute historical and cultural awareness. Carries the ancient Greece tradition with her.*

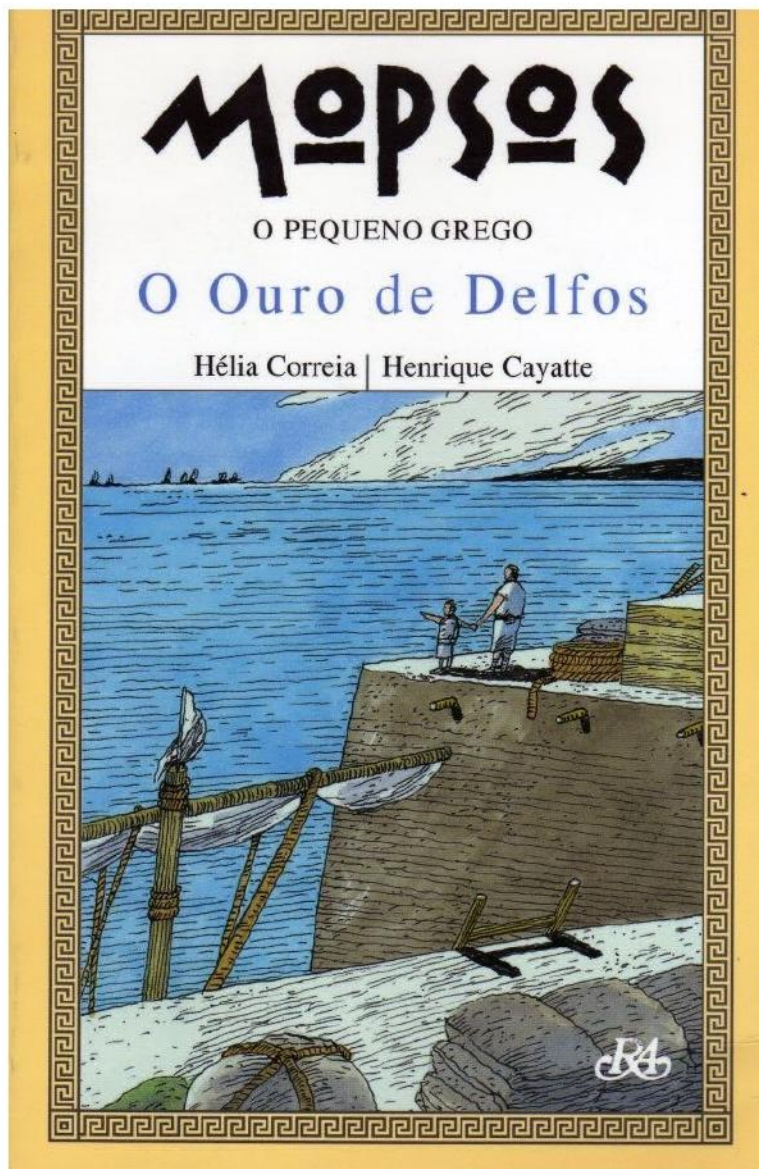
Hélia Correia (1949, Lisboa), a graduate in Romanic Philology, is the 2015 recipient of the most important prize of the Portuguese language literature, the Camões Prize. Correia is considered a reference of the modern Portuguese fiction, and is one of today's most prominent national writers.

Correia adopts a socially committed approach in her works, usually showing great historical awareness of past world conflicts and of intricate political and cultural tensions where the poor, the refugees, and the oppressed are the main characters of her stories.

In her playwriting works, Correia's love for ancient Greece stands out as a major influence. Hélia Correia has also written poetry, children literature, and was the translator of Shakespeare, Adelaide Garcia Morales and Juan Carlos Onetti.

She was awarded several times for her books, having won the Pen Clube Prize (2001), the Máxima Prize of Literature (2006), the Virgílio Ferreira Prize for her lifework (2013), The Correntes d'Escritas / Casino da Povia Prize (2013), the Grand Prize Camilo Castelo Branco (2015), amongst others.





## Mopsos, The Little Greek: The Delfos Gold

140 pages

*The Delfos Gold* is the first volume of a collection of books inspired in the ancient Greece literary tradition and its mythological characters, intended for young readers and those interested in new fictional universes which recovers this heritage.

Mopsos, who comes from a family of fortune tellers, decides to go on his first trip to Tebas when he is 8 years old. Accompanied by his blind grandfather Tiresias, the most important of all Greek tellers, they eventually reach the Apolo sanctuary in Delfos where an unpredicted adventure will challenge young Mopsos' maturity .

Department  
for **Supporting**  
the Publishing  
and Promotion  
of **the Author**

**GAPPA**

*This Department is a branch of the Portuguese Society of Authors (SPA), whose main function is to promote and sell internationally literary works in Portuguese language.*

For general inquiries, for requesting our fiction / non-fiction catalogues, and for rights terms and questions, feel free to **contact us**:

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Mário Zambujal  
Mário de Carvalho  
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Rosa Lobato de Faria  
Inês Botelho

**Our Theatre Books Authors**

Jaime Rocha  
Abel Neves  
Luísa Costa Gomes  
Tiago Torres da Silva  
Hélder Costa

***FICTION***

**&**

***NON-FICTION***

A hand selected list of the best **Portuguese** Writing



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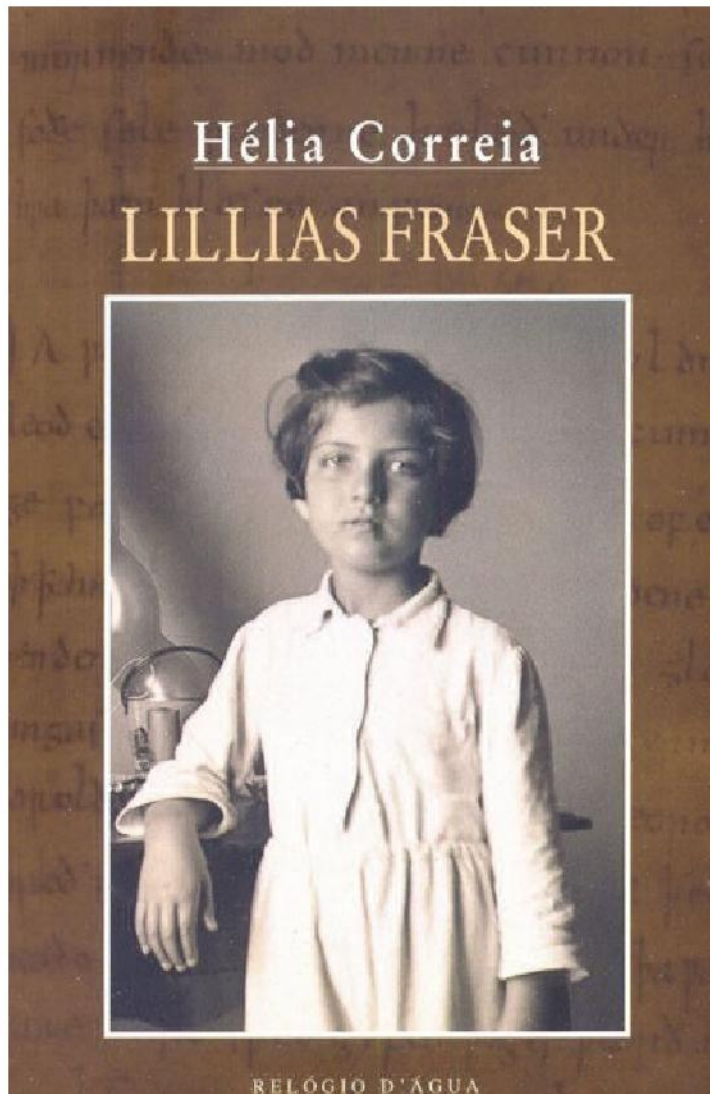
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*Literary fiction*  
*Hélia Correia*



## **Lillias Fraser**

**Pages:** 292

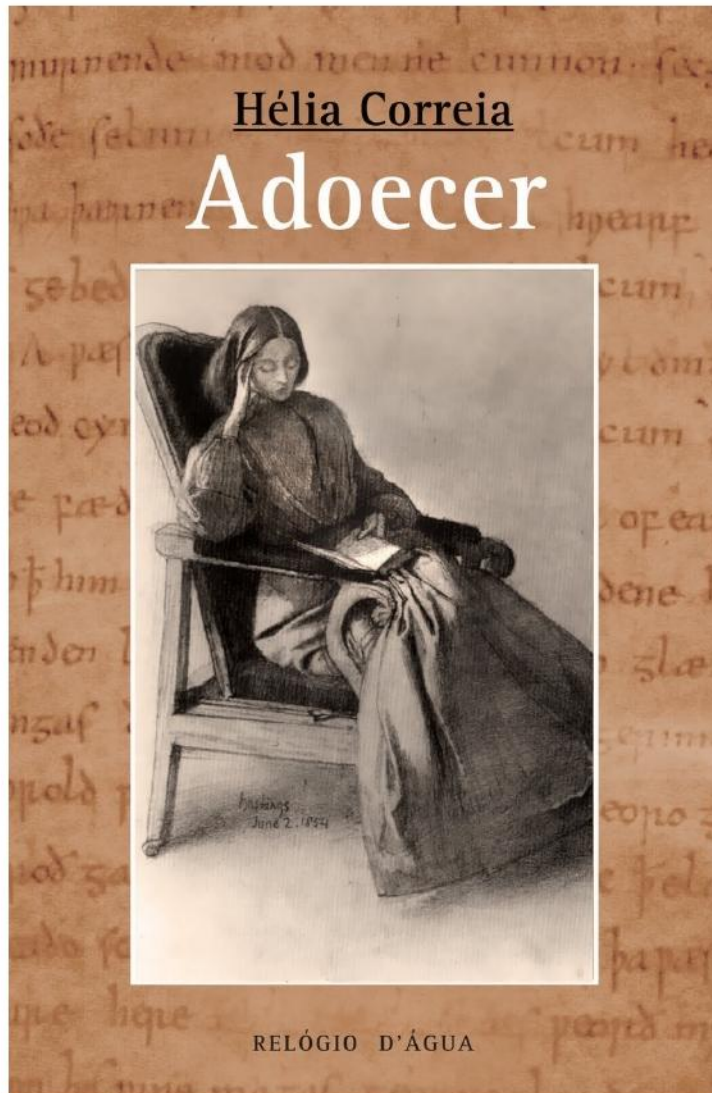
**ISBN:** 9789727086382

Lillias is a Scottish girl that came from a clan decimated in the Culloden battle during the fights with the Englishmen. While fleeing from the threat in her home town, she ends up reaching Lisbon where she takes shelter as an illegal immigrant; firstly being hosted in a monastery, and afterwards with a local family. When a catastrophic earthquake hits Lisbon, Lillias is forced once again to flee and moves to the surroundings of the capital. But the stream of events following that episode leads her back to her past, when she eventually meets by surprise the commander of the English troops in Culloden.

“The Plot of Lillias Fraser - which has a fortunate ending - turns out as one well developed shiver. It would make a period film; an epic. All of the eventual script can be found in this excellent novel. ”

- *Ernesto Rodrigues, Expresso (Portugal)*

Literary fiction  
Hélia Correia



## Sicken

Pages: 294

ISBN: 9789896411602

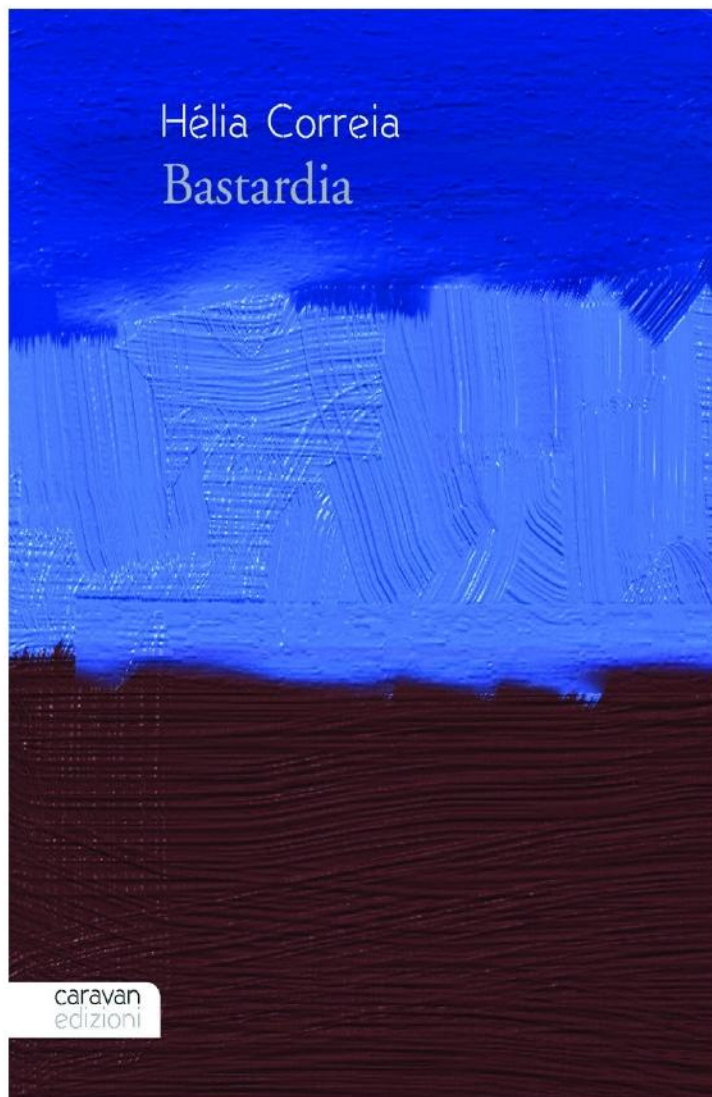
A biographical novel set in the XIX century England, portraying the vibrant love story between the model Elizabeth Siddal and painter and poet Dante Gabriel Rossetti. Elizabeth Siddal (Lizzie) is universally recognized as the Ophelia character in the 1851 painting with the same title, where a young and pure girl, floating in a river right before drowning, perfectly embodies the feminine ideal for the pre-Raphaelites romantics. But this novel unveils a much dynamic and free Lizzie that opposes all purity and abandonment, one who looked for the empowerment of women in her idealistic and conservative times and that can even be acknowledged as a proto-feminist for her original concepts on life and love .

### **\*Literary Prize Inês de Castro Foundation (Portugal)**

*"She pulled her hair into a knot, was showing her legs, a combination that produced a curious asexual effect. Gabriel took a step forward and completed the rest of the figure, not in his drafts but in the canvas. The masculine characters were already in their end stages. He was posing as a court jester. The pre Raphaelites motivated situations of common assistance where, besides the exhibitions, there were sincerity. Deverell and Millais were getting cold, on their feet yet, still and losing enthusiasm. They saw in Lizzie the slim girl with irregular face lines not previously noticed. Walter's narrative, that took over by surprise even the own narrator, was losing it's influence and the bodies' temperature reacted to it. They would rub their arms, acknowledging the mercilessness of winter. They observed Rossetti and Miss Sid alone by themselves, in what could maybe be the encounter of the painter with*

*the model. They felt discomfort, as if witnessing an intimate scene."*

Literary fiction  
Hélia Correia



## Bastardia

Pages: 82

ISBN: 9789727088348

Moisés was born in a poor village in the rural interior of Portugal, and it is only when he attends the funeral of his grandmother, in the nearby city of Leiria, that he gets to look at the sea for the first time. From that moment onwards it becomes an obsession that "took over as if someone had him abducted", and while Moisés longs for that "big blue extending itself, similar to a blooming meadow", he starts thinking of its magical properties and how it could cure his infertile wife.

But distrust and superstition from a catholic community will bring fear to Moisés, who have to face his own people in the name of the illogical passion for the sea.

*"Moisés felt a strange commotion that upset his uncles. In the kitchen, the ladies would return to the silence with which, at the beginning, they had received him. And the conversations at the stable, with the days being so short, resulted in a rushed manner. Little he could do to make the clients speak about the sea. He was already accustomed, anyway, to be alone with his own thoughts. He did imagine the day of the encounter with that big blue that resembled a flowering meadow spreading out. The obsession took over as if someone had him abducted. Everything he saw and listened was the product of a filtered lens, a frame of his perspective. He trusted his uncles would take him, sooner or later, to the Vieira. He didn't imagine that, with that activity they called work, there wouldn't be a moment to enjoy those summer pleasures, when the demand for horses and cars with opened roofs was intense."*

## Mário de Carvalho

*Short fiction mastery with a dash of magic realism. Some call him the Portuguese Jorge Luis Borges.*

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Mário de Carvalho coordinated post-graduate courses in playwriting, as well as several workshops in fiction writing, and was a university professor for several years.



Literary fiction  
Mário de Carvalho



## A God Strolling in the Cool of the Evening

Pages: 360

ISBN: 9789720044334

This is a sweeping, magical novel of religious division, civil unrest, and the consequences of hubris set amid the pomp and decadence of the late Roman Empire. Lucius, the Magistrate of Tarcisis, receives warning that invading Moors are headed toward the city, but its fathers refuse to take the danger seriously. Meanwhile, within the city walls, an outlaw sect has appeared that signals its faith with the sign of the fish, and Lucius finds himself drawn to its beautiful, charismatic leader. When the city is besieged and its internal conflicts nearly cripple its defenses, Lucius's heart is pitted against his civic duty, and the outcome will change forever his trust in Roman justice.

**\*Pegasus Prize for Literature (USA)**

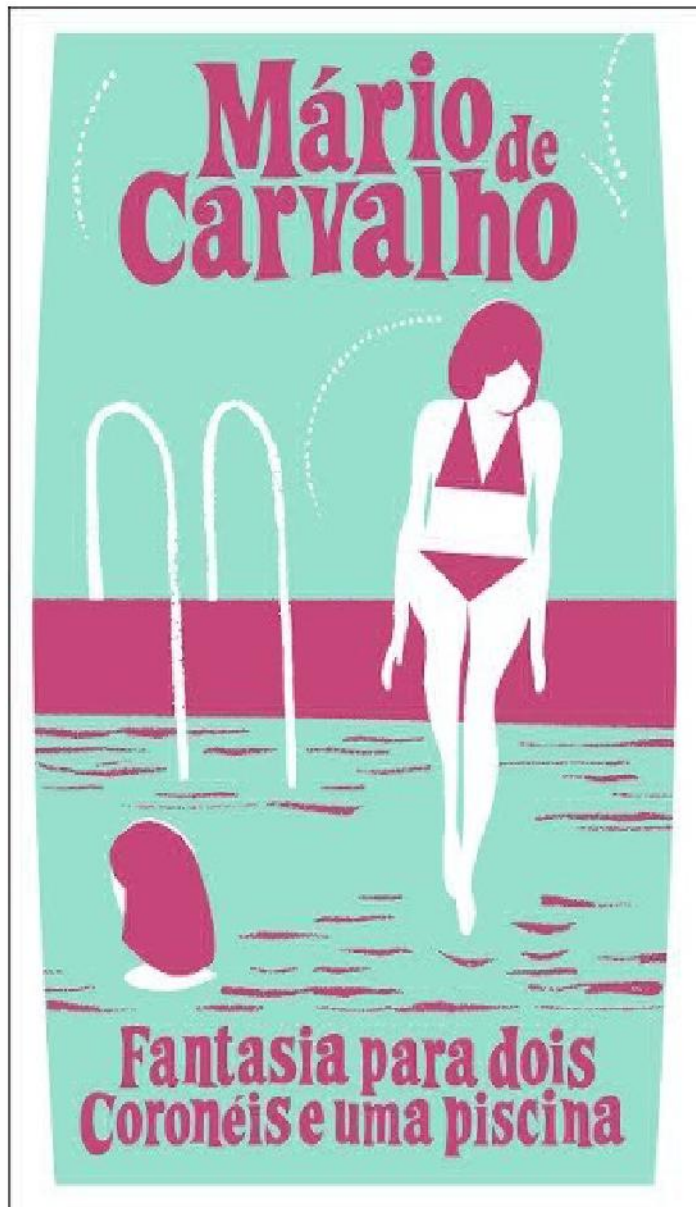
**\*Giuseppe Acerbi Literary Prize (Italy)**

**\*Grand Prize APE/IPLB for Novel (Portugal)**

**\*Fernando Namora Prize (Portugal)**

*"The sky is bright, night is slow in coming, time lags, life is dull, movement is languid. Beneath shimmering shadows I read and reread my books; I stroll, reminisce, ponder, wonder, yawn, doze, let myself grow old. I'm unable to find any great pleasure in this golden mediocrity despite the invitation and consolation of the poet who has given it his ear. Like the Orator, I, too, am embittered by idleness when activity has been forbidden. The days drag on, Marcus Aurelius has lived out his life, Commodus is emperor. I have endured what I have endured, a long punishment. How could I be happy?"*

Literary fiction  
Mário de Carvalho



## Fantasy for Two Colonels and a Pool

Pages: 240

ISBN: 9789720047151

Two colonels discuss the western European country at the edge of a pool, and where no topic is out of borders they bring up their participation in the colonial wars and how they fought for a grand Portugal that now, in the XXI century, seems doomed to its ridiculous provincialism.

As they speak, a series of characters will show up to prove the absurdity and little lives of these Portuguese people: the misogynous uncle who gives wise advice to his nephew; the lead popular singer Soraia Marina who's fundamental to the country's designs; or the football supporters group who moves around Portugal as a quadruped organism.

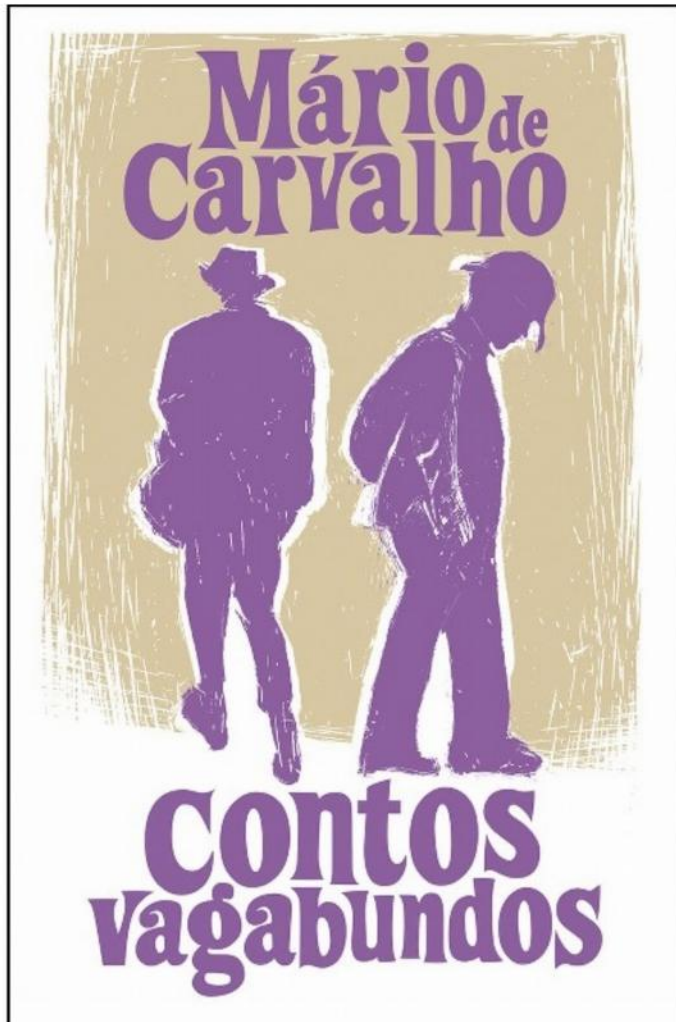
**\*Portuguese Pen Club Fiction Prize (Portugal)**

**\*Grand Literature Prize ITF/DST (Portugal)**

*"It has plagued the country a colloquial instinct that puts everyone in a frenetic state of blathering, in an anxious multiplication of duos, trios, ensembles, and choirs. From the pinnacles of Castro Laboreiro to the Islet of Monchique, whisperings are boiling over, conversations, voices, cry outs that stifle and cover-up the patience of some, the time of many and the good sense of everyone. The chattering is the cause of great foolishness, lax productivity and dull mood.*

*They talk, and talk, and talk, in every accent, in every tone and decibel, in every azimuth. The*

*country talks, talks, is proficient in talking, and little of what it says has the slightest interest. The country has nothing to say, to teach, to communicate. What the country wants is to get numb. And blathering is the most practical means of numbness."*



## Vagabond Short Stories

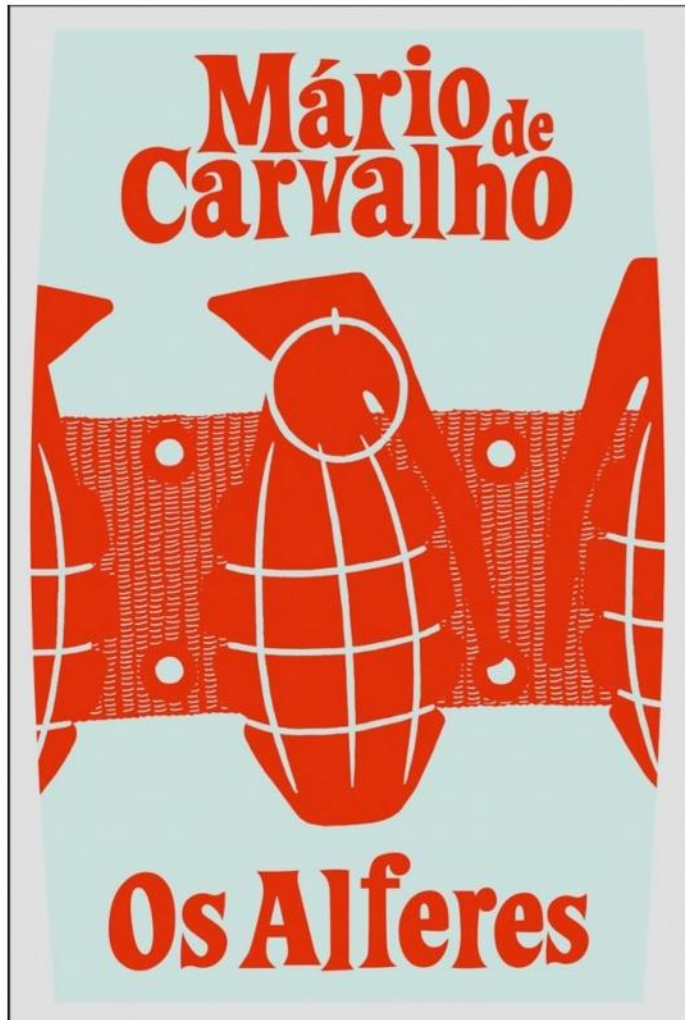
Pages: 176

ISBN: 9789720046406

A mosaic of the small quotidian episodes that we don't care to look at, but which encloses all the absurd and fantastic meanings we carry with us in our day-to-day life. From the conversation of two friends who conclude that the mystery of God can be found inside a clam, to a municipality idea of installing a ecological semaphore that is man-powered through uninterrupted cycling, all our involuntary originalities are shed a new light in here.

*"I don't have employees because I don't like conversations nor the responsibility of paying salaries and filling out complicated forms. Lately the shop has been robbed a lot. Before, it was the holes in the wall. Some figures would come, badly disguised as old people, and rented the neighborhood floors in order to penetrate inside my goldsmith shop by night. But I was aware that those walking sticks were not authentic. The police didn't care about the alarms, they always considered them to be false. And, sometimes, they would even activate the alarms on purpose just for fun.*

*Then the robbers became more communicative, started using guns and knives. It was rare having a week where they wouldn't show up lamenting "this is a robbery" and picking some objects from the showcase. The police would catch them by the end of the street because they were invariably dressed in black and with a nylon sock in their heads. It was very lucrative for me having those robberies, as the authorities would give me back some extra gold chains and watches that weren't really mine."*



## The Sub-lieutenants

Pages: 120

ISBN: 9789720044310

Thousands of young Portuguese soldiers were forced to go into the theatre of war in old African and Asian colonies. These men-children are portrayed in this book in a crude but ironic way, showing their dilemmas and hopes while considering the absurdity of actively participating in a bloodshed.

In a vicious Angola or a mythical Timor, seductive betrayals and death plots are planned, while the deeds and sufferings of the Portuguese superiority complex of an empire saga resonates in every bullet.

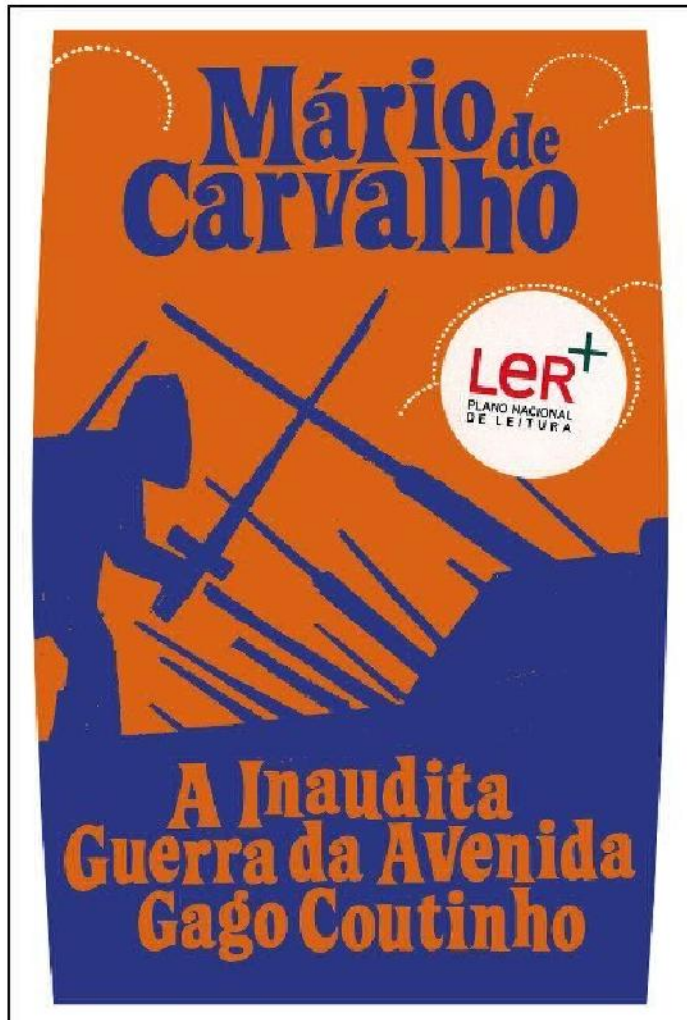
These are three stories where a string of bitter humour is present in each event, even in the most violent or dim.

**\*Internazionale Città di Cassino Prize (Italy)**

*"Another step on the dirt road, one less till Lisbon, said the sub-lieutenant to himself, admitting that at each step a piece of Africa was being left behind. The men walking rhythm, organized in the pathways in two columns, was in fact the pendulum movement of a clock that signaled the time to be back. Little troop's games... ways of not thinking and keep denying the fears.*

*At the whistle of a bird - was it a bird? - the sub-lieutenant, once again, realized he was singing to himself a profane version of a poem. It was verses of Sédar Senghor, which successive generations of university officials had turned upside down:*

*j'écoute le chant de l'Afrique lointaine et le chant de ton sang; j'écoute le sang de l'Afrique prochaine et le saint de ton sang; j'écoute le son de l'Afrique putaine et le chant de ton sein..."*



## The Unprecedented War of the Gago Coutinho Avenue

Pages: 88

ISBN: 9789720044358

A horde of Berber knights from the XII century is suddenly transported to the year 1984, for Clio goddess carelessness who got sleepy during her work with the History tapestry and let both time lines get mixed together. Over 10,000 Arabs, riding their horses and fully armed, got so shocked with the new urban landscapes that they could only start praying to the merciful Allah. It is only with the help of a street policeman that History starts sorting itself out again: "Salam Aleikum", he greets to the Arab's commander.

*"The great Homer snoozed at times, Horace guarantees. Other poets allow themselves a nap once in a while, compromising the tune and the eloquence of discourse. But, unfortunately, it is not just poets who doze off. Gods' as well.*

*That is what once happened with Clio, the History muse who, tired from the immense millenarian tapestry at her responsibility, filled with greyish colors and covered with redundant and monotonous drawings, let go her blonde head and fell asleep for a moment while her fingers, by inertia, kept on the mesh. Two strings tangled together and on the drawing a knot was formed, contrasting with the smoothness of the fabric. It was then a confusing amalgam between the dates of June the 4th of 1148, and September the 29th of 1984.*

*The drivers that were entering Lisbon through the Gago Coutinho Avenue on that September morning, going in the Areeiro direction, got startled and in just a moment all that area became a loud humming of forced engines slowing down, brakes pressed to the floor, and a saraband of deafening horns. All of this mixed with clashing metallic sounds, horse neighs and guttural*

*imprecations in high fervor."*

Essay/Literary fiction  
Mário de Carvalho



**\*Portuguese Pen Club Prize: best Essay in 2015**

## Whoever Says The Opposite Is Right

Pages: 280

ISBN: 9789720046994

More than a manual on how to write fiction, this book teaches how to read as a professional writer should and be aware of the fiction devices in great literary pieces. The only rule to be learned is that "assertivism" is a charlatanism, and that the literary waltz is not always to be taken seriously: that writing must accompany reading, author shouldn't ignore the reader, and character and action should walk hand in hand, are all ideas easily dismantled by historic evidence. But the most practical issues of creative writing are addressed as well: How to begin a story, how to keep it interesting for the reader, or how to create a climax and develop engaging and "real" characters.

*"To the author who doesn't have the time nor the patience for the intrigue or the plot meanderings, there is an interrogative conjunction that is worth taking with us: the "if". French people call it the "magical if", and every book that approach this matter mention the "what if?". Frequently it implies opting for only one of the terms in a given situation. (...) should I follow the flowery path or the stones path? Should I head towards that light or hide and wait for what may happen? (...) It is necessary, though, to be cautious, so that the "what if?" doesn't bring along a "so what?", or, even worse, a "who cares?". (...)*

*It is said that a child, one of those that many times would observe Michelangelo work, saw him sculpting a horse head and asked: "How did you know that there was a horse inside that stone?". If we agree to ignore the neoplatonist implications of the question, then subsides an almost*

*infinite world of possibilities that could be extracted from the fertile rock, those are the lives, dreams and phantasies of humankind."*

## Rosa Lobato de Faria

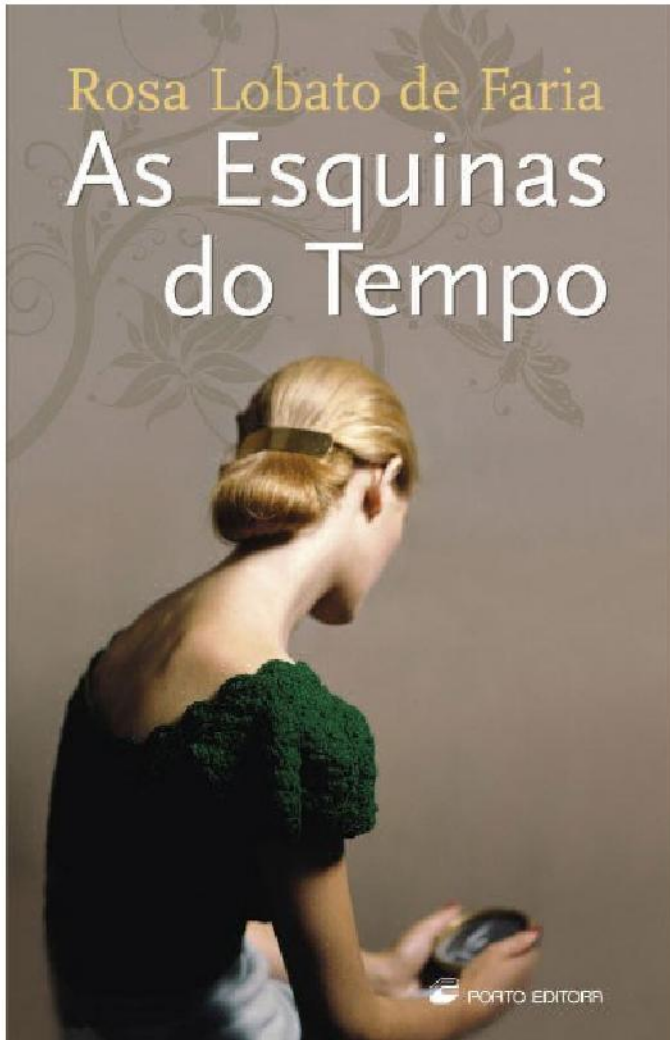
*The Historic, the Marvellous, and the Romantic mingles together to create easy-reading literature with a feminine touch.*

Rosa Lobato de Faria (1932 - 2010, Lisboa) is represented in several short stories book's collections in Portugal and abroad, having become notorious amongst the Portuguese public as a songwriter, screenwriter and for her acting roles for television and cinema. The author has about 30 works published in the several genres: novel, short stories, poetry, children literature and playwriting, and her writing style stands out for giving predominance to the marvellous, the fantastic and the emotive themes. The author was translated into Spanish, French and German, and is already part of prestigious publisher's catalogues such as Éditions Métailié.

An obligatory reference of the new Portuguese fiction, Rosa Lobato de Faria won the Máxima Literary Prize, awarded to the most relevant works by women writers who proved to be an asset and enriching factor for the national culture. Faria's legitimation within the literature universe of Portuguese writers would lead her to the education field, where she was a university professor and taught Poetry.



Fiction  
Rosa Lobato de Faria



## The Time Corners

Pages: 208

ISBN: 9789720041814

Margarida is a young teacher of Mathematics who, following an invitation to give a lecture in Vila Real, rents a room at a rural housing where a particular century old portrait of a beautiful young man is hung on the wall. The thing is the portrait resembles a lot to Miguel, her recent passion.

It is through some inexplicable mystery that the next morning Margarida wakes up a hundred years back in the past, living amongst her ancestors. And even though, as days go by, she begins getting accustomed

to the new time frame, Margarida eventually meets the man of the oil portrait and a strong desire to come back to the XXI century and see Miguel becomes a priority.

*"She decided to drink her camomile tea to help conciliating sleep. Got out of bed with caution, trying not to look at the painting, but she felt those eyes as embers over her, burning her body, her breasts, her stomach, her thighs, burning her soul as in a sortilege. Her feminine instinct told her that she shouldn't be speaking about that event, not to Mariana, her sister and best friend who would call her crazy, and even less to Pedro, her boyfriend of increasingly less days. The tea had the intended effect and she slept until next morning. The cambric sheets didn't show any sign of violent desire or fights of passion, they were as smooth and tidy as if no body have ever slept over them. Margarida opened her eyes and felt like something very strange was going on with her. For starters, she wasn't dressing her pajama. She touched without looking and felt an uncommonly thin fabric around her body, similar to that of the sheets. She could feel the embroidered little roses on the collar, the neckline pleats. She was sure to have been wearing a blue pajama: both trousers and shirt. It was him, she thought. But when she looked*

*at the wall, resolved in losing fear and ask for justifications, the painting was not there."*

Fiction  
Rosa Lobato de Faria

Rosa Lobato de Faria

Os  
Pássaros  
de Seda

BRUNO  
ASA



## The Silk Birds

Pages: 208

ISBN: 9789724117584

Mario's memories, one of the main characters of "The Silk Birds", recalls all events that opposes human condition to the childhood perennial values: where the marvellous and love cohabit, the precariousness of passions and dreams of emancipation collapse.

*"Thanks to the eternal qualities of my mother's personality and the consequent slowdown she imposed on the appearance of "progress" in that house, Pedra Moura kept it's transcendent aura of a magical place. The kingdom of the fairy tales and of the Christmas tales, the world of the old fragrances and flavours. The childhood place, the ideal refuge for having been born and for dying."*

Fiction  
Rosa Lobato de Faria



## The Salt Flower

Pages: 224

ISBN: 9789724142265

Afonso Sanches, a (real) XV century Portuguese sailor, had extensive training as fisherman and whaler before heading on a fantastic expedition to find India. Instead, by miscalculation, he found the coastline of America in 1481 (eleven years before Columbus). The fortunate event remained nonetheless a secret, for the King of Portugal, D. João II, was about to sign the Tordesilhas treaty that would distribute the new conquered lands with the Spaniards.

How did sailor Afonso Sanches deal with such a secret that could seriously break Iberia apart?

*"And it was as if the Lord told them to be calm and not advancing into the sea, unconsciously or with fury, for having provoked their late departure. Those were His own orders and anyone willing to reach paradise must necessarily suffer. And with Him knowing that even Adam rejected, just like them, a gentle life, abundance, and naked women, He didn't carry illusions that at the first sigh of missing home they would bite the apple of uncertainty, of dangers, of diseases, of curiosities, of the desire for knowing more of the world and knowing better that same world and that the sea was not to be guilty for any of that. Should let them look for guilt in their unsatisfied hearts which won't be content and whom treat the sea as a friend, offering them beauty, a pathway and fish. This was how Afonso Sanches spoke to the crew on the first Sunday, instead of giving a mass, and on those words they prayed many pater-noster and acts of contrition."*

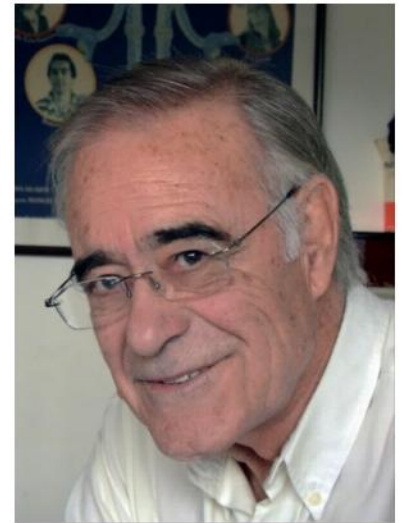
## **Mário Zambujal**

*Fun & Wit in action-paced novels*

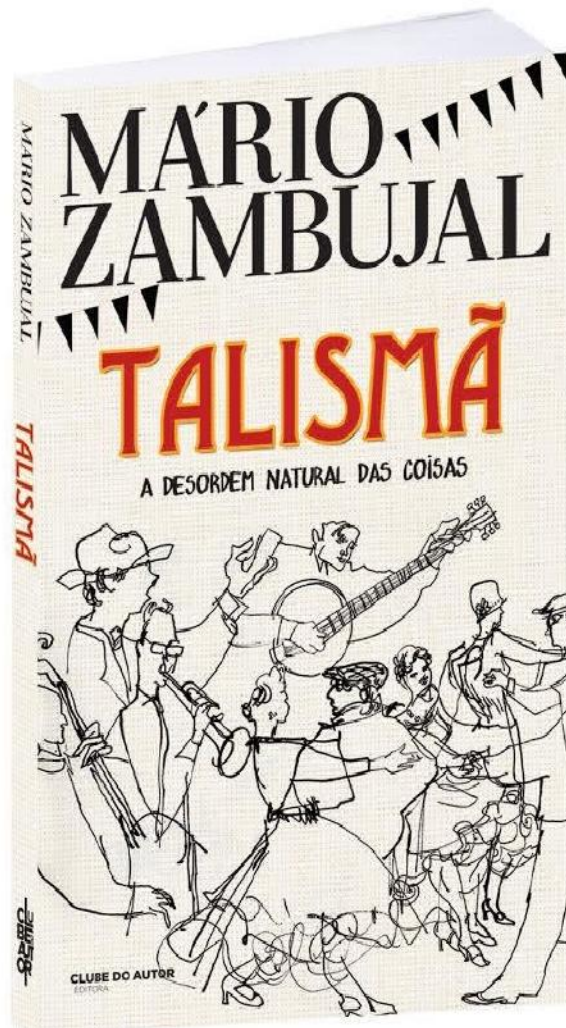
Mário Zambujal (Moura, 1936) made a name for himself as the writer of the narrative books that contributed to the vanguard of the New Portuguese Cinema, a recognition that led him to win, in 1984, the formal distinction of the Infante D. Henrique Order, for his "enriching contributions to the Portuguese culture". His peculiar visual and humoristic style in writing has been accompanying Zambujal's work throughout his long career as a journalist and scriptwriter, and for television and radio.

Zambujal's most well-known work, *The Good Rascals Chronicles*, was a major moment of public attention for the author, in particular after its adaptation to cinema, which made the book sell over 30 editions. In 2011 there was also a theatre adaptation of this work.

Besides the dozen books Zambujal has published, he also engaged in several playwriting collaborations for the traditional Portuguese Revista Theatre, and was a success case as a scriptwriter for television, having written sitcoms that stayed on air for many years.



Fiction  
Mário Zambujal



## Talisman - The Natural Disorder of Things

Pages: 152

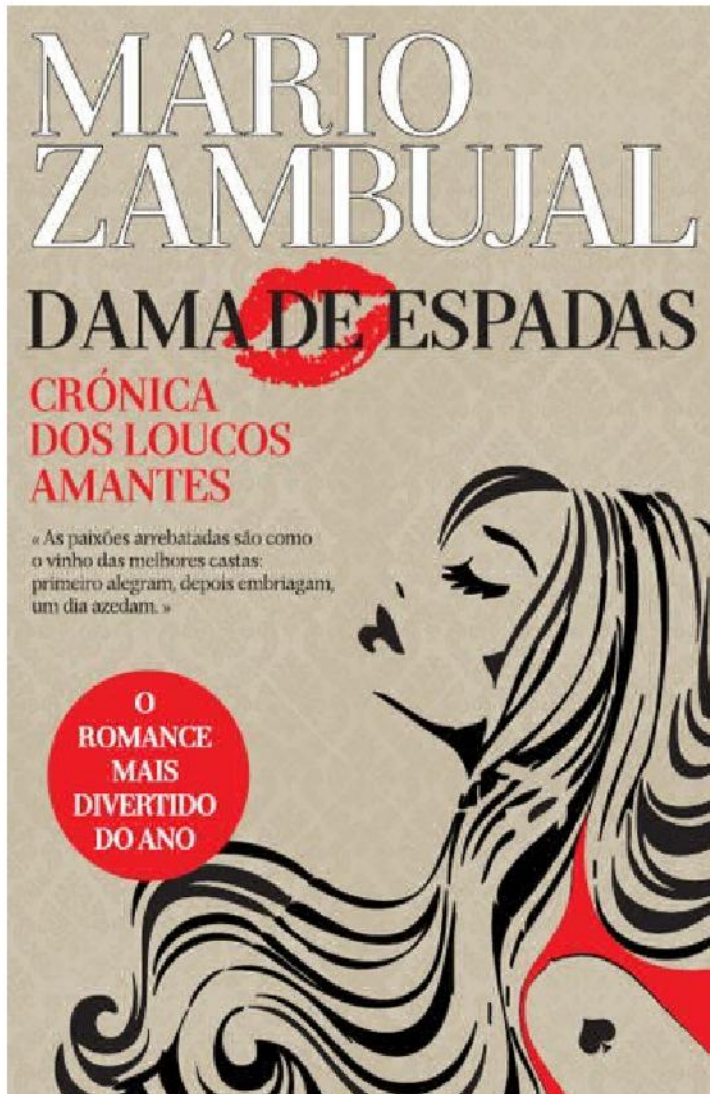
ISBN: 9789897242694

Pablo Luis Martinez da Silva doesn't believe in being lucky, and most of all despises those who fall for it, letting their lives be controlled by such artificial force. That's why he wouldn't make up excuses for almost losing that birth at the maternity, that's why he will make everything it takes to reach out for that gorgeous blonde who lost a shoe right in front of him, and that's why he can't prevent a mad gang of criminals from pursuing him. The common denominator between all these events: a Talisman that was stolen by the women, not the amount of bad luck it may carry.

*"In this room everything is immaculately white, my face included. They would mess about with my wound and reach out for that bitch of a bullet inside my thigh. That was an exaggeration, there weren't real reasons for being so fearful. Or to say it more clearly, there were two good reasons for keeping calm. The second one was the holy effect of anaesthesia. But the main one came from the sudden acceptance of the inexplicable as the source of luck and bad luck. I entered the clinic with the talisman suspended in my neck. And distracted myself with a magazine of zoological curiosities, brought from Dionísio. I got to know about a worm that when cut in half is capable of surviving in two differentiated pieces, each one reconstructing by itself the part that's missing. It gives us something to think about. The human species, proud of the intellect and scientific achievements, should recognize his*

*inferiority. Look closely at the worm case."*

Fiction  
Mário Zambujal



## Queen of Spades

Pages: 220

ISBN: 9789898452047

The eighteen years old boy Filipe is dating the sister of Eva Teresa, with only eleven years old.

There is great empathy between the little girl and her future brother-in-law, but life separates them with the family trip to Brazil. As time runs through their fingers, they almost forget each other; until an unpredicted event joins them together again, and a grown up adult Eva becomes an unbearable passion for Filipe, who ends up falling in love with her.

In between improbable episodes intertwined in mystery and complicity, both finally get to meet in Sintra, where a hectic romance begins.

*"The bed is the most amiable of the furniture objects, even when it only serves for sleeping. However, what makes beds famous is a history of awakened people".*

*"The sweeping passions are similar to the wine from the best castes: initially they give us joy, then dizziness, and one day turn sour."*

Fiction  
Mário Zambujal



## Serpentine

Pages: 160

ISBN: 9789897241765

The small boy Bruno Barcelim sees his routines change after his family emigration to Canada, but it's when he grows older, and following a traffic accident in which he is involved, that life really takes a radical turn for him. Not so much for the crash, but after suddenly bumping on a girl he suddenly meets. Bruno's destiny may be unpredictable but it's the absurd incidents crossing his path that turns everything into a comedy.

*"Another virtue I have that is not so well known is the ability to laugh from my own disasters. (...) It was almost seven when I sneezed under the cold shower and started laughing from being so nervous before meeting in person an unknown woman."*

## Inês Botelho

*A young Portuguese writer starting a surprising career with the biggest Portuguese publishing house - the Porto Editora Group.*

Inês Botelho (1986, Vila Nova de Gaia - Portugal) is one of the promising young authors of the contemporary Portuguese fiction. She has been publishing since she was 16 years old, at the moment her book trilogy of the epic fantasy genre entered the market. Alongside her intense writing routines Botelho was a regular collaborator of the Bang! Magazine, contributing with chronicles that addressed the fantasy, sci-fi and horror literature.

With five books currently on the market, Botelho have been more recently exploring the literary novel with remarkable success; her last book, "The Past That We Will Become", has been published by one of the biggest editorial groups in Portugal - the Porto Editora group.



Fiction  
Inês Botelho



## The Past We Will Become

Pages: 208

ISBN: 9789720040855

Elisa and Alexandre met each other during a weekend in Caramulo. They belong to different social contexts, see the world through almost opposite perspectives, and yet are unable to escape the attraction that slowly takes over their bodies. With advances and retreats, they enter a impulsive relationship full of challenges. Elisa is too cerebral and wishes to be able to explain the world in it's multiple aspects. Alexandre, on the contrary, acts without thinking and is only concerned with getting the most out of each moment. The intense life they start experimenting in company of each other will carry tensions that may change them.

*"When my group is not around, or euphoria subsides, when the circumstance has little interest and the atmosphere has nothing to do with me, when silence is compressing the body, I tend to notice certain uninteresting details. The clocks jump towards an alternative dimension, the pointers turn in a drowned frenzy, the orbits in my face become humid and torpid. I see what is small, insignificant, I forget it and remind it, it goes and comes, it turns around until sleep grabs me by the stomach and the nauseating feeling forces me to take action".*

**NON-  
NON-FICTION  
FICTION**

## Fernando Dacosta

*An award winner historian focusing on the migrations issues in Portugal and abroad.*

Fernando Dacosta (1945, Caxito - Angola) is a respected Portuguese historian with extensive work in fiction writing, playwriting, and journalism. The beginning of his career as a reporter of Europa Presse allowed him to move inside the political atmosphere of the pre-revolutionary Portuguese dictatorship regime and meet the most important figures of that time, amongst them the autocratic president Salazar. This atmosphere was largely depicted and was a central theme to Dacosta books, some of which won important literary prizes in Portugal: "A Second Hand Jeep" (won the RTP Theatre Prize; was celebrated by the Portuguese Critics Association and the Press House), "The Widower" (Grand Prize Círculo de Leitores / LER), "The Retornados Changed Portugal" (Portuguese Press Club Prize).

In total the author won ten prizes, but it was his distinction with the Order of Prince Henry for promoting the culture and history of Portugal, as well as with the formal invitation for joining the Lisbon Sciences Academy, that Dacosta became legitimated amongst his peers. Despite his academic and written activities, Dacosta had a television programme about literature on the public Portuguese channel RTP1, and was co-editor of the prestigious national publisher Relógio D'água.



*Non-fiction/History*  
*Fernando Dacosta*



## **The Returnees Changed Portugal**

Pages: 96

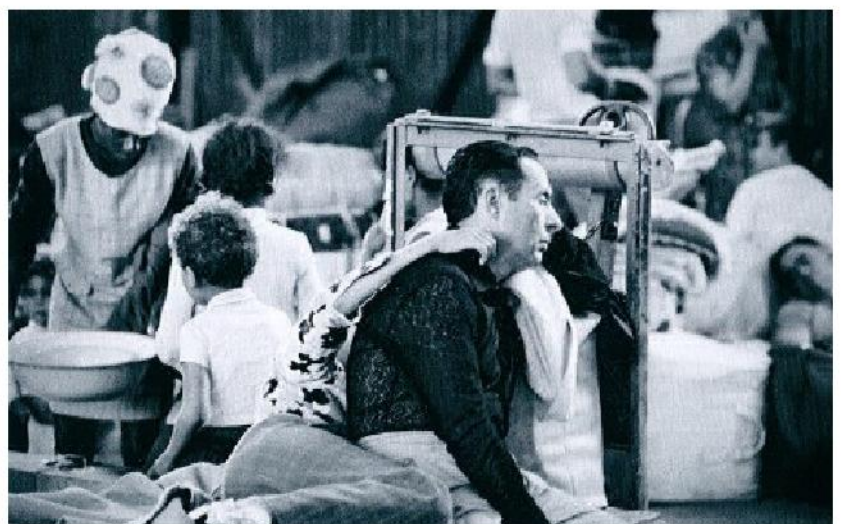
ISBN: 9789899833326

This critical work brings back to our contemporary public sphere the tragic exodus of 1974-75, when millions of African Portuguese were forced to look for refuge in Portugal during an abrupt process of decolonization.

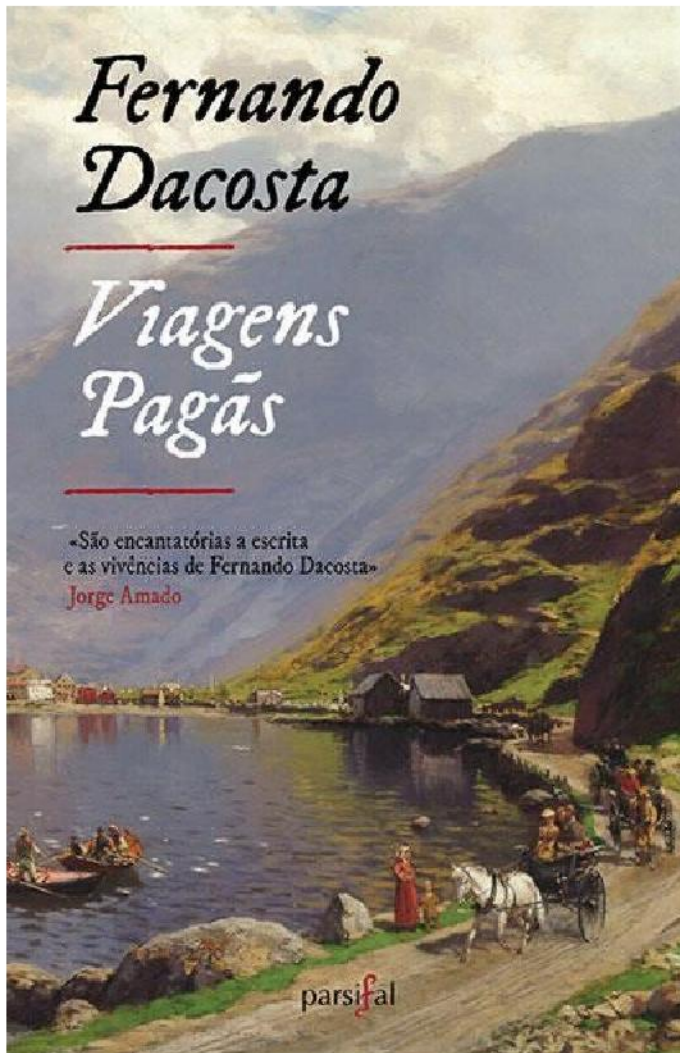
The traumatic episode still resonates today, four decades after, in large numbers of Portuguese people carrying this amputation feeling of having been rejected by their original land in Africa. How were they able to surpass adversities and be fully integrated in a society that looked at them with hostility? This is the question that Fernando Dacosta poses, and that photographer Alfredo Cunha illustrates.

“ Essential for getting to know  
Portugal's recent history ”

- Javier García, El País (Spain)



Non-fiction/History  
Fernando Dacosta



## Pagan Journeys

Pages: 224

ISBN: 9789898760104

Fernando Dacosta guides us through some of the most compelling places he has visited: The remote island in Azores where Marshall Carmona was received with a warm welcome in the region's cemetery; the Mozambique paths where Samora Machel would walk by while performing his ravishing and creative speeches; the Rio de Janeiro travels in a Volkswagen Beetle car in company of the writer Agustina Bessa-Luís, with whom they remember the last days of the autocrat president Marcello Caetano. This journeys are an authentic portrayal of recent Portugal during war-time and the dictatorship era.

*"We were in a mine of copper and manganese in the Alentejo region, at more than three thousand feet deep underground. (...) Mines are like islands inside the country's body. Islands inhabited by people of very particular characteristics - in their habits, sufferings, solidarity, dreams. The land has the same effect over the miners as the sea over fishermen.*

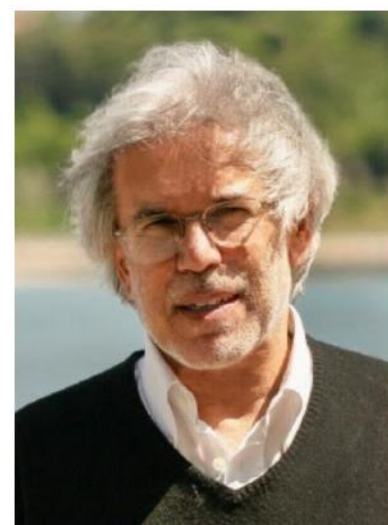
*In one and the other there are indisputable phenomena of passion and hatred, of ending and renewal, of life and death. The imaginary that involves the world soon has expanded before us, through the arts, religiosity culture, celebrations and disturbing traditions. Places of exploration, mines look like cathedral naves, or dwarf labyrinths; everything in them is bewildering: the machine's hiss, the man's muteness, the projectors light, the hardness of movements, the candid eyes, the dirt on the short paths, the reverberation of metals, the amalgam of the yards, the solitude of workers. Those who work in them are transformed into Sagittarian beings, almost supernatural,*

*half men half machine pursuing, in secret and alchemical purpose, the hidden ore from the gigantic eruptions of the original magmas."*

## Júlio Machado Vaz

*A scholar and communicator of Sexualities and Sex themes.*

Júlio Machado Vaz (1949, Porto), a psychiatrist and recognized scholar from the sexology field, is a well known Portuguese author of a dozen sexual education books. He became particularly famous for his participation and public debates on the radio, television and the newspapers, where he defends an understanding of sex as a "privileged vehicle of communication" while opposing the common belief that looks at it as a mere "physiology necessity". He is currently one of the co-directors of the masters degree in Sexology of the Lusófona University in Lisbon.

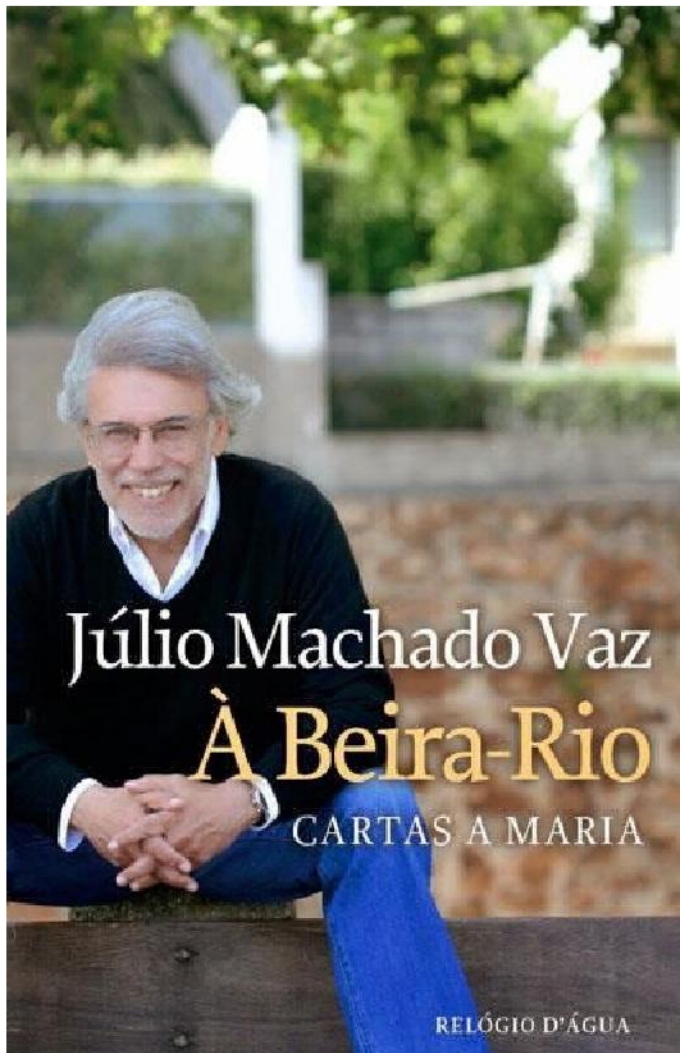


Júlio Machado Vaz's intense activity as a doctor and sexuality communicator has been recognized with the Rainbow Prize of the ILGA Portugal Association, which awards good practices in fighting discrimination and homophobia.

In parallel to sexuality education, the author coordinates initiatives of social integration and citizenship, namely: as part of the Teaching Commission of the Portuguese Society of Clinical Sexology, as member of the Commission for the Fight against Drug Abuse, as the Clinical Director of the Therapeutic Community for Recovering Drug Dependants, and as the President of the Welcoming and Nourishing Association for Citizenship.

He has been coordinating for several years the radio programme *Love is...*, still airing in the Portuguese public radio Antena 1.

Non-fiction/Biography  
Fernando Dacosta



## By the Riverside - Letters to Maria

Pages: 224

ISBN: 9789896414733

An old love is recalled through 82 letters, showing that this spiritual connection between two individuals is only made possible where body and mind are ever present and mutually explored. The setting of this reflection and intimate approach to one's emotional life is Barcelona, the city where the borders between the real and the imaginary often mingle.

*"Maria,*

*I can't avoid the easy rhyme, what a day... Medical exams and hours of unsteady voice, I go through a zapping on television and in every channel the same word is repeated in background - exhaustion. And in a news ticker, an imperative call from the society of consumerism, tomorrow it will be the valentine's day. You know how I like the saint Valentine's legend and hate the exploitation of the date by capitalism. If you like someone... buy something! Shall you be here and I would tell you in your ear, while strolling around your body, how many days like this we have lived in the entire year; my gift would be a kiss at your will, either chaste or not, your phantasy driving across my lips."*

## Leonor Xavier

*A key travel writer that reflects on the Portuguese influence in Brazil and the Middle East.*

A journalist and novelist, Leonor Xavier (1943, Lisboa) started her writing career in Brazil, having published non-fiction books that reflect on the diaspora movement from Portugal to Brazil as well as in the socio-political realities in both countries. The acclamation by the specialized Brazilian critique brought the author to the Portuguese books' market in a later moment.

Leonor Xavier works were considered to improve and strengthen relations between Portugal and Brazil, for which she was awarded the Order of Merit of the Portuguese State.

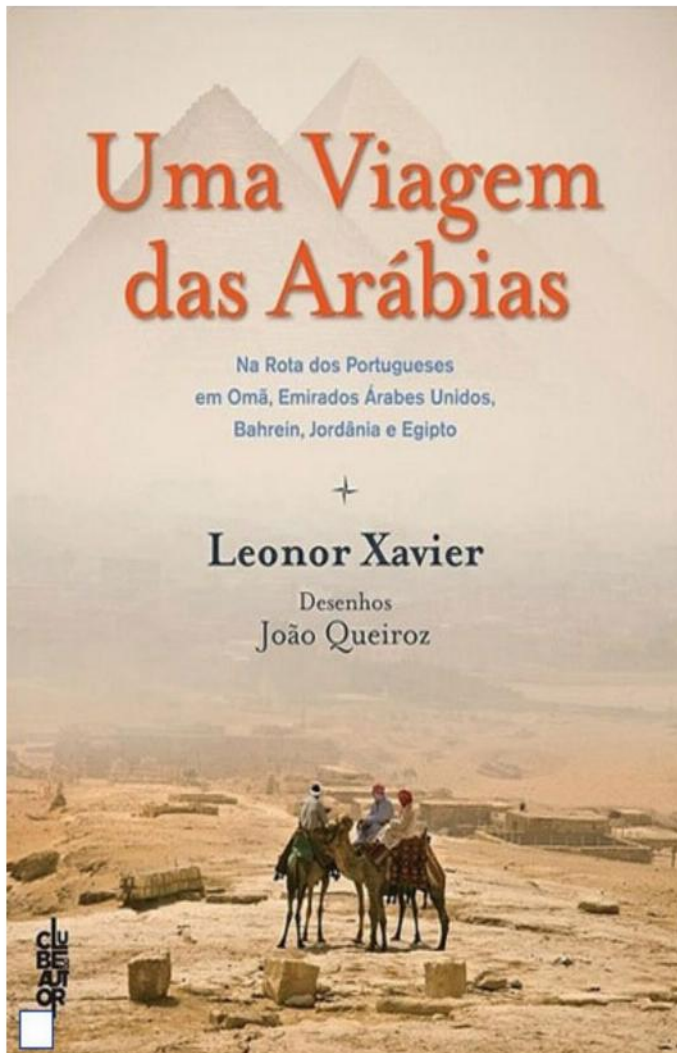
Amongst the literary prizes, Leonor Xavier has also received the Máxima Prize of Literature, which distinguishes notable Portuguese female writers. And was the recipient of the Best Journalist Prize in the Portuguese Community category, awarded at Rio de Janeiro.

Besides her books on Brazil and Portugal, Leonor Xavier is the biographer of some of the most relevant Portuguese culture figures and politicians; and produces essays, chronicles and fiction.

Some of her travels undertook around the world were put into books and supported by the Portuguese National Center of Culture support.



Non-fiction/Travel writing  
Leonor Xavier



## An Arab Journey

Pages: 180

ISBN: 9789898452252

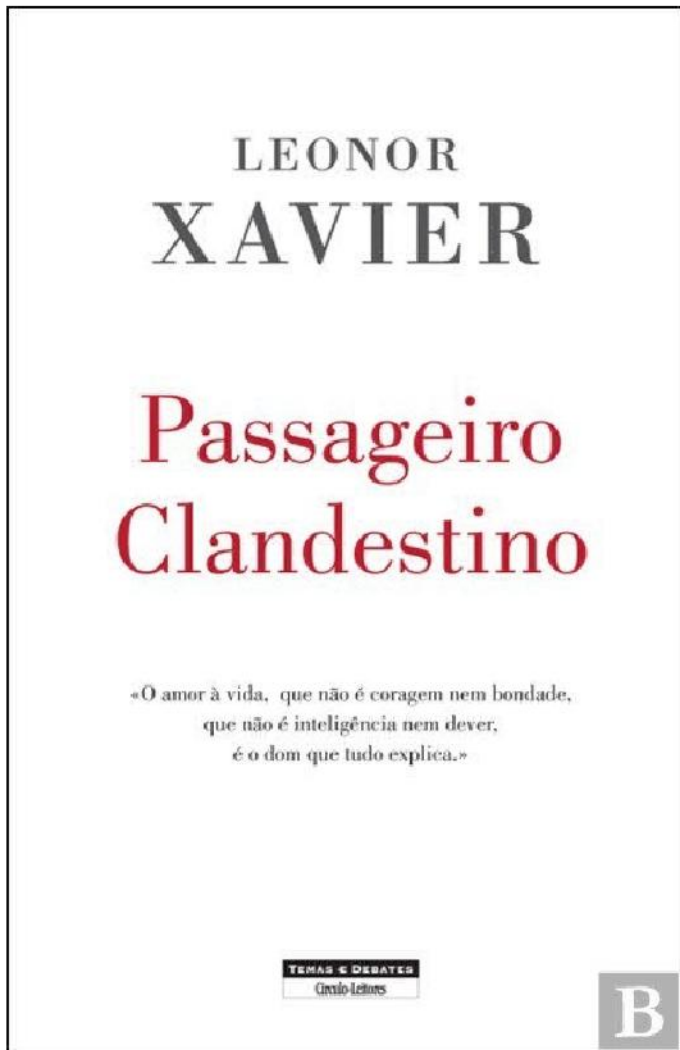
This travel book is a journey circuit through the pre-Arab Spring revolution in Middle East, with texts that work as chronicles of the socio-political contexts in each country, and accompanied by illustrations of the urban sketcher João Queiroz. We get a picture of the Persian Gulf and the Ormuz Strait, where the predominance of old Eastern trading routes is still part of the regional economies. In Jordan and Egypt we observe how the history of ancient civilizations still live under the skin of regular people. And in the Arab Emirates and Bahrein it's the skyrocketing material progress and the growing of cities that catches our eyes, especially after knowing that that kind of progress doesn't accompany fundamental individual rights.

*"5th September, Saturday. 8.30 in the morning. Once again we follow the sinuous road between sea and white mountains; the lack of movement in everything suggests the isolation of populations, the religious safeguard, the dryness of the climate. Maybe because I was aware of being at little distance from the mysterious and threatening Iran, I felt a strange weight in my soul, an indefinite density that I can now recall, while*



*revisiting that moment."*

Non-fiction/Biographic/Self-help  
Leonor Xavier



## Clandestine Passenger

Pages: 200

ISBN: 9789898452252

The writer, the woman and the everyday human who finds herself being the carrier of a clandestine disease: cancer.

In an honest and inspiring way, full of beautiful passages of literary merit and sensibility, Leonor Xavier tells her personal history of fight against a colon cancer.

If anything happened in her perception of life and death, it happened after an intense search for not forgetting and for finding hints on how to give value to her present precarious life. And by the end, as surprising as it may seem, she will feel at peace and greater harmony no matter what happens. Cancer turned out as a win-win situation to Leonor Xavier, and above all a journey of self-discovery.

*"One year? How many months? How much time has passed since the clandestine has assaulted the body, disguised as nothing at all; the bandit without clothes, the scoundrel? Bottled reality, says Agustina about the right novel, with no memory tramples or people eclipses. But that novel doesn't exist, the course of events is disorganized by nature, and now I find that, just like in real life, we either get lost in reality or it gets lost in us. Because all reality is gone too fast, we forget the details of days, the sentences, the thoughts that pass by galloping and always vanish and always are substituted by the next stream that follows. This is what I don't want, and that's why remembering, registering, saving, has been a strong trait I have since my first conscience of myself."*

## Manuel António Pina

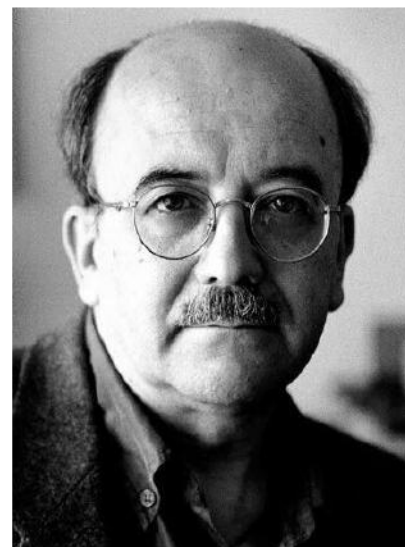
*The interpreter of Portuguese sensibility in poetry and image.*

Manuel António Pina (1943-2013, Sabugal) was one of the few Portuguese writers to win the most important distinction within the Portuguese speaking countries literature, the Camões Prize. He graduated in Law, was an influential journalist and Editor-in-Chief of a national newspaper, but it was as a poet and children's books writer that he won unprecedented prestige amongst the national literary scene.

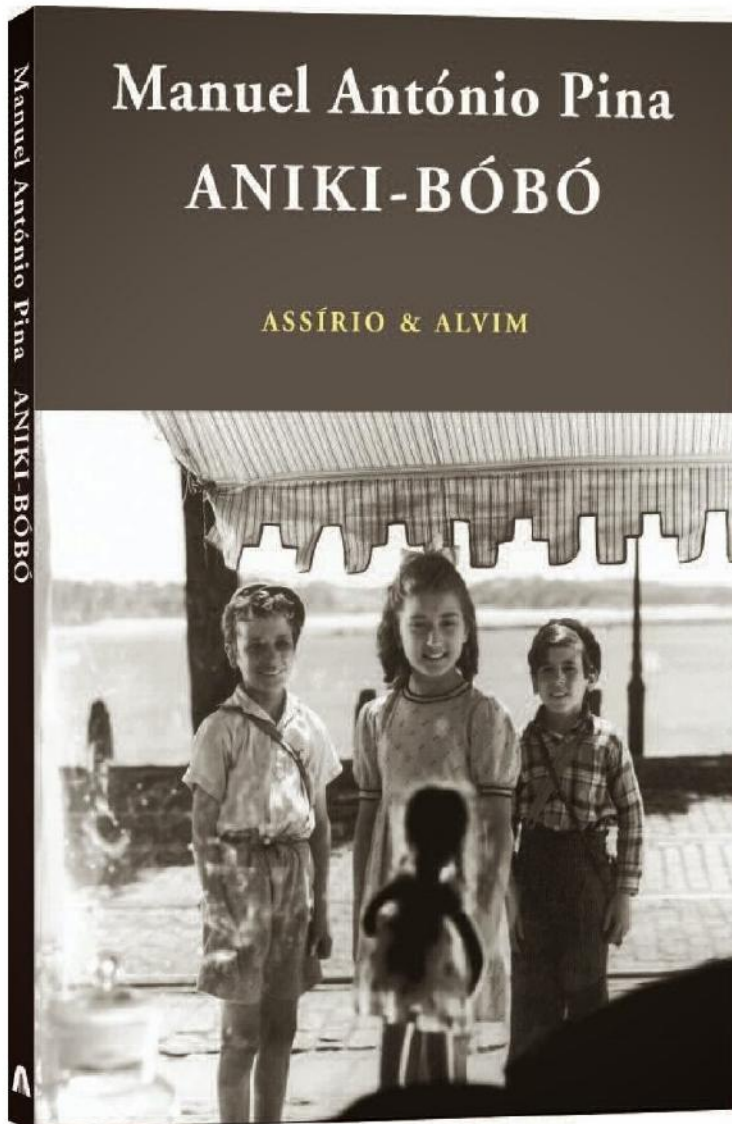
Pina was translated into Danish, French, Galician and English. During his career he collaborated with the British Film Institute; was the Portuguese translator and editor of fundamental authors like Pablo Neruda, T. S. Eliot and Paul Éluard; and won several prizes of the children's literature genre, namely: the Grand Gulbenkian Prize for Children and Youth Literature (1988), the Jury's Mention of the Pier Paolo Vergerio European Prize (1988), and the Portuguese Centre of Theatre Prize for the Children and Youth (1988). In Portugal, he won in 2001 the Merit Golden Medal of the Porto Municipality. Pina was also part of the official authors' committee representing Portuguese literature at the Frankfurt Book Fair (1997), at the Paris Book Fair (2000) and the Genève Book Fair (2001).

Pina's children's literature production is characterized by a singular poetic sensibility that was strongly influenced by the British Nonsense literary style, in particular that of Lewis Carroll.

Pina was a regular collaborator in mediums like the television, for which he wrote scripts for children series; the theatre, having written more than twenty plays; or the education field, with his texts being part of manuals and anthologies in Portugal and Spain.



Non-fiction/Film Essay  
Manuel António Pina



## Aniki-Bóbó

Pages: 96

ISBN: 9789723716597

Manuel António Pina was commissioned by the British Film Institute to write this essay on an absolute classic of the Portuguese cinema - "Aniki-Bóbó", by Manoel de Oliveira.

The first feature film of the multi-awarded director Manoel de Oliveira, Aniki-Bóbó, produced in 1942, became a singular work on childhood within the world cinematography. Played exclusively by children, it is a profoundly poetic film that takes a stance by itself, surpassing the aesthetics affinity that sometimes the critique offers it (for instance, the neo-realism contributions it may have made). In Manuel António Pina, a recognized author of children's books, the sensibility of this work is now completely analysed and understood.

*"Coexisting, by some way, with the world of play and with the children's wishes and pains, adult society, seen from the children's viewpoint (which is the side that the camera, fundamentally, sees), functions above all as a threatening horizon of forbidding and incomprehensible rules, and as an order foreign to the wish for freedom and happiness which animates and gives meaning to its daily life. (...)*

*For this, in Aniki Bobó the adults do not have any identity besides their "adult functions" - mother, policeman, teacher... None of them has a name. They are types. Individuality and identity, the name (this is what's different), belong in Aniki Bobó exclusively to the children: Carlitos, Eduardito, Teresinha, Pistarim, Rafael, Pompeu, the "Philosopher", the "Star", "Little potatoes"."*

Department  
for **Supporting**  
the Publishing  
and Promotion  
of **the Author**

## GAPPA

*This Department is a branch of the Portuguese Society of Authors (SPA), whose main function is to promote and sell internationally literary works in Portuguese language.*

For general inquiries, for requesting our Children's Books or Theatre catalogues, and for rights terms and questions, feel free to **contact us**:

Ana Rita Duarte  
[ana.rita@spautores.pt](mailto:ana.rita@spautores.pt) || [gappa@spautores.pt](mailto:gappa@spautores.pt)

Av. Duque de Loulé, 31. 1069 - 153, Lisboa, Portugal.  
<http://www.spautores.pt/>

### **Our Children's Books Authors**

Luísa Ducla Soares  
José Jorge Letria  
Álvaro Magalhães  
Manuel António Pina  
Mário de Carvalho

### **Our Non-fiction Books Authors**

Leonor Xavier  
Fernando Dacosta  
Júlio Machado Vaz  
Daniel Sampaio  
Eduardo Sá

### **Our Literary Books Authors**

Hélia Correia  
Luísa Costa Gomes  
Mário Zambujal  
Mário de Carvalho  
Leonor Xavier  
Rosa Lobato de Faria  
Inês Botelho

### **Our Theatre Books Authors**

Jaime Rocha  
Abel Neves  
Luísa Costa Gomes  
Tiago Torres da Silva  
Hélder Costa

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(vermelho – instruções de construção; violeta – texto que deve constar no site)

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Dever-se-á optar por fontes legíveis e não rebuscadas e/ou serifadas, cores sóbrias – cinzentos, castanhos, roxos, amarelos com pouco brilho, brancos, verdes azulados, etc. –, e estruturas de comunicação habituais e simples, sem grandes elementos de distração como vídeos, artigos, etc. nas páginas de abertura. Siga-se aquilo que habitualmente se diz: **estrutura simples e clean, sem ser branca.**

Exemplos para referência:

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"Quand le diable sortit de la salle de bains" est de nouveau en lice pour le Prix Littéraire du Monde. Remise le 9 (...)

**Après la Bulgarie, la Macédoine et la Serbie,...**

Après la Bulgarie, la Macédoine et la Serbie, une 4e cession signée pour le roman de Gaëlle Josse lauréat du European (...)

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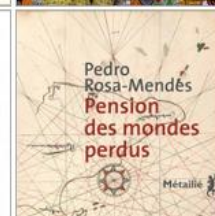
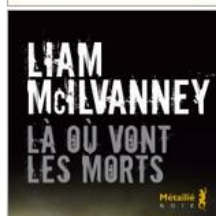


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-  L'OUZBEK MUET ET AUTRES HISTOIRES CLANDESTINES - LE PARISIEN
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**informação geral** (conteúdo aberto a todos)

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[ LOGO ]

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GAPPA – Gabinete de Apoio à Publicação e Promoção do Autor

GAPPA – Department for the Publication and Promotion of Authors (designação em inglês por aprovar)

[Opção de língua]:

PT / EN

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[Menu horizontal superior]:

- Área de Cliente
- Sobre nós
- Autores
- Na Imprensa
- Contacte-nos

[Corpo de textos principal, com elementos gráfico (não-fotográficos), linkando para páginas internas de acordo com as categorias]:

- Literatura
- Infantil
- Teatro
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(Cada uma remete para páginas de notícias, que por sua vez remetem para uma página de Autor)

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[Ícones para as Redes Sociais: Facebook e Conta Twitter do GAPPA (por aprovar)]

## Banners

*Exemplos*

[Capa de obra]: “A Lua Não Está à Venda”,

[Link p/ Categoria]: Infantil

[Título] A Lua Não Está à Venda

[Corpo] Histórias de gente tão próxima de nós e com a cabeça a tantos anos luz daqui. Saiba mais. [link p/ página da obra]

[Foto de autor]: Manuel António Pina

[Link p/ Categoria]: Teatro

[Título] Peça de Manuel António Pina em cena no Japão

[Corpo] A Companhia de Teatro de Tóquio estreia a 11 de Setembro *O País das Pessoas de Pernas Para o Ar*. Esta é a primeira vez que Manuel António Pina é apresentado nos palcos japoneses.

[link p/ notícia interna]

[Foto de autor]: Mário Zambujal

[Link p/ Categoria]: Literatura

[Título] Mário Zambujal, Malandro à Portuguesa.

[Corpo] É o autor de *Crónica dos Bons Malandros*, obra que veio inspirar a vanguarda do Novo Cinema em Portugal. Os seus livros lêem-se a rir, provocam sérias convulsões e nunca foram desencorajados por nenhum médico. Para conhecer aqui. [link p/ página biobibliográfica]

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Também haverá uma **listagem de autores** com links para biobibliografias e outros recursos, nomeadamente *download* de fotografias, artigos, *samples*, pdf de excertos de livros e outros documentos;

Disponibilizar ainda **Folhas de Autor** para *Download*. Estas contêm um resumo biobibliográfico e listagem dos livros do autor.

### Referências:

(<http://blpress.org/>)

The screenshot displays the website layout for Bellevue Literary Press. On the left, a large book cover for 'AMERICAN METEOR' by Norman Lock is featured, with the text 'NEW BOOKS' and 'A NOVEL' visible. To the right of this cover is a blue box containing the press's mission statement: 'Our Mission: Bellevue Literary Press is devoted to publishing literary fiction and nonfiction at the intersection of the arts and sciences because we believe that science and the humanities are natural companions for understanding the human experience.' Below this is a 'read more' link. Further down, a 'NEW BOOKS' section shows two smaller book covers: 'THE SURFACING' by Cormac James and 'A SOLEMN PLEASURE' by Melissa Pritchard. On the right side of the page, there is a 'Latest News' section with a short article snippet about Jonathan D. Moreno. At the bottom right, there is a 'Get Updates via Email' sign-up form with a 'Subscribe' button.

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Samir Abdel



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Lilian Alemagna



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Carole Allamand



Henri Alleg



Louis Althusser

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Página institucional que descreve o GAPPA e os seus objetivos;

Contém o FAQ (evidenciar esta página no mapeamento).

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(por aprovar)

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Esta é uma página gráfica e não uma lista de autores;

Deverá organizar-se por destaques, de forma a que se privilegie os autores principais e/ou das vendas mais recentes;

Em lugar inferior surgirá a listagem de autores, com links para as biobibliografias.


## Referências:

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**Salar Abdoh**



**Paul Ableman**  
Paul Ableman (1927-2006) was a novelist, playwright and screenwriter, born in Leeds and brought up in London and New York. He

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**Gerald Abraham**  
Gerald Abraham (1904-1988) was a distinguished musicologist, holding honorary doctorates from the universities of Durham,

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**C. J. Ackerley**  
C.J. Ackerley teaches at the University of Auckland, New Zealand. He is co-editor of The Faber Companion to Samuel Beckett: A Reader's

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**Harold Acton**  
Harold Acton (1904-1994) was a writer, scholar and aesthete who listed as his principal recreation 'hunting the philistines'.

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**Thomas Ades**  
Born in 1971, Thomas Adès is the foremost composer of his generation. His first opera, Powder Her Face, has received productions

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**Gilbert Adair**



**John Adams**  
Born and raised in New England, John Adams was exposed to both classical and jazz music from an early age. After graduating

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**Samuel Adamson**  
Samuel Adamson's plays include: Some Kind of Bliss (Trafalgar Studios), All About My Mother (from Almódovar; Old Vic), Fish

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**Paul Addison**  
Paul Addison, born 1943, is a historian based at the University of Edinburgh. His interests lie in the social and political history of

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**Miral al-Tahawy**

**Christopher Adey**  
Christopher Adey began his distinguished conducting

**Robert Aickman**  
Robert Fordyce Aickman was born in 1914 in

**Mari Akasaka**  
Mari Akasaka lives in Japan. Winner of the Nom t

*(<http://www.arsenalpulp.com/allcontributors.php>)*

## AUTHORS

A|B|C|D|E|F|G|H|I|J|K|L|M|N|O|P|Q|R|S|T|U|V|W|X|Y|Z|  
1-100

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**Angie Abdou**

**Will Aitken**

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**M.W. Anderson**

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Matt Haslum | Jul 20, 2015

Faber & Faber is delighted to announce that Mitzi Angel has been appointed to the role of Publisher for all Adult Publishing. Mitzi ...

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Fathers feature everywhere in literature: from the good (like the good humoured Mr Bennett) to the bad (remember Matilda's Harry ...

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Faber | Feb 04, 2015

[\(http://mansfieldpress.net/category/news/\)](http://mansfieldpress.net/category/news/)

## NEWS

RSS FEED FOR THIS SECTION 


NEWS

July 6, 2015

### Jim Smith at the Toronto Fringe!



Our excellent friend Jim Smith (Happy Birthday, Nicanor Parra) is staging a one-man play at the Toronto Fringe Festival. I Love You, Judy Merrill is an homage to his old friend the science-fiction legend. In his inimitable, obsessive, generous way, he explores her life as well as his own. There are still a few shows [...]

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NEWS

June 29, 2015

### Stuart Ross triple launch in Cobourg June 30th.



We're obviously not keeping Mansfield editor Stuart Ross busy enough this year. Somehow he's managed to come out with three books. He'll be launching all of them in his hometown of Cobourg on Tuesday, June 30, 7 PM, at the Human Bean on King St. The three books are quite different so it should be [...]

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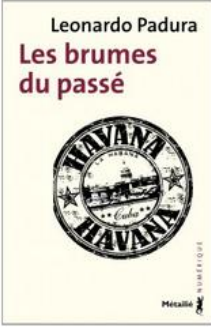
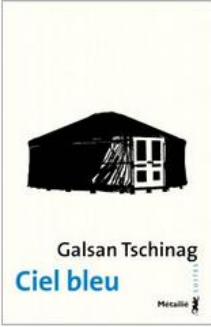



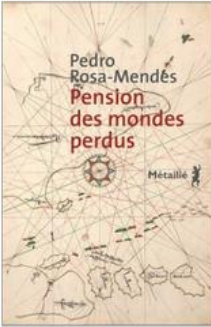
## Literatura

Página gráfica com destaques de autores, livros e notícias de imprensa. Com acesso às biobibliografias.

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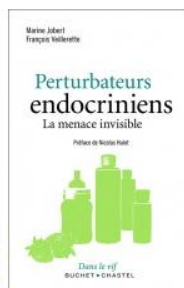
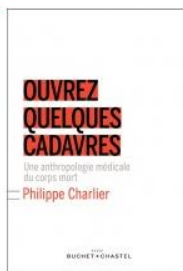
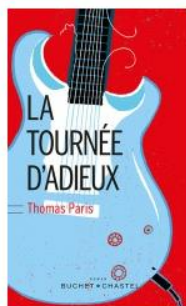
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"Quand le diable sortit de la salle de bains" est de nouveau en lice pour le Prix Littéraire du Monde. Remise le 9 (...)

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Après la Bulgarie, la Macédoine et la Serbie, une 4e session signée pour le roman de Gaëlle Josse lauréat du European (...)

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Página gráfica com destaques de autores, livros e notícias de imprensa. Com acesso às bibliografias.

## Teatro

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**The Soldier João**, by Luísa Ducla Soares  
Illustration by Morena Forza

Pages: 32

ISBN: 978-972-0-72856-2



## O Soldado João

Esta não é a história de um guerreiro bravo e invencível, que senão combater em busca da glória.

O soldado João era um rapaz simples, amigo de todos, que só queria viver em paz.

Como escapar às ordens do sargento, do capitão, do general que o mandavam matar quando ele só sabia manobrar e solidariedade, a alegria, o humor, desafiando todas as ordens militares?

Que lhe terá acontecido?



Porto Editora



Era uma vez um soldado chamado João. Vinha de sachar milho, de regar cravos, de semear couves e manjericos.

Once upon a time there was a soldier called João. He was used to hoeing corn, to water cloves, and to sow cabbages and basil.

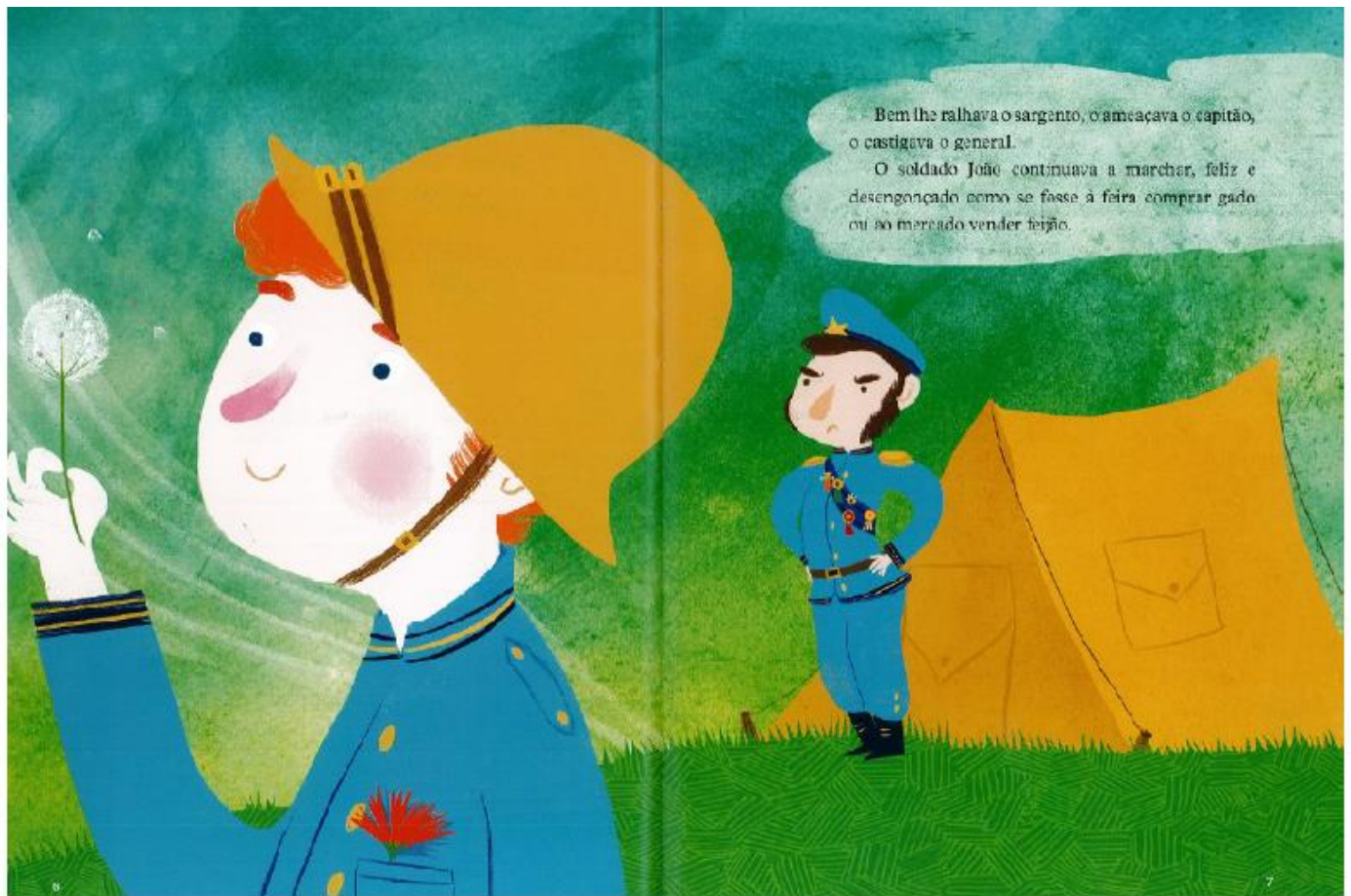


Agora, toca a marchar, de espingarda ao ombro, mochila às costas, botas de cano, farda a rigor.

Pelos campos fora, o soldado João era a vergonha dos batalhões. Trazia uma flor ao peito, punha as mãos nas algibeiras, coçava o nariz, não acertava o passo. E, para cúmulo, assobiava ou cantava modinhas da sua aldeia.

Now keep on marching, with a rifle on the shoulder, a backpack, some tall boots, and a neat uniform.

Throughout the endless fields, soldier João was an embarrassment to the battalions. He had a flower on his chest, would put his hands inside the pockets, scratched the nose and couldn't march orderly. The worst of all is that he whistled, or sometimes sang popular songs from his village.



Bem lhe ralhava o sargento, o ameaçava o capitão,  
o castigava o general.  
O soldado João continuava a marchar, feliz e  
desengonçado como se fosse à feira comprar gado  
ou ao mercado vender feijão.

*The sergeant tried ragging on him, the captain tried warning him, the general tried punishing him.  
And the soldier João kept marching, happy and carelessly, as if he was going to the fair to buy cattle, or to the market to sell  
beans.*



Mas tanto, tanto marchou o soldado  
João que chegou à terra da guerra.

*But so much marching led the soldier João to the war land.*

Todos os soldados carregaram as espingardas e fizeram pontaria. Mas o soldado João achou indelicado não ir cumprimentar os colegas da outra banda. Pôs a arma, saltou a trincheira e avançou, estendendo a mão.



Os outros soldados, espantados, estenderam também a mão.

*All soldiers loaded their rifles and aimed. But the soldier João thought it was indelicate not complimenting the colleagues from the other side. He laid down his gun, jumped over the trench and extended a hand.*

*The other soldiers, surprised, also extended their hands.*



Fogo! – gritava o sargento.  
Disparem! – mandava o capitão.  
Atirem! – ordenava o general.

Mas os soldados eram tantos, que demorava muito tempo a cumprimentá-los!

*"Fire!", the sergeant shouted. / "Shoot!", the captain demanded. / "Discharge!", the general ordered.*

*But there were so many soldiers, that it took a long time to compliment each one of them!*

Foi o sargento buscar o soldado João, dizendo:

– Rapaz, não te lembras de que te ensinei que a guerra é para matar? Vou pôr-te a corneteiro, já que não tens jeito para atirador.



O soldado João pegou na corneta. Ei-lo a soprar, e logo o fandango ecoou pelos campos fora, convidando à dança.

*The sergeant had to face the soldier João and say: "Boy, can't you remember what I taught you, that the war is to kill? You're becoming a bugler, since you're not good at shooting."*

*And the soldier João picked his bugle. There he is blowing, and letting the fandango echoing across the fields, inviting everyone to dance.*



Sapateava a tropa, rodopiava, batia palmas.

– Alto! – gritava o sargento.  
– Basta! – mandava o capitão.  
– Parem! – ordenava o general.

*The troops tap danced, whirled around, clapped their hands.*

*"Halt!", the sergeant shouted / "Enough!", the captain demanded. / "Stop!", the general ordered.*



Arrancou o sargento a carnieta ao soldado João e, zangado, exclamou:  
 - Vais para cozinheiro do Exército. Ao menos aí não empatarás a guerra.  
 Mal chegou à cozinha, o soldado João foi buscar café. Arrastava pelas fileiras, fumegando, o enorme panelão, apetitoso, perfumado.

*The sergeant took the bugle away from the soldier João and, angrily, said: "You're working as a cook for the Army. At least you won't be slowing down the war." As soon as he arrived at the kitchen, the soldier João reached out for coffee. And he dragged the huge smoky pan, with a delicious perfume, across the ranks.*



Aproximava-se de cada soldado, tirava-lhe o capacete, para fazer de malga, despejava-lhe uma concha de café. Amigos e inimigos, todos se deliciavam com tão inesperado pequeno-almoço.

- Ao vosso lugar! - gritava o sargento.  
 - A postos! - mandava o capitão.  
 - Perfilar! - ordenava o general.

*He would get close from each soldier, take their helmets off to use them as bowls, and pour inside a ladle of coffee. Either friends and enemies, everyone were delighted with such unexpected breakfast.*

*"In place!", the sergeant shouted. "Get ready!", the captain demanded. "Line up!", the general ordered.*

**CONTRATO DE  
EDIÇÃO**

Entre, de uma parte, a **SOCIEDADE PORTUGUESA DE AUTORES**, cooperativa de responsabilidade limitada, pessoa colectiva de utilidade pública, adiante designada por "**SOCIEDADE**", com sede em Lisboa, na Av. Duque de Loulé, 31, devidamente representada pelos seus Directores abaixo assinados, e agindo em representação de **MÁRIO DE CARVALHO**, adiante designado por "**AUTOR**";

e, de outra parte, a **PORTO EDITORA, LTD**, pessoa colectiva nº 500221103, com sede na Rua da Restauração, 365, 4099-023 PORTO, representada por um dos seus gerentes, Dr<sup>a</sup>. Rosália Grasiete Carneiro Fernandes Teixeira, portadora do Bilhete de Identidade nº 2651480, emitido em 9/01/1998 pelo S.I.C. do Porto ou Eng<sup>o</sup>. Vasco Fernandes Teixeira, portador do Cartão de Cidadão nº 02979013 1 ZZ0, válido até 23/03/2014, a seguir denominada por "**EDITORA**";

estabelece-se o presente contrato de edição, que se regerá pelas cláusulas seguintes:

1<sup>a</sup>

1. O AUTOR, na qualidade de único autor da obra intitulada "**QUEM DISSER O CONTRÁRIO É PORQUE TEM RAZÃO**", doravante designada simplesmente por OBRA, cede à EDITORA o direito de, em exclusivo, a publicar, promover e comercializar em língua portuguesa em todo o mundo.

2. A autorização supra referida abrangerá não só a versão em papel da OBRA, mas também eventuais versões digitais que a EDITORA entenda vir a produzir, nomeadamente e-books.

2<sup>a</sup>

O AUTOR deverá entregar à EDITORA até 31 de Dezembro de 2014, em suporte informático, o original completo da OBRA, em perfeitas condições para a sua reprodução gráfica.

3<sup>a</sup>

O AUTOR corrigirá as provas, depois de lhe serem remetidas, num prazo máximo de 15 (quinze) dias.

4ª

A EDITORA obriga-se a pôr à venda a OBRA até 28 de Fevereiro de 2015, devendo avisar o AUTOR desse facto.

5ª

A edição terá a tiragem mínima de 3.000 (três mil) exemplares, dos quais se reservam 150 (cento e cinquenta) exemplares para entrega ao AUTOR, promoção e depósitos legais, sobre os quais não incidirá qualquer percentagem a título de Direitos de Autor. No entanto a EDITORA obriga-se a comunicar à SOCIEDADE a tiragem exacta efectuada na data publicação da obra.

6ª

1. O AUTOR receberá gratuitamente da EDITORA 30 (trinta) exemplares da primeira edição da OBRA e 5 (cinco) exemplares de cada reedição.
2. A EDITORA enviará 1 (um) exemplar da obra à SOCIEDADE, a título de oferta.

7ª

O AUTOR poderá adquirir exemplares da OBRA beneficiando de um desconto igual ao praticado para revenda na altura da aquisição. Caso a lei em vigor não o permita, beneficiará do maior desconto autorizado para vendas ao público.

8ª

A SOCIEDADE reserva-se o direito, de em qualquer altura, proceder à contagem dos exemplares em existência.

9ª

As despesas derivadas de correcções feitas pelo AUTOR, sempre e quando tal modificação corresponda à iniciativa do autor e acarrete um aumento superior a 5% (cinco por cento) do custo total da composição da obra, serão por conta do AUTOR.

10ª

A realização da capa para a OBRA e de eventuais peças de apoio publicitário são da responsabilidade dos serviços gráficos da EDITORA que, no entanto, apresentará estas peças à aquiescência do AUTOR durante a fase de maquete.

11ª

O presente contrato é válido por 5 (cinco) anos, renovando-se automaticamente por sucessivos períodos de 1 (um) ano se nenhuma das partes o denunciar com a antecedência mínima de 3 (três) meses em relação à seguinte data de expiração. Contudo, expirará automaticamente nos seguintes casos:

- a) falta por uma das partes do cumprimento de todas ou parte das cláusulas contratuais, após notificação escrita da parte contrária indicando o motivo da rescisão;
- b) não efectivação pela EDITORA, no prazo previsto no presente contrato, da respectiva edição, a menos que o AUTOR tenha dado a sua concordância por escrito.

#### 12ª

Findo o prazo determinado na cláusula 11ª do presente contrato, o AUTOR recuperará a plenitude dos seus direitos, podendo no entanto a EDITORA, durante o prazo de 1 (um) ano, continuar a vender os exemplares de que ainda disponha.

#### 13ª

1. A retribuição do AUTOR será paga, através da SOCIEDADE, e consistirá numa percentagem sobre o preço de venda ao público (sem IVA) de cada exemplar destinado ao mercado, de acordo com a seguinte escala que considera sempre os exemplares vendidos em anteriores edições:

- 12,5% (doze e meio por cento) sobre os primeiros 10.000 exemplares vendidos.
- 15% (quinze por cento) sobre os exemplares vendidos acima de 10.000.

2. No caso dos e-books referenciados número 1º da cláusula 1ª, o AUTOR receberá uma percentagem de 25% (vinte e cinco por cento) sobre a receita líquida de cada venda efectuada.

#### 14ª

No caso de a EDITORA e o AUTOR decidirem publicar uma edição de bolso ou uma edição de Clube de Livro da OBRA sob a marca da EDITORA, ou sob uma marca pertencente ao grupo editorial em que se integra, o AUTOR receberá, no mínimo, a percentagem de 5% (cinco por cento) do preço de venda ao público de todos os exemplares vendidos.

15ª

A título de adiantamento irrecuperável dos direitos mencionados na cláusula 13ª o AUTOR receberá, através da SOCIEDADE, nos 30 dias imediatos à assinatura do presente contrato a quantia de 2.500,00 € (dois mil e quinhentos euros).

16ª

1. A EDITORA prestará contas à SOCIEDADE, através do envio de mapas de vendas, nos meses de Agosto e Fevereiro de cada ano, referentes às vendas efectuadas até 30 de Junho e 31 de Dezembro.
2. O pagamento das importâncias devidas será efectuado no prazo de 30 (trinta) dias a contar da data de prestação de contas.

17ª

1. Para efeito de aplicação do número 1. da Cláusula 13ª, estima-se que o preço de capa de cada exemplar, posto à venda será de
  - € 12,00, c/IVA
  - € 11,32, s/IVA.
2. No entanto, a EDITORA obriga-se a comunicar à SOCIEDADE o preço definitivo de capa na data do lançamento da obra.
3. A EDITORA não poderá alterar o preço de capa que vier a ser fixado aquando da publicação da OBRA durante o prazo de 1 ano. Passado este prazo a EDITORA poderá alterar o preço de capa, obrigando-se a comunicar ao AUTOR o novo preço e as vendas efectuadas até esse momento.

18ª

1. O AUTOR e a EDITORA concordam em que o primeiro cede à segunda o direito de proceder a tiragens suplementares, durante a vigência do presente contrato, respondendo a eventuais exigências do mercado, notificando do facto a SOCIEDADE e pagando desde logo os direitos correspondentes a 50%(cinquenta por cento) do que for devido pelos novos exemplares publicados.
2. Após cada reprodução a EDITORA obriga-se a enviar à SOCIEDADE, um documento escrito (factura ou o comprovativo de impressão da Gráfica), com a indicação do número de exemplares reproduzidos.

19ª

Durante o prazo de vigência do presente contrato, a EDITORA terá a opção de negociar a cessão dos direitos de tradução da OBRA contratada. Para o exercício desta opção será indispensável o consentimento mútuo do AUTOR e da EDITORA relativamente ao contrato estabelecido para a cedência, mediante comunicação mútua e imediata de qualquer diligência que haja sido iniciada pelo AUTOR ou pela EDITORA. Os benefícios derivados da cedência referida serão distribuídos entre o AUTOR e a EDITORA na proporção de 60%(sessenta por cento) para o primeiro e 40% para a segunda, no caso de a iniciativa ter pertencido à EDITORA, e na proporção de 70% para o primeiro e 30% para a segunda, no caso de a iniciativa ter pertencido ao AUTOR ou provir de uma agência literária. No caso de iniciativa não ser atribuível a qualquer dos dois, presumir-se-á que a mesma deriva da gestão da EDITORA, pelo que a proporção a observar será a indicada em primeiro lugar.

#### 20ª

A EDITORA obriga-se a utilizar todos os meios ao seu alcance para maior difusão da OBRA através dos seus próprios canais de comercialização ou nos meios de distribuição presentes ou futuros de terceiros a quem outorgue essa comercialização. A EDITORA obriga-se também a considerar sempre o AUTOR, durante a vigência do contrato, na primeira linha das suas produções, em especial na divulgação electrónica das suas obras.

#### 21ª

O AUTOR compromete-se a prestar a sua melhor colaboração à EDITORA em todas as acções inerentes à publicidade necessária ao lançamento e promoção da OBRA.

#### 22ª

Não poderão, em caso algum, ser invocadas disposições acessórias ou alterações ao presente contrato que não constem de documento escrito e assinado por ambas as partes.

#### 23ª

1. Para efeitos do presente contrato e judiciais, as partes consideram-se domiciliadas nas moradas indicadas no cabeçalho do presente contrato.
2. É inoponível à contraparte qualquer alteração ao local convencionado nos termos do número anterior, salvo se o interessado tiver notificado a contraparte, mediante carta

registada com aviso de recepção, da alteração do local do domicílio, nos trinta dias subsequentes à respectiva superveniência.

24ª

Todos os casos omissos serão regulados pelo Código do Direito de Autor e dos Direitos Conexos (Decreto-Lei n.º 63/85, de 14 de Março, com as alterações que lhe foram introduzidas pelas Leis n.ºs 45/85, de 17 de Setembro, 114/91 de 3 de Setembro e pelos Decretos-Lei n.ºs 332/97 e 334/97, ambos de 27 de Novembro e pelas Leis n.ºs 50/2004 de 24 de Agosto, 24/2006, de 30 de Junho e 16/2008, de 1 de Abril) e pelos Decreto-Leis n.ºs. 252/94, de 20 de Outubro, 333/97 de 27 de Novembro, e pelas Leis n.ºs. 62/98, de 1 de Setembro, e 83/2001, de 3 de Agosto e demais legislação interna e internacional aplicável.

25ª

Todas as questões emergentes do presente contrato serão da competência do foro da comarca de Lisboa, com expressa renúncia a qualquer outro.

**Feito em Lisboa, aos 23 de Maio de 2014**

**SOCIEDADE PORTUGUESA DE AUTORES**

**Pela Direcção**

**PORTO EDITORA, LDA.**

**A Gerência**

<b>SOCIEDADE PORTUGUESA DE AUTORES</b>	<b>REGISTO DE</b>
<b>Cooperativa de Responsabilidade Limitada</b>	<b>CONTRATOS</b>
<b>Pessoa Colectiva de Utilidade Pública</b>	<b>N.º 2014-180</b>

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CONTRATO de EDIÇÃO

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Entre PORTO EDITORA, SA., Pessoa Coletiva n.º 500221103, com sede na Rua da Restauração, 365, código postal 4099-023 PORTO, representada por um dos seus gerentes, Rosália Graciete Carneiro Fernandes Teixeira, portadora do Bilhete de Identidade n.º 2651480, emitido em 09/01/1998 pelo S.I.C. do Porto, Maria Graciete Fernandes Teixeira, portadora do Cartão de Cidadão n.º 02979014 0 ZZ1, válido até 26/10/2015, Vasco Fernandes Teixeira, portador do Cartão do Cidadão n.º 02979013 1 ZY2, válido até 06/03/2018 ou José António Fernandes Teixeira, portador do Cartão de Cidadão n.º 03393009 0 ZZ1, válido até 25/11/2018, a seguir denominada por EDITOR, e

Álvaro José da Silva Magalhães, Contribuinte n.º 149560370, residente na Rua Faria Guimarães, 650 – 6.º Esq. – 4200-289 PORTO, a seguir denominado AUTOR, estabelece-se o presente contrato de edição que se regerá pelas seguintes cláusulas:

1. O AUTOR, na qualidade de único autor da obra intitulada **O Estranhão – Acordem-me quando isto acabar** (ou outro título a definir posteriormente), doravante designada simplesmente por OBRA, autoriza em exclusivo o EDITOR a produzir, distribuir e vender os seus exemplares.

§ 1.º A autorização suprarreferida abrangerá não só as versões em papel da OBRA, mas também eventuais versões digitais que o EDITOR entenda vir a produzir, sejam elas em formato PDF, e-book ou outro que venha a ser inventado, ou sejam elas produzidas com a totalidade ou parte da OBRA. Deste modo, as percentagens referentes aos direitos de autor, previstas na cláusula 4, incidirão sobre o preço a que essas versões digitais, totais ou parciais, venham a ser comercializadas, seja através de um suporte físico (CD-ROM, DVD-ROM ou outro suporte existente ou que venha a ser inventado) ou através de qualquer meio de telecomunicação, existente ou que venha a ser inventado, nomeadamente pela Internet, TvCabo, WAP, etc..

§ 2.º Caso as versões eletrónicas da OBRA, referidas na primeira parte do § anterior, venham a ser comercializadas em conjunto com outras OBRAS, a um preço global, a percentagem de direitos de autor incidirá sobre o preço (Prg) resultante da aplicação da seguinte fórmula:

$$\text{Prg} = \frac{\text{PVconj} \times \text{PVObra}}{\text{Pind}}$$

em que:

- PVconj: é o preço de venda ao público do conjunto de Obras (deduzido de impostos);
- PVObra: é o preço de venda ao público da OBRA quando vendida individualmente (deduzido de impostos);
- Pind: é a soma dos preços de venda ao público de cada uma das Obras que constituem o pacote vendido (deduzido de impostos).

§ 3.º Nos termos do art.º 104 do Código do Direito de Autor e dos Direitos Conexos (C.D.A.D.C.), a presente autorização estender-se-á, por opção do EDITOR, nas mesmas condições e termos, às obras de sequência da OBRA que o AUTOR venha a criar, dentro dos próximos 7 (sete) anos.

2. O preço de venda ao público de cada exemplar, cuja fixação caberá sempre ao EDITOR, será no mínimo de EUR 4,00 (quatro euros).
3. O AUTOR, ou os seus legítimos herdeiros ou representantes, em caso de falecimento ou incapacidade daqueles, receberá um montante correspondente a **dez por cento (10%)** sobre o preço de venda ao público (líquido de impostos) dos livros vendidos até 15.000 (quinze mil) exemplares e de **doze por cento (12%)** sobre o preço de venda ao público (líquido de impostos) dos livros vendidos a partir de 15.001 (quinze mil e um) exemplares, deduzido:

a) das importâncias despendidas pelo EDITOR com a introdução de alterações de texto e/ou imagens durante a fase de revisão de provas, nos termos do parágrafo único da cláusula 10.

b) dos prejuízos incorridos e/ou despesas efetuadas pelo EDITOR para retificação de erros na OBRA, nos termos do parágrafo 1.º e 2.º da cláusula 16.

§ 1.º Em casos de exportações ou encomendas especiais, nomeadamente, de organismos oficiais, de instituições consideradas de utilidade pública ou entidades equiparadas, nas quais, por motivos comerciais, o EDITOR tenha de proceder a algum desconto especial sobre o preço do livro, a percentagem referente aos direitos de autor será de **10 por cento (10%)** incidirá sobre o preço a que for efetuada essa venda (deduzido de impostos).

§ 2.º O AUTOR não receberá qualquer percentagem sobre os exemplares que forem destinados a oferta e promoção da OBRA.

§ 3.º O AUTOR autoriza o EDITOR a utilizar partes da OBRA para reprodução e difusão por qualquer processo analógico ou digital, com fins publicitários ou de promoção da OBRA ou do EDITOR.

§ 4.º Para efeitos da presente cláusula apenas serão consideradas como vendas da OBRA as quantidades efetivamente vendidas pelo EDITOR e por aqueles que, em dado momento, sejam considerados como seus distribuidores associados, não sendo, por isso, consideradas como tais as vendas efetuadas pelo EDITOR a seus distribuidores.

Não serão consideradas vendas do EDITOR ou dos seus distribuidores associados as quantidades vendidas à consignação e as vendas em conta firme com direito a devolução, desde que a data-limite para essa devolução seja posterior à data da prestação de contas respetiva.

§ 5.º No caso de a obra ser completada por um livro, cassete áudio ou vídeo, CD-ROM ou DVD-ROM, disquetes informáticas, transparências, diapositivos, fichas, "dossier" ou qualquer outro material ou serviço que se destine a apoiar ou a promover a OBRA, não previsto no corpo da cláusula 1, o AUTOR não receberá qualquer importância a título de direitos de autor, ainda que eventuais vendas desses materiais venham a ser efetuadas pelo EDITOR.

§ 6.º A pedido do EDITOR, os AUTORES emitirão as declarações que se mostrem necessárias e suficientes para prova ou contabilização dos direitos de autor.

§ 7.º Caso a OBRA venha a ser publicada em condições especiais, nomeadamente, numa coleção de bolso ou num clube do livro, a percentagem de direitos de autor prevista na presente cláusula será de cinco por cento (5%).

§ 8.º No caso de edições em formato digital (referidas no § 1.º da cláusula 1.), os AUTORES receberão um montante correspondente a 25% (vinte e cinco por cento) sobre a receita líquida da venda de cada um dos e-books vendidos, considerando-se como tal o montante faturado, deduzidos de impostos e dos usuais descontos comerciais e outras despesas de gestão e marketing. Sempre que o EDITOR atue como retalhista e venda diretamente ao público, considerar-se-á para aplicação da presente cláusula, nomeadamente do desconto comercial atrás referido um desconto de (revenda) de trinta e cinco por cento (35%).

*Como se chega a este % sendo que os custos de produção são muito altos?*

*Porque a tiragem/divulgação é necessária maior?*

*Esta afirmação se aplica a obras que são publicadas inicialmente em formato papel e e-book?*

4. O AUTOR receberá gratuitamente do EDITOR, para promoção e divulgação, 25 (vinte e cinco) exemplares da OBRA por edição e 5 (cinco) exemplares por cada reimpressão ou tiragem.

5. O AUTOR poderá adquirir exemplares da OBRA beneficiando de um desconto igual ao praticado para revenda na altura da aquisição. Caso a lei em vigor não o permita, beneficiarão do maior desconto autorizado para vendas ao público.

6. O EDITOR prestará contas ao AUTOR no mês de fevereiro de cada ano, referentes às vendas efetuadas no ano civil imediatamente anterior.

§ 1.º O pagamento das importâncias devidas será efetuado no escritório do EDITOR, no prazo de 30 (trinta) dias a contar da data de prestação de contas.

§ 2.º Por motivos de economia de recursos humanos e custos financeiros inerentes à prestação de contas dos direitos de autor, o EDITOR poderá não proceder ao pagamento das importâncias devidas sempre que o respetivo montante seja inferior a EUR 50 (cinquenta euros). Nestes casos, as importâncias devidas serão contabilizadas e acumuladas até perfazerem o referido montante de EUR 50 (cinquenta euros), altura em que serão pagas ao AUTOR nos termos da presente cláusula.

7. A faculdade de venda dos exemplares em saldo ou a peso poderá ser exercida no prazo de 2 (dois) anos a contar da data de publicação da obra. Nesse caso, e limitado ao stock existente, o EDITOR obriga-se a entregar, gratuitamente, ao AUTOR 10 (dez) exemplares da OBRA, comunicando-lhe, por escrito, esse facto. No entanto, o AUTOR poderá exercer o seu direito de preferência, nos termos do artigo 99.º, n.º 2, do C.D.A.D.C., sendo que, para este efeito, fica acordado entre as partes, o prazo de 15 dias.

8. Em caso de desacordo entre o AUTOR, seus herdeiros ou representantes (no caso de falecimento ou interdição), entre si ou com o EDITOR, este permanece com o direito de continuar a editar a OBRA, depositando na CAIXA GERAL DE DEPÓSITOS a importância a que o AUTOR tem direito, de acordo com as condições estipuladas neste contrato.

*→ Sem prejuízo para o direito de Retirada e direitos morais do autor?*

9. O AUTOR entregará a totalidade da OBRA na sua versão definitiva em suporte informático de processador de texto corrente, acompanhada de uma cópia em papel, impreterivelmente até ao dia 29 de novembro de 2014, procederá à revisão de provas e selecionarão e orientarão a execução das ilustrações, se as houver.

§ Único: Sempre que o AUTOR introduza alterações de texto e/ou imagens durante a fase de revisão de provas, que não se devam a questões de atualidade e que, individualmente ou no seu conjunto, importem uma modificação superior a 5% (cinco por

## CONTRATO de EDIÇÃO

cento) de qualquer dos elementos dessas provas (textos ou imagens), poderá o EDITOR deduzir, nos direitos de autor devidos, as despesas que vier a fazer para proceder a essas alterações, nos termos do artigo 94.º, n.º 5, do C.D.A.D.C.

10. A conceção e a orientação gráfica, nomeadamente, realizadas através de colaboradores e técnicos de arte e design do EDITOR ou por ele contratados, são da competência deste, pelo que lhe serão devidos todos os direitos que daí possam derivar. Também é da competência do EDITOR o número de exemplares destinados a oferta e promoção da OBRA.

11. Quando, por alterações das circunstâncias, verificadas na data da assinatura do presente contrato, ou por incumprimento por parte do AUTOR, quer dos prazos estipulados para as diversas fases de produção, nomeadamente no que diz respeito ao prazo de entrega do original, quer do padrão de qualidade exigido pelo EDITOR, este entender não ser oportuno publicar a OBRA, poderá suspender a execução desta por um prazo não superior a 6 (seis) meses e/ou resolver o contrato, sem que tal dê lugar a qualquer indemnização por perdas e danos ao AUTOR, devendo, de tal, lhe dar conhecimento por carta registada com aviso de receção.

12. O AUTOR compromete-se a não publicar ou contratar isoladamente ou em colaboração (entre si ou) com terceiros, exceto no EDITOR, quaisquer obras, ou obras cujo título (que não genérico) seja igual ou confundível com o título final escolhido nos termos da cláusula 1, que possam estabelecer concorrência à OBRA; comprometem-se, igualmente, a não colaborar, por conta própria ou em qualquer outra empresa, em qualquer obra que, de igual modo, possa estabelecer concorrência à OBRA.

§ Único: No caso de tal se vir a verificar, o EDITOR terá direito a ser indemnizado nos termos legais e a deduzir essa indemnização nos direitos de autor a liquidar.

13. O AUTOR assegura ao EDITOR que a OBRA não viola qualquer "copyright" existente, comprometendo-se a pagar a terceiros qualquer remuneração e/ou indemnização, devida por violação de qualquer "copyright" ou por força da alínea c) do n.º 1 do art.º 76.º do C.D.A.D.C., conjugada com a alínea h) do n.º 2 do art.º 75.º do referido código, bem como a indemnizar o EDITOR pelos prejuízos sofridos e/ou pelas despesas que este venha a efetuar com alterações que tenha de introduzir em virtude da referida violação.

§ Único: A indemnização e/ou remuneração previstas na presente cláusula poderão ser feitas através de compensação nos direitos de autor devidos.

14. O AUTOR cede ao EDITOR dentro dos limites contratuais ora estabelecidos todos os direitos de negociação e cessão a terceiros dos seus direitos patrimoniais sobre a OBRA, com o fim de a reproduzir, adaptar ou traduzir, total ou parcialmente, em português ou qualquer outra língua, por meio de gravação, vídeo, CD-ROM, DVD-ROM ou qualquer outro tipo de reprodução, em suporte magnético, magneto-ótico, ótico ou qualquer outro suporte análogo existente ou que venha a ser inventado, ou livro.

§ 1.º Caso se verifique a situação prevista na presente cláusula, o EDITOR pagará ao AUTOR 50% (cinquenta por cento) das importâncias efetivamente recebidas a título de direitos de autor.

§ 2.º Se previsto na presente cláusula resultar da iniciativa do AUTOR, ficará este com a totalidade das importâncias a receber a título de direitos de autor;

§ 3.º O pagamento, a que houver lugar nos termos referidos no §1.º, será efetuado nos 60 (sessenta) dias seguintes ao recebimento da totalidade da importância acordada.

15. Pela assinatura do presente contrato, o AUTOR concede ao EDITOR o direito de o representar e em seu nome receber todas as quantias que lhes sejam destinadas referentes à compensação a que se refere o art.º 82.º do C.D.A.D.C., cobrados pela entidade de gestão coletiva criada nos termos e para os efeitos da Lei n.º 62/98, de 1 de setembro, em relação à OBRA.

§ Único: Para os efeitos previstos no corpo da presente cláusula o AUTOR deverá assinar e/ou emitir quaisquer declarações e/ou documentos necessários para os fins supraprevistos.

16. Dado os elevados padrões de qualidade que pretende para os seus produtos, o EDITOR, sempre que entender como adequado, procederá não só à contratação de Consultor(es) e/ou Revisor(es) Científico(s) e Linguístico(s) os quais assegurarão a revisão da OBRA, como também à solicitação de parecer(es) a entidades competentes, dando o AUTOR autorização para esse efeito.

§ 1.º No caso de deteção de erros científicos na OBRA, pelo(s) Consultor(es) e/ou Revisor(es) Científico(s) e Linguístico(s) ou pelas autoridades competentes, o AUTOR obriga-se a proceder às necessárias retificações.

§ 2.º Os prejuízos sofridos e/ou as despesas efetuadas em virtude das referidas retificações poderão ser deduzidos nos direitos de autor.

*→ Quaisquer obras, obras de temática ou género idêntico?*

17. Quaisquer questões emergentes do presente contrato que não sejam resolvidas a contento dos contraentes mediante discussão formal serão da competência do Tribunal da Comarca do Porto, com expressa renúncia a qualquer outro.
- § Único: Se, por disposição legal imperativa ou decisão judicial, alguma das cláusulas do presente Contrato, que não tenha natureza fundamental para a realização do mesmo, for considerada inválida, a validade e eficácia das restantes cláusulas não serão afetadas.
18. O AUTOR declara que todos os assuntos relacionados com a gestão administrativa e financeira do presente contrato serão tratados através da Sociedade Portuguesa de Autores, à qual entregará, para o efeito, uma cópia do mesmo, devendo o EDITOR, nomeadamente, efetuar a prestação de contas e pagamentos previstos no presente contrato à referida entidade.
19. O presente contrato estipula-se por um prazo de vigência de 7 (sete) anos a contar da data da sua assinatura, sendo automaticamente renovado por iguais períodos, se nenhuma das partes o denunciar com uma antecedência de 60 dias sobre o final do prazo inicial ou das suas renovações.
20. Este contrato foi feito em duplicado e vai ser assinado pelos contratantes, ficando um exemplar na posse do AUTOR e outro na posse do EDITOR.

Porto, 18 de novembro de 2014.

PORTO EDITORA, S.A.  
O Administrador,

*João F. Teixeira*

O AUTOR

*Álvaro José da Silva Magalhães*

**JOANA MOURA**  
ADVOGADA

Céd. Prof. n.º 9122

N.º de Contribuinte - 218 202 290

\_\_\_\_\_, nos termos do artigo 38.º do Decreto-Lei n.º 76-A/2006, de 29 de março, e Portaria n.º 657-B/2006, de 29 de junho, certifico que reconheço a assinatura acima de: Álvaro José da Silva Magalhães em face do documento de identificação atrás referido, na qualidade de administrador da sociedade Porto Editora, S.A. com sede na Rua da Restauração, n.º 365, código postal 4099-023 PORTO, com poderes para o ato conforme consulta de Certidão Permanente disponibilizada através do pertinente código; bem como de: -----

**Álvaro José da Silva Magalhães**, em face do Cartão de Cidadão n.º 09774500 6 ZZ7, válido até 25-05-2015. ----

Porto, aos 10 / dezembro / 2014

Custo: gratuito

Registo n.º 9774/6556

*Joana Moura*