



REGULAR TESTIMONY COLLECTION PROGRAM | MEMORIAL DA RESISTÊNCIA DE SÃO PAULO'S COLLECTION

# MEMORIES ON THE MARGINS

Social Order and Normativities in the Dictatorship

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## Social Order and Normativities in the Dictatorship

MEMORIAL DA  
**RESISTÊNCIA**  
DE SÃO PAULO

São Paulo, 2025

CABALLADO A VIOLE  
SOMOS: GRUPO DE AFI R

CONTA DIS



INCLIA TOLERA  
MAÇÃO HOMOSSEXUAL



SCRIMINACÃO R

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The Embassy of the Kingdom of the Netherlands in Brazil is proud to support the collection ***Memórias à Margem: Ordem Social e Normatividades na Ditadura*** (Memories on the Margins: Social Order and Normativities in the Dictatorship), an initiative selected within the scope of this Embassy's Human Rights Fund for 2024/25. The project, coordinated by Memorial da Resistência de São Paulo, expands its oral history collection by gathering testimonies and reflections on gender- and sexuality-dissident experiences, as well as those of other groups historically marginalized during the Civil-Military Dictatorship in Brazil.

We believe that remembering the past is essential to protecting the future. By foregrounding the memories of trans people, transvestites, sex workers, homosexuals, Black people, and people in situations of social vulnerability, the collection *Memórias à Margem* rescues stories that are often silenced and invites us to reflect on the forms of repression and resistance that marked that period. At the same time, it challenges the social norms imposed by a system that sought to control and erase diversity.

On the one hand, the greater visibility of LGBTQIAPN+ issues in Brazil and around the World has opened space for more queer and trans artists, thinkers, and activists. On the other hand, we know that LGBTQIAPN+ people – crossed by race, class, gender, age, and nationality – still face high levels of violence and repression in many countries.

That is why the Netherlands keeps a firm commitment to promoting equal rights for LGBTQIAPN+ people worldwide. We work actively to combat discrimination, promote social acceptance, and strengthen the participation of LGBTQIAPN+ people in decision-making and memory spaces. We believe that everyone should have the right to be who they are and to love whom they wish – without fear, without censorship, and with dignity.

By supporting projects like this, we reinforce our commitment to human rights, to historical justice, and to building more inclusive societies.

**Embassy of the Kingdom of the Netherlands to Brazil**

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# **PRESENTATION**



# Memorial da Resistência de São Paulo

Opened in 2009, Memorial da Resistência de São Paulo is a museum devoted to the memories of the Brazilian Civil-Military Dictatorship and its ramifications in the present. Located in part of the building that housed, for more than forty years, the Departamento Estadual de Ordem Política e Social de São Paulo (DEOPS/SP) (Department of Political and Social Order of São Paulo) — one of the Country's main entities of repression, especially during the Estado Novo (1937–45) and the Civil-Military Dictatorship (1964–85) — the Museum's mission is to welcome experiences of resistance and struggles for rights, to uphold democracy, and to promote education for citizenship in dialogue with society.

It is in this context that the Coleta Regular de Testemunhos Program, developed by the Collection and Research Unit of Centro de Pesquisa e Referência (CPR) of the Museum, carries out — through continuous listening — a channel for recording memories, especially those born of traumatic processes that faced brutal forms of silencing. Here, testimonies are recognized as fundamental sources for reflecting on our historical past and on present social processes, based on the importance of memories, in their individual and collective dimensions, as a singular way of revisiting the past.

Today, our archive of testimonies preserves more than two hundred interviews held with former political prisoners, family members of those killed and people who were disappeared during the Civil-Military Dictatorship, and activists from diverse social and cultural movements, with different experiences of episodes of repression and resistance in the dictatorial context. Drawing on the Oral History Methodology, the Program holds individual interviews recorded in the studio and collective interviews open to public attendance.

With a view to democratizing knowledge and promoting public debates about dictatorial and democratic periods, the Program has expanded its research scope and, in recent years, has investigated the relationships between authoritarianism and sexual and gender diversity, a theme that has permeated exhibitions and projects undertaken by Memorial da Resistência.

In this context, in 2014, Memorial da Resistência hosted a historic public audience on LGBT+ existences and resistances during the dictatorship.

The meeting, titled *Homossexualidades e a ditadura no Brasil* (Homosexuality and the Dictatorship in Brazil), was held by the Comissão Nacional da Verdade together with the Comissão da Verdade do Estado de São Paulo “Rubens Paiva.” The event brought together activists from different generations of the Brazilian LGBT+ movement, reinforcing the activism’s interest in its own memory and history.

Between 2020 and 2021, we held the exhibition *Orgulho e Resistência: LGBT na Ditadura* (Pride and Resistance: LGBT in the Dictatorship), and in 2022 we invited Acervo Bajubá, a community archive dedicated to preserving LGBT+ memories in Brazil, to carry out, from a gender perspective, an immersion in the collections gathered at Centro de Pesquisa e Referência do Memorial. This research resulted in a series of activities, such as discussion groups, publications, and testimony collections, in addition to the invitation for the entity to take part in the exhibition *Mulheres em luta! Arquivos de Memória Política* (Women in Struggle! Archives of Political Memory), in 2023.

The creation of the collection *Memórias à Margem: Ordem Social e Normatividades na Ditadura* (Memories on the Margins: Social Order and Normativities in the Dictatorship), which this publication addresses, is the result of this ongoing research work carried out by Memorial da Resistência and of the encounters and exchanges with human rights activists, social movements, and entities such as Acervo Bajubá.

With this publication, we take an important step toward producing inventories of the collections produced by Memorial da Resistência, aimed at systematizing and compiling information about the memories of resistance to the Brazilian Civil-Military Dictatorship and building a non-hegemonic archive of our recent history.

On behalf of Memorial da Resistência, we thank all those who contributed to the realization of this collection: the Embassy of the Kingdom of the Netherlands in Brazil, Acervo Bajubá, the Museum’s Collection and Research Unit team, and everyone who kindly gave testimony about their life stories and resistance.

**Ana Pato**  
**Technical Director**  
**Memorial da Resistência of São Paulo**

# Regular Testimony Collection Program

The Memorial da Resistência's Regular Testimony Collection Program began in 2008, with recorded memory workshops aimed at shaping the museum's museographic proposal and understanding the daily life of the Departamento de Ordem Política e Social (DEOPS/SP) (Department of Political and Social Order of São Paulo), as well as the uses of the building. At that initial stage, interviews prioritized people who had passed through the former DEOPS/SP building, mostly former prisoners who were activists in left-wing organizations involved in the armed struggle against the dictatorship. Later, this scope was broadened to record the testimonies of former prisoners and politically persecuted people, their family members, the families of those killed, missing persons, and Human Rights and Transitional Justice activists.

Starting in 2012, Memorial da Resistência refined its methodology through studies of oral history collections developed by institutions such as Centro de Pesquisa e Documentação da História Contemporânea do Brasil by Fundação Getúlio Vargas (CPDOC/FGV), Memoria Abierta (Argentina), and Parque por la Paz Villa Grimaldi (Chile). The result was the creation of its own methodology, which gave the program and the audiovisual accounts a distinct identity, establishing procedures for approaching interviewees, developing customized interview guides based on biographical research, storing and categorizing the interviews at the Memorial's Research and Reference Center, and making the testimonies available on the institution's website.

With the consolidation of its Manual de Metodologia e Procedimentos de Pesquisa (Research Methodology and Procedures Manual) in 2013, two new actions were incorporated into the program, which began conducting interviews directed toward the Museum's temporary exhibitions and producing public testimony collections, which consist of recording testimonies with the participation of three or four guests on a specific theme, in the institution's auditorium, with the audience in attendance.

The investigations held by the Comissão Nacional da Verdade and the Comissão da Verdade do Estado de São Paulo “Rubens Paiva” also impacted the Memorial’s research by enabling access to previously unreleased documents and by officially recognizing new categories of victims of repression, such as Black people, Indigenous people, and LGBT+ people. This led to internal reflection on the memories previously contemplated in the testimonies and spurred a new stage of the Program, with the launch of a new collection titled *Memórias à Margem: Normatividade e Ordem Social na Ditadura* (Memories on the Margins: Social Order and Normativities in the Dictatorship). This collection has sought to hear from members of the LGBT+ community in order to broaden the understanding of that community’s experiences and forms of resistance during the dictatorial period.

This broadening of voices and perspectives was also reflected in Memorial da Resistência’s temporary exhibitions, such as *Orgulho e Resistências: LGBT na Ditadura* (Pride and Resistance: LGBT in the Dictatorship) (2020–2021), *Memórias do Futuro: Cidadania Negra, Antirracismo e Resistência* (Memories of the Future: Black Citizenship, Anti-Racism and Resistance) (2022–2023), and *Mulheres em Luta! Arquivos de Memória Política* (Women in Struggle! Archives of Political Memory) (2023–2024). The testimony collection and the research that followed these exhibitions enabled a broader understanding of repression, going beyond DEOPS/SP, traditionally identified as the principal system of political repression, and revealing the role of other police forces in the surveillance of and persecution against social movements.

Since 2023, the Program has also been dedicated to building the collection *Memórias de Violência na Democracia*, which seeks to document and reflect on the persistence of police violence and extermination practices today, especially against Black youth from the suburbs.

It has also become a practice of the Centro de Pesquisa e Referência to establish partnerships with organizations, collective bodies, and institutions to expand the themes researched and the programs of the collection. Among recent partnerships, the collaboration with Acervo

Bajubá, initiated in 2022, aimed to deepen the Museum's investigation into the theme "gender and dictatorship." The collection *Memórias à Margem: Ordem Social e Normatividades na Ditadura* is the result of this partnership.

Building the collection *Memórias à Margem* posed important challenges for the institution, requiring a reassessment of practices in the process of collecting testimonies and reflection on the identity markers present in the interviews. This demanded the inclusion of new terms in the controlled vocabulary of the collection's digital repository and the creation of a glossary of the Pajubá dialect — a secret, resistant form of communication developed by LGBT+ people with roots in African languages, such as Yoruba, and in expressions of urban popular culture. The inclusion of this collection in the archive enables the cross-referencing of data and information with the other collections of the Coleta Regular de Testemunhos Program, in order to ensure a more intersectional approach and expand the understanding of the multiple dimensions of repression during the period of the Civil-Military Dictatorship.

This publication presents the first thirty-four collections of testimonies produced, with a brief summary of the interviews, biographies and photographs of the people interviewed.

**Collection and Research Unit**  
**Memorial da Resistência**





## Other ways of living the Dictatorship

Acervo Bajubá is a community archive that records the memories of Brazilian LGBT+ communities. At its headquarters in São Paulo, there is a collection of items in the process of being cataloged that document sexual diversity and the plurality of gender identities throughout Brazilian History, especially between the second half of the Twentieth Century and the first decade of the Twenty-First. In addition, Acervo Bajubá collaborates on exhibitions, trainings, and projects to produce, mediate, and disclose narratives about the histories of LGBT+ people.

In June 2022, at the invitation of the Centro de Pesquisa e Referência do Memorial da Resistência de São Paulo, Acervo Bajubá carried out a curatorial investigation aimed at analyzing how the Memorial da Resistência had articulated, in its initiatives, notions and experiences of gender, and at proposing strategies to incorporate other perspectives not previously contemplated. This experience had several outcomes, among which stand out the conception and creation of the testimony collection *Memórias à Margem: Ordem Social e Normatividades na Ditadura* (Memories on the Margins: Social Order and Normativities in the Dictatorship).

The collection is composed of 34 testimony collection sessions: 31 individual sessions recorded in the Oral History Studio of Centro de Pesquisa e Referência, and three collective sessions held in the auditorium of Memorial da Resistência. Produced between July 2022 and August 2024, they are testimonies from people who were on the margins of the political processes of the Civil-Military Dictatorship, whether because they were very young during the period, or because their social origins, racial or gender identities, and sexual orientations functioned as central markers in their pursuit of other ways of living beyond the normativities of the era's systems of social control. These are also accounts that stand at the margins of the hegemonic processes of memory-making about the dictatorship and the redemocratization.

Currently, the collection is composed, for the most part, of testimonies from LGBT+ people. However, it is not an exclusive profile, since we believe in the importance of placing their accounts in dialogue with other profiles of people who lived in, occupied, and moved through the City of São Paulo in different ways. In addition, the experiences of the cisgender and heterosexual people interviewed were also shaped during the dictatorship by attempts, on the part of state agents, to control how they publicly articulated their identities. By challenging traditionally established gender roles, or by claiming their ancestry and ethno-racial identity, they challenged the social order imposed by the dictatorship in several ways.

The process of producing the testimonies resulted from a dialogue between the methodology developed at the Memorial da Resistência Reference Center and Acervo Bajubá's prior experience producing interviews with LGBT+ people. Regarding the period of the dictatorship, the interview guide sought to record, on the one hand, perceptions of expressions of authoritarianism and control and the presence of the police in people's daily lives; on the other, the possibility of occupying and moving around the City, of meeting similar people and recognizing oneself among them. As for the early years of redemocratization, questions were included about the first perceptions of the HIV/AIDS epidemic – recognizing it as a collective experience that occurred in parallel with the political-institutional processes that marked the period – and about the continuity of police violence against certain bodies.

With the testimonies produced, another stage of work began: the systematization of the interviews and their insertion into the digital archive of the *Programa Coleta Regular de Testemunhos* (Regular Collection of Testimonies Program). To that end, the audiovisual accounts were transcribed and, based on the transcriptions, the meta-data produced were systematized, which generated some challenges. The categories created to index the testimonies of the Coleta Regular de Testemunhos Program in the archive of Centro de Pesquisa e Referência of Memorial da Resistência did not adequately contemplate the historical profile and the experiences encompassed by the

collection *Memórias às Margens: Ordem Social e Normatividades na Ditadura*. This reflects a broader process of building public recognition that it was not only people who were active in left-wing organizations, in organized social movements, or family members of those killed and people who were disappeared for political reasons, whose lives were affected by the dictatorship. One solution found was the inclusion of the historical profile “sex and gender dissidents” for indexing interviews with LGBT+ people. However, a review of the Program’s indexing process as a whole remained pending, so that we could reflect on the historical profile of the cisgender and heterosexual people interviewed, whose inclusion in the collection was related to other issues involving the challenge to social norms regarding gender and race, placing them in dialogue with interviews previously produced by the Coleta Regular de Testemunhos Program.

Another challenge that arose with the process of transcribing the interviews was the interviewees’ use of terms that refer specifically to the experiences of sex and gender dissidents, particularly those that make up pajubá or bajubá. Pajubá or bajubá is an informal language used in urban centers by sex and gender dissidents to communicate among peers, identify one another, and, in some cases, protect themselves from the police, and it is still used today by LGBT+ people. The solution adopted was to include in this catalog a glossary that identifies and explains such terms.

In the last ten years, we have observed a growth in public debates about the experiences of sex and gender dissidents during the dictatorship. This phenomenon results, on the one hand, from the concern with so-called “LGBT+ memory” and with diversifying the processes of production, documentation, mediation, and disclosure of practices, accounts, and records that constitute it, and on the other, from the recognition by the Brazilian State that LGBT+ people were also victims of human rights violations during the dictatorship period, especially following the release of the report by the Comissão Nacional da Verdade in 2014. However, we note, as a consequence of this process, the consolidation of a binomial consisting of the concepts “repression/resistance,” which has been used to understand and ascribe meaning

to these experiences: victims of dictatorial repression or those who resisted authoritarianism and the curtailment of freedoms, especially when joining the so-called Movimento Homossexual Brasileiro (MHB).

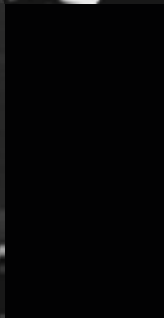
The testimonies that make up the collection *Memórias à Margem: Ordem Social e Normatividades na Ditadura* allow us to reflect on whether the concepts of victims or resisters account for other ways of living the context of the dictatorship articulated by LGBT+ people, their relations with State violence and with the struggles for civil liberties, and their perceptions of these processes. They also raise the question of whether the categories used to analyze the historical experiences of the dictatorship and the redemocratization — such as “subversion,” “transition,” and “exile,” which were critical for the constitution of the Coleta Regular de Testemunhos Program — account for the experiences of people who were on the margins of the political processes of the time. Furthermore, they contribute to questioning the limits of the institutional break between the dictatorship and the process of redemocratization, particularly given the continuity of State violence against certain bodies and the limits on access to rights and full citizenship.

In 2021, Acervo Bajubá interviewed Gretta Starr for the podcast *Passagem só de ida*. On that occasion, when we asked about her memories of the dictatorship, she replied that it was like a book she was reading in the present to find out what had really happened. That “really happened”, as pointed out by Gretta, shows a distance between her experiences and perceptions and the hegemonic memories told about the dictatorship in Brazil. In 2024, in the testimony we recorded at Memorial da Resistência, she drew several parallels between her life and the political processes taking place in the Country, recalling, for example, the presence of censors at rehearsals at Pink Panther Nightclub in Santos (SP). It was as if the book she was reading about the dictatorship were reflected in her personal processes of remembrance, revealing layers that, three years earlier, had not been accessed. Initiatives such as the collection *Memórias à Margem: Ordem Social e Normatividades na Ditadura* are important for recognizing the value of memories like Gretta Starr’s by including them in the col-

lections of sites of memory and conscience, since they are also memories of the period of the dictatorship. And, above all, they celebrate the lives of people like Gretta, who articulated other ways of living even during a dictatorship.

**Marcos Tolentino**

**Acervo Bajubá**





# MEMORIES ON THE MARGINS

## Testimony Collection







## ALOMA DIVINA

### Biography

Aloma Divina was born in Salvador (BA) on January 1, 1949. At the age of nine, she ran away to Rio de Janeiro (RJ), where she was homeless until she met the seamstress and drag artist Úrsula, who took her to work backstage at the show *Eles são elas*. She worked dressing the performers of the show *Les Girls* at Teatro Rival, until she was included in the dance ensemble. She then began a career in the art of drag performance, appearing at Teatro Rival, Teatro Brigitte Blair, and Cabaré Casanova. She moved to São Paulo (SP) in 1974, where she became one of the stars of the Medieval Nightclub. In 1979, she migrated to Milan, Italy, living in several European countries for twelve years. Upon returning to Brazil, she settled between Rio de Janeiro and São Paulo. At the time of the interview, she was living in Arembépe, in the Municipality of Camaçari (BA), and continued touring the country with her performances.

## **Interview Summary**

The interviewee begins her account by talking about her childhood in Salvador (BA). She recounts how, at the age of nine, she ran away from home and traveled to Rio de Janeiro (RJ). She describes her strategies for surviving on the streets of the city. She recalls meeting Úrsula, the drag artist who took her in, taught her the craft of sewing, and brought her to work backstage at drag shows. She explains how she started her career at Teatro Rival. She talks about the constant presence of the police during her childhood and later when she was already a performer. She recounts her work experiences at Cabaré Casanova and at Canecão. She describes how she was invited to participate in a feature published by the magazine *O Cruzeiro* in 1972, and the impact of that publication. She tells about her arrival in São Paulo (SP) in 1974, and how she became one of the stars of the Medieval Nightclub. She describes the work routine and the show she developed there, *Black is Beautiful*, which featured only Black artists. She explains how she managed to perform in other venues despite the restrictions imposed by her contract with Medieval. She recounts her participation in the beauty contest *Miss Boneca Pop* in 1976. She talks about her move to Europe in 1979. She recalls her work experiences in several European countries, such as Italy, France, Germany, and Spain. She tells about her return to Brazil and the differences she noticed in the nightlife scene. She concludes the interview by recounting her return to Bahia, where she was living at the time of the recording.

## **Places of Memory**

Cinelândia (Rio de Janeiro), Teatro Rival (Rio de Janeiro), Cabaré Casanova (Rio de Janeiro), Medieval, Nostro Mondo, Boca do Luxo, Teatro das Nações, Val Improviso, Theatro Municipal de São Paulo, Teatro da Pontifícia Universidade Católica de São Paulo (TUCA), Madame Arthur (Paris).

## **Interview Date**

June 14, 2024



## ANDRESSA TURNER

### Biography

André Nascimento (Andressa Turner) was born in Santo André (SP) on March 2, 1967. He grew up in Vila Alpina, a working-class neighborhood where both the labor movement and the police were part of his daily life. In 1988, he began working as a waiter at Xanadu Nightclub in Santo André, until one day he suggested to the owner that he perform as a Tina Turner Impersonator. He then became one of the stars of the venue. In 1992, he won the Scarpin de Ouro contest for best lip-sync performance in São Paulo, at Nostro Mondo Nightclub. From then on, he began performing in several nightclubs across the State. In 1994, he took part in the promotion of the release of the biographical film *What's Love Got to Do with It*. At the time of the interview, he was living in Santo André, where he worked as a hairdresser and makeup artist.

## Interview Summary

The interviewee begins his account by talking about his childhood in Santo André (SP). He describes the strong union activity in the Vila Alpina neighborhood and in the city. He recalls school life and the fact that the dictatorship was not discussed at school. By contrast, he remembers his mother expressing concern for his safety. He tells about his mother's coexistence with homosexual coworkers and how that was important to his understanding of his own sexuality and to his first artistic experiments with his sister. He recounts how he started working at Xanadu Nightclub, in Santo André, in 1988, as a waiter, until the day he gave his first performance as a drag artist. He describes the production process of that first performance and the choice of his stage name, Andressa Turner. He explains how he learned the songs and mannerisms of the artist Tina Turner. He tells when he won the *Scarpin de Ouro* contest at Nostro Mondo Nightclub in 1992. He recounts how he learned the hairdressing trade at the salon Carrara Cabeleireiros, whose owner also performed at night as a drag artist. He explains how he traveled from Santo André to perform in São Paulo (SP) and an episode in which he had to escape the Carecas do ABC. He tells how nightlife was affected by the HIV/AIDS epidemic. He mentions the television shows in which he appeared as a Tina Turner look-alike. He recounts his participation in the promotion of the biographical film *What's Love Got to Do with It*. He concludes the interview by recalling a performance that marked his career, when he won the *Scarpin de Ouro* Award.

## Places of Memory

Xanadú (Santo André), Nostro Mondo.

## Interview Date

January 29, 2024



## **ANTÔNIO PAULINO DA SILVA**

### **Biography**

Antônio Paulino da Silva was born in Alagoinha (PB) on September 10, 1957. In 1958, he moved with his family to São Paulo (SP), settling in Vila Nova Cachoeirinha. Since childhood, his parents' house became a gathering place for the youth of the neighborhood. In 1974, he began attending Black dance parties in São Paulo, such as Chic Show, adopting the aesthetics of the Black Power movement. In this context, he started promoting dance parties, initially at home and later in local halls, which led to the formation of the Black dance team Pink Panther. At the time of the interview, he was living in the Jardim Santa Cruz neighborhood and working as a lawyer.

## **Interview Summary**

The interviewee begins his account by describing his family's move from Alagoinhas (PB) to São Paulo (SP). He tells about his family's living conditions on a sugar mill in the backlands of Paraíba. He recalls what the Vila Nova Cachoeirinha neighborhood was like during his childhood. He recounts how he started organizing dances at his home and the conflicts that arose between his father and his mother, who supported the children. He describes his relationship with downtown São Paulo, the samba school parades, and the impact of the subway construction. He shares his perceptions of the enactment of Institutional Act No. 5 (AI-5) in 1968 and the sense of fear of getting involved in political matters. He recalls being stopped by a group of Army officers near the DEOPS/SP building. He recounts his process of understanding what the dictatorship was and how people began to speak more openly about the government after the assassination of the journalist Vladimir Herzog. He describes the presence of the police in the daily life of the Vila Nova Cachoeirinha neighborhood. He reflects on wearing Black Power hair and what that implied in police stops and in the workplace. He recounts how he began adopting the Black Power aesthetic and the importance of that movement. He tells how he met his wife at a dance party held in a family home. He explains how the idea of promoting dance parties came about, the competition among the teams, and the music he enjoyed playing. He emphasizes the importance of music production in strengthening the affirmation of a Black identity. He concludes the interview by reflecting on the importance of recording his memories.

## **Places of Memory**

Praça do Correio, Vale do Anhangabaú, Praça da Luz, Largo do Pais-sandu, Terminal Rodoviário da Luz, Ginásio do Palmeiras.

## **Interview Date**

August 22, 2024



## BETH MAISON

### Biography

Beth Maison was born in Francisco Sá (MG) on February 23, 1952. During her childhood, she moved with her mother and eight siblings to the ABC Paulista Region, first to São Bernardo do Campo (SP) and then to Diadema (SP). At the age of 16, after being expelled from home, she lived in a Candomblé temple in the Ipiranga neighborhood of São Paulo (SP), and later in Embu-Guaçu. Upon returning to Diadema, she began working in beauty salons and reconciled with her family. Starting in the mid-1970s, she frequented the nightclubs Sucessão in São Bernardo do Campo, and Medieval, Nostro Mondo, Val Show's, Homo Sapiens, and Prohibidu's in São Paulo. At the time of the interview, she was living in Diadema, where she worked as a hairdresser.

## Interview Summary

The interviewee begins her account by describing the move from Francisco Sá (MG) to São Bernardo do Campo and Diadema (SP) after her father's death. She recounts her first perceptions of feeling different until she made her first friendships with people she could identify with. She recalls the first episodes of violence she suffered in the neighborhood where she lived. She describes leaving home at 16, when she went to live in a Candomblé temple in the Ipiranga neighborhood, in São Paulo (SP). She recounts episodes of police violence in São Bernardo do Campo. She describes two occasions on which she was taken to the Juvenile Court. She tells about the day-to-day life in the Candomblé temple and the relationship between *pajubá* and the language of the temples. She recounts Carnival in São Bernardo do Campo and her participation in a ball promoted by the Central Única dos Metalúrgicos. She tells how she began working as a hairdresser. She lists the places she frequented in São Paulo's nightlife, such as Val Show's, Homo Sapiens, Medieval, Proibidu's, and Sucessão, in São Bernardo do Campo. She tells about the travestis who came from Europe and what they shared about their lives there. She recounts some episodes she experienced with Cristiane Jordão, Andrea de Mayo, and Eliane Thompson. She tells about her arrest one night after leaving Proibidu's. She discusses silicone pumpers and the popularization of industrial silicone. She recounts the participation of travestis in samba schools and at the Gala Gay Ball during Carnival. She recalls her first references to the HIV/AIDS epidemic. She tells about the importance of DiaTrans, in Diadema, a comprehensive health clinic for the travestis and transgender population. She concludes the interview by reflecting on the importance of recording her story.

## Places of Memory

Sucessão, Medieval, Val Show's, Val Improviso, Homo Sapiens, Proibidu's, Praça da República, Casa de Apoio Brenda Lee, Nostro Mondo.

## Interview Date

July 31, 2024





## CELSO CURI

### Biography

Celso Curi was born in São Paulo (SP) on June 7, 1950. As a teenager, he discovered Galeria Metr pole, a place that gave him access to the world of culture and the arts. He worked as secretary to Guilherme Ara jo, a music producer and manager of artists such as Gal Costa, Caetano Veloso, Mutantes, and Jorge Ben Jor. In 1972, after being taken from the building where he lived, he went into exile in Munich, West Germany. The following year he returned to Brazil, settling in S o Paulo after receiving a job offer from the newspaper * ltima Hora*. From February 1976 to November 1978, he wrote the Coluna do Meio in that paper, aimed at homosexual readers. Because of the column, he was prosecuted by the Public Prosecutor's Office for violation of morals and proper conduct, but in 1979 he was acquitted. At the same time, he directed shows at Medieval Nightclub and, in 1979, opened Off Nightclub, which operated until 1992. Since 1996, he has been the editor of *Guia Off*, a theater guide in S o Paulo, and works as a theater reviewer and curator.

## Interview Summary

The interviewee begins his account by recounting his childhood in São Paulo (SP). He says that shortly after the 1964 coup, his family moved to Ituporanga (SC). He relates that, upon returning to São Paulo at age 15, he discovered Galeria Metr pole, a place that gave him access to people from S o Paulo’s culture, journalism, and arts scenes, among them Guilherme Ara jo, for whom he became secretary. He tells that after the enactment of Institutional Act No. 5 (AI-5), he began to understand the political landscape of the dictatorship more clearly. In 1972, he reports that the janitor of the building where he lived informed him that he had been sought. He then went into exile in Munich, West Germany. He describes gay life in the city and the ambience of sexual liberation. He says that after a year, he returned and remained in S o Paulo after receiving a job offer from the newspaper * ltima Hora*. He narrates the creation of Coluna do Meio in 1976, the process of producing the daily columns, and their impact. He recounts the lawsuit filed against him in 1976 by the Public Prosecutor’s Office, which accused him of violating morals and proper conduct. He describes the process of opening his nightclub, Off, which operated between 1979 and 1992. He tells about his relationship with the newspaper *Lampião da Esquina* and with *Somos: Grupo de Afirma  o Homossexual*. He recounts the effects of the HIV/AIDS epidemic on nightlife and the cultural scene in S o Paulo. He concludes the interview by reflecting on the importance of recording his memories.

## Places of Memory

Galeria Metr pole, Copan, Teatro Oficina, Medieval, Hi-fi, Gay Club Odeon, Off.

## Interview Date

January 30, 2024



## CILMARA BEDAQUE

### Biography

Cilmara Bedaque was born in Birigui (SP) on December 16, 1955. She studied journalism at Faculdade Armando Álvares Penteado (FAAP) and social sciences at the Universidade de São Paulo (USP). She took part in a youth theater group called Teatro Orgânico Aldebarã. She began her career as a journalist at TV Bandeirantes, working on shows such as *Balanço*, *Concerto de Rock*, and *Gabi*, with Marília Gabriela. In 1986, she began dating the singer and songwriter Vange Leonel, which led her to become active in the lesbian cause. Two years later, she left journalism to dedicate herself to a musical career. In 1991, the song *Noite Preta*, composed by the two of them, became a huge success when it was chosen as the opening theme of *Vamp*, a soap opera by TV Globo. In addition, they developed cultural projects together, such as the fanzine *CIO* and the plays *As sereias de Rive Gauche* (2000) and *Joana Evangelista* (2006).

## Interview Summary

The interviewee begins her account by talking about her childhood in Birigui (SP) and in the Capital, where she moved at the age of five. She reflects on the contradictions of the dictatorial period, since, despite the authoritarianism, she recognizes that there was greater permissiveness regarding sexuality. She recalls that while studying journalism at FAAP, she was almost taken to DEOPS/SP because of her participation in a student newspaper named *Cão Raivoso*. She says she experienced with ease the realization that she was a lesbian and her first relationships with women. She recounts the spaces of sociability she frequented in the 1970s and 1980s, such as Ferro's Bar, Canapé e Poesia, Planeta, Cachação, Moustache, and Bug House. She reflects on her connection with the memory of Ferro's Bar. She tells about the beginning of her career as a journalist, on television and on the radio. She recalls how she met Vange Leonel and the beginning of their relationship in 1986. She explains the process of realizing that they wanted to compose songs for other women and who their inspirations were. She describes the process of recording, releasing, and the reception of the song *Noite Preta*, the opening theme of the soap opera *Vamp*, aired in 1991. She recounts how the couple's relationship with the press was. She describes the impacts of the HIV/AIDS epidemic on her circle of friends and her participation in editing the newspaper *Mais Mulheres*, with information on HIV prevention for women. She concludes the interview by reflecting on the importance of talking about lesbian visibility and by recalling her participation in the 1st LGBT+ Pride Parade in São Paulo.

## Places of Memory

Ferro's Bar, Cachação, Moustache, Bug House, Medieval, Teatro da Universidade Católica de São Paulo (Tuca).

## Interview Date

August 27, 2024



## EDSON CORDEIRO

### Biography

Edson Cordeiro was born in Santo André (SP) on February 9, 1967. He attended the Foursquare Gospel Church, where he began singing in the choir. As a teenager, he worked with children's theater as part of the Turma da Mônica theater company. In the mid-1980s, he had a successful career in theater, performing in the rock opera *Amapola* (1985), the third Brazilian production of the musical *Hair* (1988), and the play *O Doente Imaginário* (1989). In 1990, he gave his first solo shows in Rio de Janeiro (RJ) and São Paulo. The success of his performances led to a contract with the record label Sony. In 1992, he released his first album, *Edson Cordeiro*. In the late 1990s, he released the compilations *Disco Clubbing – Ao Vivo* and *Disco Clubbing 2 – Mestre de Cerimônia*, featuring new recordings of international disco classics. In 2010, he moved to Germany, where he was living at the time of the interview.

## Interview Summary

The interviewee begins his account by recalling his childhood in Santo André (SP) and in Penha, in the East Zone of São Paulo (SP). He recounts his experiences at the Foursquare Gospel Church and how he began singing in the choir. He says he suffered bullying at home, at school, and at church for being considered an effeminate child. He describes his relationship with music, despite the restrictions imposed by a religious family. He recounts his experiences with censorship when he began working in theater as a teenager. He tells of his experiences with the police at Proibidu's Nightclub. He recalls the beginning of his artistic career in theater. He says he never had the opportunity to formally study singing or theater, but that contact with professionals involved in the productions of the musicals in which he performed broadened his cultural repertoire and taught him about singing and acting. He describes his perceptions of the differences among the nightclubs of the mid-1980s, such as Homo Sapiens, Nostro Mondo, and Corinto. He recounts his experiences during the early years of the HIV/AIDS epidemic and its effects on the theater world. He tells how he began his career as a singer and about his artistic choices. He describes how the public and the press perceived his sexuality. He recounts his process of moving to Germany and the project he developed with his husband, Oliver Bieber, to restore and relaunch the film *Diferente dos outros* (*Anders als die Andern*) (1919). He concludes the interview by reflecting on the importance of recording his memories.

## Places of Memory

Teatro Bibi Ferreira, Teatro Ruth Escobar, Centro Cultural São Paulo (CCSP), Nostro Mondo, Homo Sapiens, Corinto, Proibidu's, Madame Satã, Teatro Brasileiro de Comédia (TBC), Parque do Ibirapuera.

## Interview Date

March 13, 2024



## EDUARDO BARBOSA

### Biography

Eduardo Luiz Barbosa was born in Chavantes (SP) on March 2, 1961. As a teenager, he began traveling to São Paulo (SP), where he secretly frequented Praça da República and Largo do Arouche. At 18, he moved to Marília (SP) to study Theology at a seminary linked to Liberation Theology and the Ecclesial Base Communities. However, he moved to São Paulo before completing his ecclesiastical training, where he initially worked at Banco Real. In 1986, he became a substitute teacher at a state school in Itaquera. In 1994, he discovered that he was living with HIV and began working at Grupo de Incentivo à Vida (GIV). He took part in the founding of different networks engaged in the fight against the HIV/AIDS epidemic. Between 2004 and 2013, he worked in the Federal Government's Department of AIDS. In 2013, he began working at Grupo Pela Vida SP and at the Centro de Referência e Defesa da Diversidade Bruna Valin, where, at the time of the interview, he was serving as manager.

## **Interview Summary**

The interviewee begins his account by talking about his childhood in Chavantes (SP). At the age of 14, he began traveling alone to São Paulo (SP) to visit his grandparents, when he secretly frequented Praça da República and Largo do Arouche. He recounts that at 16, he was arrested for vagrancy during a police raid on Avenida Dr. Vieira de Carvalho and taken to the 1st Police Department of the Sé District (Degrán). He says that at 18, he moved to Marília to study theology at a seminary linked to Liberation Theology and the Ecclesial Base Communities, but he left the seminary to return to São Paulo. He recalls that in 1986, he became a substitute teacher at a state school in Itaquera. He shares his memories of the neighborhood, of the presence of the police, and of the violence in his own daily life and that of his students. He reflects on a self-censorship of his sexuality until he discovered he was living with HIV in 1994. He recounts his process of becoming involved with Grupo de Incentivo à Vida (GIV), where he worked between 1994 and 2004. He tells about the invitation to work in the Federal Government's Department of AIDS during Lula's first term, and the challenges he faced in that role. He describes how he joined Grupo Pela Vidda SP and the Centro de Referência e Defesa da Diversidade Brunna Valin. He concludes the interview by emphasizing the importance of speaking publicly about his serological status and by reflecting on his thirty years of engagement in the fight against the HIV/AIDS epidemic.

## **Places of Memory**

Praça da República, Largo do Arouche, Avenida Dr. Vieira de Carvalho, Boca do Lixo, Praça da Sé, Parque do Ibirapuera, Corinthians, Homo Sapiens, Nostro Mondo, Caneca de Prata.

## **Interview Date**

November 7, 2023





## EDY STAR

### Biography

Edivaldo Araújo de Souza (Edy Star) was born in Juazeiro (BA) on January 10, 1938. He began his artistic career as a teenager on the show *Hora da Criança*, by Rádio Sociedade da Bahia. He was part of the Companhia Baiana de Comédia, which led him to settle in Recife (PE) in 1966, where he worked at TV Jornal do Commercio and staged the show *Memória de Dois Cantores*. At the end of 1967, he returned to Salvador (BA) to work as a producer and presenter at TV Itapoan. After leaving this broadcasting station, he was hired by Discos CBS, taking part in the album *Sociedade da Grã-Ordem Kavernista Apresenta Sessão das 10*, with Raul Seixas and Maria Alcina. In 1974, he released his debut album, *Sweet Edy*, through Som Livre. The following year, he took part in the first Brazilian production of the show *Rocky Horror Picture Show*. In the 1980s, he dedicated himself to his theater career. In 1992, he moved to Madrid, Spain, where he lived for 18 years. Upon returning to Brazil, he lived in São Paulo (SP). Edy Star passed away on April 24, 2025.

## Interview Summary

The interviewee begins his account by recalling his childhood in Salvador (BA) during the Estado Novo period. He recounts his first perceptions and experiences with his sexuality and the practices of homosexual sociability in the early 1960s. He tells about the beginning of his musical career on the show *Hora da Criança*, by Rádio Sociedade da Bahia. He recalls joining the Companhia Baiana de Comédia and the period he devoted to theater in Recife (PE). He describes his experience as a producer and presenter at TV Itapoan in Salvador, until his dismissal. He tells how he became friends with Raul Seixas, who took him to Rio de Janeiro (RJ) in 1970 to work as an artist under contract with Discos CBS. He recounts how he began performing in Rio's nightlife, especially at Praça Mauá and Teatro Rival. He tells about his experiences with censorship and with the police. He recalls the period he lived in São Paulo (SP) and the spaces of homosexual sociability he frequented, such as Galeria Metrópole, Nostro Mondo, and Medieval. He recounts how he was invited to take part in the show *Rocky Horror Picture Show*. He recalls an interview in the magazine *Fatos e Fotos* in 1975, in which he publicly declared his homosexuality. He shares his perceptions about the end of the dictatorship and censorship. He concludes the interview by presenting the book *Diário de um invertido* and reflecting on the importance of recording his memories.

## Places of Memory

Praça Castro Alves (Salvador), Pelourinho (Salvador), Teatro Vila Velha (Salvador), Cinelândia (Rio de Janeiro), Praça Mauá (Rio de Janeiro), Teatro Rival (Rio de Janeiro), Praça da República, Largo do Arouche, Nostro Mondo, and Medieval.

## Interview Date

January 24, 2024



## GRETTA STARR

### Biography

Gretta Salgado Silveira (Gretta Starr) was born in Santos (SP) on September 10, 1955. In 1974, she moved to São Paulo (SP) to attend college. After three years, she returned to Santos, where she worked at Pink Panther Nightclub, beginning her career in the art of drag performance. In 1979, she won the title of *Miss Universe Gay*. Between 1985 and 1989, she lived in Japan and performed in countries across East Asia. Upon returning to Brazil, she settled in São Paulo. In the 1990s, she discovered she was living with HIV and, during a show at Blue Space Nightclub, publicly revealed her serological status. She became involved in organizing the São Paulo LGBT+ Pride Parade and in the struggle for the rights of trans women and travestis. At the time of the interview, she was living in São Paulo, working as a drag artist, actress, and makeup artist, and keeping a good relationship with her family.

## **Interview Summary**

The interviewee begins her account by talking about her childhood in Santos (SP), in a family of certain social prestige in the city due to her father's professional work as a pharmacist. She recalls that during her childhood and adolescence, she did not understand what was happening politically in the country. She only knew that things were not going well because of the political conversations she overheard at home. She recounts that at 18, she ran away to São Paulo (SP) and Brasília (DF). In 1974, she moved to São Paulo to attend college and live with her godfather. She describes her discoveries in the city at that time, such as Medieval Nightclub. Three years later, she dropped out of college and returned to Santos, where she built her career at the Pink Panther Nightclub. Between 1985 and 1989, she lived in Japan, performing in several countries across East Asia. Upon returning to Brazil, she settled in São Paulo, performing in different nightclubs. She describes the daily life in these clubs, the relationships among the artists, and with the employers. She recounts the effects of the HIV/AIDS epidemic on her social circle, especially remembering drag performers and dancers who passed away. In the 1990s, she discovered that she was living with HIV, making her serological status public during a show at the Blue Space Nightclub. She tells about her friendship with other artists who also live with HIV and who were welcomed by her. She concludes the interview by reflecting on the importance of recording her memories.

## **Places of Memory**

Boca do Lixo (Santos), Teatro Municipal, Pink Panther (Santos), Núcleo Bandeirantes (Brasília), New Aquarius (Brasília), Nostro Mondo, Medieval, Corinthians, Praça da República, Bar do Jeca, Galeria Metrôpole, Proibidu's, Love Story, Blue Space.

## **Interview Date**

January 16, 2024



## JACQUE CHANNEL

### Biography

Jacqueline Chanel was born in Belém (PA) on December 20, 1964. From the ages of 13 to 19, she lived in a church after being expelled from home and handed over by her mother to an evangelical pastor. In the 1980s, while in college, she worked on the Municipal Diagnostic project, developed by Projeto Rondon. In the 1990s, she took part in beauty contests for travestis and trans women and helped organize and found the Movimento Homossexual de Belém. She worked at two multinational companies: Companhia de Petróleo Ipiranga and Castrol do Brasil. In 1992, she moved to São Paulo (SP). She worked at the state-owned company Telesp until she was dismissed due to transphobia, when she became the owner of a beauty salon. During the COVID-19 pandemic, she founded the NGO Projeto Sefora's, where she was working at the time of the interview, welcoming and distributing free meals to people living on the streets, especially trans women and travestis. She also helped organize and founded Igreja Trans ICM-Séforas, the first in Brazil aimed at travestis and transgender

people.

## **Interview Summary**

The interviewee begins her account by recalling her childhood in Belém (PA). She recounts that at the age of 13, she was handed over by her mother to an evangelical pastor to be raised by him. She describes her experience in beauty contests for travestis and trans women, where she was able to recognize and affirm herself as a woman. She points out that her involvement in LGBT+ activism was a result of the violence of that time. She recounts the process of establishing and engaging in the Movimento Homossexual de Belém during the advance of the HIV/AIDS epidemic. She mentions the collaborations developed with the Health Department and the Movimento de Emaús, and her work in prevention and peer education initiatives in nightclubs in Belém. She tells how she decided to move from Belém to São Paulo (SP) in 1992. Upon arriving in São Paulo, she passed a civil service exam at Telesp, until she was dismissed due to transphobia. She recounts that she chose to experience life on the streets, where she witnessed cases of police violence against trans women and travestis. After being dismissed from Telesp, she became the owner of a beauty salon, which closed during the pandemic. She then started the NGO Projeto Sefora's, dedicated to supporting people living on the streets, especially trans women and travestis. She concludes the interview by recounting her involvement in the organization of the Trans Pride March of São Paulo, highlighting the importance of the event in the struggle for the rights of transgender people.

## **Places of Memory**

Praça da Sé, Conjunto Arquitetônico de Nazaré (Belém), Praça da República (Belém).

## **Interview Date**

August 8, 2023



## JOSÉ VICTORINO

### Biography

José Victorino was born in São Paulo (SP) on August 12, 1952. In early adulthood, he sought professional help to “cure” his homosexuality. However, he was taken by a psychiatrist to the nightclub Nostro Mondo, so that he could understand that there was nothing wrong with him. During the dictatorship, he devoted himself to several economic activities: he worked at a bank, was a public opinion researcher, a water meter reader at Companhia de Saneamento Básico do Estado de São Paulo (SABESP), and a partner in a real estate agency. In 1978, he opened Boys and Boys Nightclub, a nightclub that had a short run. In the early 1990s, he became manager of the sauna Termas Fragata. He left that job to open Blue Space Nightclub in 1996. Two years later, he opened For Boys Nightclub. At the time of the interview, he was the owner of Blue Space.

## **Interview Summary**

The interviewee begins his account by talking about his childhood in the Santa Teresinha neighborhood, in the North Zone of São Paulo (SP). He recounts that he sought professional help to “cure” his homosexuality but was taken by a psychiatrist to the nightclub Nostro Mondo. He tells how he began to understand what was happening during the dictatorship, especially through his contact with the sermons of Dom Paulo Evaristo Arns and by reading the book *Brasil: Nunca Mais*. He recalls an episode with the police after leaving Homo Sapiens Nightclub. He describes some of the spaces of sociability he frequented: Nostro Mondo, Medieval, Homo Sapiens, Val Improviso, bars 266 and De Você, and others located on Rua Marquês de Itu and Avenida Dr. Vieira de Carvalho. He recounts the economic activities he engaged in during the dictatorship. He describes how he decided to open Boys and Boys Nightclub in 1978, the bureaucracy involved in opening a nightclub at that time, and how it operated. He recalls his first references to the HIV/AIDS epidemic and the benefit shows held at Blue Space. He tells how he became manager of Termas Fragata and what the dynamics of the sauna were like. He recounts the process of opening Blue Space in 1996, the events held at the nightclub, the artists who were hired, and the changes the venue has undergone since then. He concludes the interview by reflecting on the importance of having a space like Blue Space that continues to promote drag art in São Paulo.

## **Places of Memory**

Praça da Sé, Largo São Bento, Nostro Mondo, Homo Sapiens, Avenida Dr. Vieira de Carvalho, Galeria Metrôpole, Vale do Anhangabaú, Val Improviso, Casa de Apoio Brenda Lee, Teatro Sérgio Cardoso, and Blue Space.

## **Interview Date**

May 17, 2024





## KELLY CUNHA

### Biography

Kelly Cunha was born in São Paulo (SP) on December 5, 1946. As a teenager, she became a hairdresser and was hired in 1965 by the Taluhama salon. In 1967, she began her career in the art of drag performance at Top Room Nightclub, which would later become Nostro Mondo. In 1968, she won her first beauty contest, becoming *Miss Boneca Paulista*, followed by around thirty victories in similar contests. In 1970, she was part of the cast of the show *Les Girls* at Teatro das Nações. Two years later, she appeared in the play *Nossa banda é um barato*, with Antônio Fagundes and Darlene Glória. In 1981, she left the stage, dedicating herself solely to her work as a hairdresser. Among her clients were entertainment personalities such as Ronnie Von and Rogéria. She also worked as an actress in pornochanchada movies, such as *A Super Fêmea* (1973), *As Delícias da Vida* (1974), and *A Noite dos Bacanais* (1981).

## **Interview Summary**

The interviewee begins her account by talking about her childhood in São Paulo (SP). During that time, she began cutting hair in her neighborhood, later becoming a professional at the hairdressing school of Instituto Uana, in Lapa. In 1965, she was hired by the Taluhama salon, located on Rua Augusta, which gave her a degree of social mobility. She recalls her close relationship with her mother, who lived with Kelly until her passing, and with one of her nephews, whom she raised. She recounts that in 1967 she made her professional debut as a drag artist at Top Run Nightclub, which later changed its name to Nostro Mondo. Three years later, she was invited to join the cast of the show *Les Girls*, in a season at Teatro das Nações, in São Paulo. She tells how she managed to reconcile her work at the salon with her artistic career. She recalls that 1970 was a terrible year of repression against travestis, remembering her arrest and time at DEOPS/SP, on the eve of the World Cup final that year. She points out that her experience was different from that of travestis who engaged in street prostitution, especially in the 1980s. She narrates her path in beauty contests, beginning with her first victory at *Miss Boneca Paulista* in 1968. She describes the places she frequented in São Paulo's nightlife for leisure, such as Porão Nove, Entendido's, K-7, and Top Room. She recounts the effects of the HIV/AIDS epidemic on her professional circle, the loss of friends, and the prejudice and misinformation that prevailed in the early years. She concludes the interview by reflecting on the importance of recording her memories.

## **Places of Memory**

Copan, Medieval, Nostro Mondo, Teatro das Nações, Casa de Apoio Brenda Lee, Ferro's Bar, Corinθο, and Deops/SP.

## **Interview Date**

August 7, 2023



## LAURA FINOCCHIARO

### Biography

Laura Finocchiaro was born in Porto Alegre (RS) on April 7, 1962. In her childhood, she began studying music with her older sister, Lory F. As teenagers, they formed their first band, Pau e Pedra Musical Clube. She began singing her own compositions and performing at Bar da Vanda, a venue frequented by lesbians. She moved to São Paulo (SP) after winning the *Festival Boca no Trombone*, promoted in 1983 by Teatro Lira Paulistana. In the early 1990s, she became known nationwide after a partnership with Cazuza on the song *Tudo é amor*, and for her participation in Rock in Rio II, opening for Prince and Santana. At the same time, she produced soundtracks for advertising, short films, and fashion shows. In the 1990s and early 2000s, she composed and produced soundtracks for television shows such as *TV Colosso* (Rede Globo) and *Casa dos Artistas* (SBT). She sang in the first seven editions of the São Paulo LGBT+ Pride Parade. She independently released 21 albums over the course of her career. At the time of the interview, she was working as a cultural producer, composer, and singer.

## Interview Summary

The interviewee begins her account by talking about her childhood in Porto Alegre (RS). She recounts the importance of her sister Lory F. in her musical training. She comments on the discomfort she felt with the way the dictatorship was experienced in her environment. She describes the music scene in Porto Alegre in the early 1980s. She recalls the beginning of her musical career, her performances at Bar da Vanda, a venue frequented by lesbians, and the invitation to be the lead singer of the *O Beco* band. She recounts her participation, in 1982, in the *1st National Festival of Women in the Arts*, promoted by Ruth Escobar, in São Paulo (SP). The following year, she decided to stay in São Paulo after winning the *Festival Boca no Trombone*, promoted by Teatro Lira Paulistana. She describes the media impact of her participation in the festival and on the show *Fábrica do Som*, on TV Cultura. She tells how she began working with composition and production of soundtracks for television shows, advertising, short films, and fashion shows. She recounts the illness of Lory F. due to the HIV virus in 1993. She tells about her participation in the first editions of the São Paulo LGBT+ Pride Parade. She reflects on her path as a lesbian singer and songwriter within the independent scene. She concludes the interview by presenting the songs *A gata da rua*, her first original composition from 1981, and *Hino da Diversidade*, a song she released in 2001 for the São Paulo LGBT+ Pride Parade.

## Places of Memory

Teatro Lira Paulistana, Praça Benedito Calixto, Madame Satã, and Praça da Sé.

## Interview Date

November 14, 2023



## LILI VARGAS

### Biography

Lili Vargas was born in Limeira (SP) in 1951 but spent her childhood in Jundiaí (SP). In 1964, she moved to São Paulo (SP). Since adolescence, she had frequented the nightlife in downtown São Paulo. She witnessed the changes in spaces for homosexuals, initially only bars, until the emergence of the first nightclubs. In the 1970s, she frequented Nostro Mondo and Medieval. In 1975, she lived in Rio de Janeiro (RJ), in the apartment of one of the directors of the record label Phonogram, where she mingled with artists such as Gal Costa and Ney Matogrosso. She moved to Paris, France, in 1979, where she worked in prostitution. She then moved to Viareggio, in the province of Lucca, Italy, where she met her current partner. She returned to Brazil in 1983, when her father fell ill, settling in São Paulo with her Italian partner. At the time of the interview, she was a social activist and director of the NGO Banda do Fuxico.

## **Interview Summary**

The interviewee begins her account by recalling her childhood and adolescence in Limeira (SP), Jundiaí (SP), and São Paulo (SP). She tells how she made her first friendships in Ipiranga, among them with Kaká di Polly, who introduced her to downtown São Paulo. She recounts what the police raids in downtown São Paulo were like. She recalls that she was detained on some occasions, being taken to the 4th Police District (Consolação) and to DEOPS/SP. She tells that, in the beginning, she frequented small bars between República and Largo do Arouche. She recounts the emergence of the first nightclubs for homosexuals, such as De Você, Hi-Fi, Nostro Mondo, and Medieval. She reflects on the importance of friendship for trans women and travestis in facing prejudice and violence at the time. She tells that she migrated to France, where she worked in prostitution, and then to Italy. She recounts that she returned to Brazil to care for her father and that later her Italian partner joined her. She recalls that in the 1990s they moved to the Bela Vista neighborhood and talks about the transformations of the neighborhood over the past thirty years. She remembers the coup, the beginning of the dictatorship, and the recommendations her father made for her to protect herself. She recalls the prejudice experienced at the beginning of the HIV/AIDS epidemic, her memories of Brenda Lee, and her support house. She recounts when she came to see herself as a social activist for the LGBTQIA+ cause. She concludes the interview by reflecting on the importance of recording her memories.

## **Places of Memory**

Museu do Ipiranga, Galeria Metr pole, Cine Ipiranga, Largo do Arouche, Nostro Mondo, Medieval, Corinto, Proibidu's, Val Improviso, Hospital Em lio Ribas, Casa de Apoio Brenda Lee, 4th Police District (Consola  o), Deops/SP, and Parque do Ibirapuera.

## **Interview Date**

April 11, 2024



## MARCINHA DO CORINTHO

### **Biography**

Marcinha do Corinto was born in Belo Horizonte (MG) on September 3, 1967. In childhood, she moved to São Paulo (SP) to live with her grandmother, who raised her. As a teenager, she began working at Nostro Mondo Nightclub, owned by Condessa Mônica. At sixteen, she traveled to Madrid, Spain, where she stayed for about forty days before being deported back to Brazil. Upon returning to São Paulo, she became one of the main stars of Corinto Nightclub. She also became nationally known for her appearances in Rio de Janeiro's samba school parades and on the television shows of Bolinha and Sílvio Santos. In 1988, she moved to Milan, Italy, where she lived for about thirty years. At the time of the interview, she lives in São Paulo and works as a drag artist.

## **Interview Summary**

The interviewee begins her testimony by recalling her difficult childhood in Minas Gerais, the early death of her mother, and her move to São Paulo (SP) to live with her grandmother. She tells how she began performing in São Paulo's nightclubs. She recounts that at the age of 16, she convinced her grandmother to sign the authorization for her emancipation so that she could migrate to Madrid, Spain. There, she worked in prostitution until she was arrested and deported to Brazil. She recounts the police repression against travestis in São Paulo and the strategies developed to avoid being arrested for vagrancy. She tells how she became one of the stars of Corinθο Nightclub, her relationship with the nightclub's owner, Elisa Mascaro, and what the routine of shows was like. She recalls that in 1988, she migrated to Milan, Italy, where she performed and engaged in high-class prostitution. She recounts how her definitive return to São Paulo took place after living abroad for thirty years. She tells how she discovered she was living with HIV and the prejudice she faced. She recalls the support of her friend Gretta Starr for her adherence to treatment and her return to her studies. She concludes the interview by reflecting on Brazil's current socioeconomic situation, the poverty and violence in downtown São Paulo, and the reasons why she still wishes to return to Europe.

## **Places of Memory**

Nostro Mondo, Val Improviso, Val Show, Corinθο, Largo do Arouche, Love Story, Madame Arthur (Paris), and Teatro Scala (Rio de Janeiro).

## **Interview Date**

July 21, 2022





## MARIA APARECIDA DOS SANTOS (IYÁ CIDA DE OYÁ )

### Biography

Maria Aparecida dos Santos (Iyá Cida de Oyá) was born in São Paulo (SP) in 1951. In her childhood, she moved to a housing complex for Light company employees in Cidade Dutra, in the southern part of the Capital. She grew up in a family of seven siblings, children of a domestic worker – a community leader in Cidade Dutra who especially supported women in the neighborhood – and a civil police officer who, because he did not hold orthodox positions, was constantly monitored during the dictatorship. In this context, her home became a safe space for Candomblé religious practices. She married at the age of nineteen and had five children. In the 1970s, she took part in the Movimento Negro Unificado (MNU) (Unified Black Movement). In the early 1980s, she became involved in adult literacy movements, the *Diretas Já* campaign, and grassroots movements of the Partido dos Trabalhadores (PT). She participated in the founding of Ilê Asé Oyá Eledá Ori, a Candomblé temple located in the southern area of São Paulo, where, at the time of the interview, she serves as religious leader.

## Interview Summary

The interviewee begins her account by recalling her childhood and adolescence in Cidade Dutra, in the Southern Zone of São Paulo (SP). She says she did not feel a sense of belonging at the private Catholic school run by nuns where she studied on a scholarship, due to her skin color and religion, and describes the discrimination she experienced there. She recounts that her father was a civil police officer who did not hold orthodox positions, which led to their home being placed under surveillance during the dictatorship. She speaks about her involvement in the *Diretas Já* movement and the meetings she attended at the Church of Nossa Senhora do Rosário dos Homens Pretos and the Church of Largo da Santa Cecília. She recalls her participation in adult literacy movements and the strategies she devised to take part in mobilizations while raising her children, then still young. She describes her mother as a “knower of herbs” and reflects on the subversive nature of her mother’s practices in helping people, especially women in the neighborhood. She recalls that their home served as an open space for Candomblé practices, and what the neighbors said about the surveillance of their house. She recounts her own approach to Candomblé and the family’s relationship with the religion. She describes the founding of the Ilê Asé Oyá Eledá Orí temple, where she is the religious leader, and her connection to the territory in which it is located. She reflects on the processes of invisibilization of Black people during the dictatorship. She discusses gender roles in Afro-Brazilian religions and the importance of women as religious leaders. She recounts her participation in the Movimento Negro Unificado (MNU) and her involvement with the Partido dos Trabalhadores (PT). She describes the political meetings held in churches in downtown São Paulo during the dictatorship. She reflects on the myth of racial democracy sustained by the dictatorship. She concludes the interview by discussing the memories of the dictatorship and the importance of recording her own memories.

## Places of Memory

Igreja Nossa Senhora do Rosário dos Homens Pretos, Igreja do Largo da Santa Cecília, and Largo 13 de Maio.

## Interview date

August 24, 2022



## MARIA CRISTINA CALIXTO

### Biography

Maria Cristina Calixto was born in São José do Rio Preto, in São Paulo's inland, on November 20, 1958. In her childhood, she moved to the Capital with her mother and two sisters. During adolescence, she experienced conflicts at school and within her family for not conforming to a socially expected feminine gender performance. In the late 1970s and early 1980s, she frequented Medieval and lesbian social spaces such as Dinossauros, Moustache, Cachação, and Ferro's Bar. In this context, she became involved with the feminist movement by participating in the 1st and 2nd Congress of Women of São Paulo. At the same time, together with Marisa Fernandes, Miriam Martinho, and Maria Teresa Aarão, she attended some meetings held by Somos: Grupo de Afirmação Homossexual. Due to the need to create spaces and discussions for lesbian women, they jointly founded Grupo de Ação Lésbico Feminista (GALF) in 1979. She created the LF Artes project, an internal subgroup of GALF dedicated to artistic creation. In addition, Cristina became a photographer for *Lampião da Esquina*, covering feminist movement events and those of the Movimento Homossexual Brasileiro (MHB) (Brazilian Homosexual Movement) for the paper. In 1985, she stepped away from lesbian activism after the III Latin American and Caribbean Feminist Encounter, held in Bertioga, on the coast of São Paulo. In the 1990s, Cristina moved to Bertioga, on the Coast of São Paulo, and returned to the Capital in 2000. Cristina Calixto passed away on December 10, 2024.

## Interview Summary

The interviewee begins by recalling her childhood memories in São José do Rio Preto (SP). She describes the move to São Paulo (SP), where she lived at the Copan building with her mother and two sisters, and the daily life in that space. She comments on the urban changes in the Capital in the 1970s, especially the construction of Praça Roosevelt. She talks about the discrimination suffered by her mother, a divorced woman in the 1960s and 1970s, her professional life, and her involvement with politics and the artistic scene. She recounts the persecution she faced at school for not conforming to the expected gender performance and the challenges her mother faced in dealing with her behavior during adolescence. She narrates her references of womanhood, homosexuality, and lesbianism, and the terms used in the 1970s for lesbians. She tells about the repression of feminists at events such as the 2nd Congress of Women of São Paulo (PUC-SP, 1980) and the debates about minority rights. She describes the police presence in lesbian spaces and the episode in which she was arrested by the Departamento Estadual de Investigações Criminais de São Paulo (DEIC-SP) (State Department of Criminal Investigations of São Paulo). She mentions the venues she frequented, such as Dinossauros, Moustache, Cachação, and Ferro's Bar, and the differences among them. She recalls a basketball practice at DEOPS/SP. She took part in meetings of the Somos group, which led to the creation of GALF together with Marisa Fernandes, Miriam Martinho, and Maria Teresa Aarão. She speaks about activism, the press, photography, *Lampião da Esquina*, and the Medieval Nightclub. She recounts police repression, sexism on the left, references to the HIV/AIDS epidemic, and HIV-positive women. In the 1990s, she moved to Bertioga (SP) and returned to São Paulo in 2000. She concludes by highlighting the importance of telling her story and memories.

## Places of Memory

Parque da Água Branca, Praça Roosevelt, Copan, Praça Benedito Calixto, Theatro Municipal, PUC, Largo do Arouche, Medieval, Moustache, and Ferro's Bar.

## Interview date

February 8, 2024



## MARIO MENDES

### Biography

Mario Mendes Ribeiro Filho was born in São Paulo (SP) on March 20, 1959. In childhood, he moved with his family to Guarulhos (SP). In 1978, he enrolled in the journalism program at the Universidade de São Paulo (USP). That same year, he joined the editorial staff of *Interview* magazine, where he met Vânia Toledo, with whom he also worked at *Especial* magazine in 1980. During this period, he began frequenting homosexual social spaces such as the nightclubs Medieval, Val Improviso, and Homo Sapiens, the bars on Rua Marquês de Itu and Avenida Dr. Vieira de Carvalho, and the saunas. He worked as a journalist for several media outlets: *Folha de S. Paulo*, *ISTOÉ*, *Elle*, *Daslu* magazine, *Trip*, *TPM*, *Gol* magazine, *Veja*, *Forbes*, *ForbesLive Fashion*, *Brazil Journal*, and *Carta do Líbano*.

## **Interview Summary**

The interviewee begins his account by recalling his childhood in the neighborhoods of Bom Retiro and Pompéia, in São Paulo (SP), and in Guarulhos (SP). He recounts his perceptions of the changes in the city of São Paulo, especially following the construction of the Minhocão. He tells about his father's involvement with the Brazilian Communist Party (PCB). He recalls the conversations in his home about the dictatorship and the presence of the police in his daily life. He describes the opportunity to watch films that had been censored during the dictatorship in the process of political opening and the venues in São Paulo that screened them. He reflects on his perceptions of episodes of racial prejudice during the dictatorship. In 1978, he enrolled in the journalism program at the Universidade de São Paulo (USP). He recounts what the political ambience was like at the university in the late 1970s. He recalls that when he joined the editorial staff of *Interview* magazine, he began frequenting homosexual social spaces such as the nightclubs Medieval, Val Improviso, and Homo Sapiens. He describes what these spaces were like and the practices of sociability among gay men in downtown São Paulo. He recounts the police raids that took place at Largo do Arouche in the 1980s. He recalls the first news that arrived at the *Interview* newsroom about the beginning of the HIV/AIDS epidemic in New York City, United States. He recounts the effects of the epidemic on the way he lived his sexuality and the support for friends who fell ill because of the HIV virus. He reflects on the role of the press in how the HIV/AIDS epidemic was reported. He concludes the interview by reflecting on the importance of recording his memories.

## **Places of Memory**

Praça Roosevelt, Medieval, Homo Sapiens, Val Improviso, Love Story, Largo do Arouche, Praça da República, Caneca de Prata, Termas For Friends, Off, Ferro's Bar, Madame Satã, and Teatro da Universidade Católica de São Paulo (Tuca).

## **Interview Date**

April 18, 2024



## MIRIAM DA SILVA

### Biography

Miriam da Silva was born on July 10, 1961, in Beberibe (CE). In 1976, she moved to Fortaleza (CE) to live with her aunts. Four years later, her mother brought her to São Paulo (SP). Because of prostitution, she was detained several times in police operations, accused of the crime of vagrancy. In 1987, during a trip to Rio de Janeiro (RJ), Isabelita dos Patins gave her the name “Miriam”. She was a regular at Proibidu’s Nightclub. She took part in the 1st São Paulo LGBTQ+ Pride Parade in 1997. She was active in the fight against the HIV/AIDS epidemic, collaborating with institutions such as Gapa-SP, Grupo Pela Vidda-SP, and Associação Correndo Atrás. At the time of the interview, she was working as an HIV/AIDS prevention and awareness agent.

## **Interview Summary**

The interviewee begins her account by saying that she never had good memories of her childhood, due to experiences of violence suffered at the hands of family members in Ceará. In 1980, her mother brought her to live in São Paulo (SP). She recounts that, in 1982, she began working in prostitution near the Cidade Jardim Racetrack. She recalls when she started frequenting Prohibidu's Nightclub. She recounts that she was expelled from home by her mother because her stepfather did not accept her. Years later, however, they reconnected when she saved enough money to buy a house for her mother and siblings in Osasco (SP). She recalls how Isabelita dos Patins, during Carnival in Rio de Janeiro (RJ) in 1987, gave her the name Miriam. She says that Roberta Close and Rogéria were her two references for what it meant to be a travesti, but she reflects on the differences between her experiences and theirs. She recounts her gender transition process and the changes in her body resulting from the use of hormones. She tells about the challenges she faced in her love life and in situations of violence on the streets. She recalls episodes of violence with the São Paulo police and what it was like to sign a statement of the crime of "vagrancy" at the police station. She describes what the Luz district and Boca do Lixo were like in the early 1980s, specifically the area surrounding the DEOPS/SP building. She recounts the spread of industrial silicone injections among travestis in São Paulo. She reflects on the importance of having trans women and travestis in positions of public administration. She concludes the interview by telling what it means to her to be a survivor.

## **Places of Memory**

Copan, Prohibidu's, Nostro Mondo, Corinthians, Cinelândia (Rio de Janeiro), Praça da Sé, and Boca do Lixo.

## **Interview Date**

November 30, 2023





## NEON CUNHA

### Biography

Neon Cunha was born in Belo Horizonte (MG) on January 24, 1970. In childhood, her parents migrated to São Bernardo do Campo (SP) in search of better job opportunities. From an early age, Neon understood herself as a woman, finding in Candomblé paths to build her understanding of gender. At the age of eleven, she balanced her studies with work in the show *Círculo de Amigos dos Amigos Patrulheiros* (CAMP). After an episode of violence, she was placed to work at the São Bernardo do Campo City Hall, becoming a permanent employee six years later. In 1985, she enrolled in a school of advertising and marketing. At that time, she began frequenting São Paulo's downtown nightlife and developed friendships with travestis and trans women. Alongside her work at the São Bernardo City Hall, she dedicated herself to fashion and advertising. At the time of the interview, she was an art director, a public employee, an independent activist, and the matron of Casa Neon Cunha, a shelter for LGBT+ people in situations of social vulnerability, located in São Bernardo do Campo.

## **Interview Summary**

The interviewee begins her account by talking about her family background and her parents' migration to the ABC Paulista Region. She recounts the presence of Candomblé practices since childhood and the importance of Afro-Brazilian religions for her understanding of gender. She recalls her close relationship with her mother, who supported her in this process. She tells of experiences of violence at school and at home that led her to understand what sexism and racism were. She recounts her experience in the *Círculo de Amigos dos Meninos Patulheiros* (CAMP). She explains how she balanced her studies with work when she joined CAMP and how an attempted rape she suffered led to her dismissal and transfer to the São Bernardo do Campo City Hall. She recalls her first experiences in downtown São Paulo (SP), followed by her friend Alexandre. She describes the difficulties of studying advertising and marketing in a private school within the economic context of the final years of the dictatorship. She recounts the social spaces she frequented in São Paulo, as well as those where she was barred for being a travesti. She tells of the lessons she learned in the streets about lives and experiences of travestis. She recalls the travesti friends she made in São Paulo's nightlife and their living and housing conditions. She recounts the effects of the HIV/AIDS epidemic and the spread of cocaine among travestis. She describes the difference between the practices in Boca do Lixo and Boca do Luxo. She tells of experiences with police raids and how she was protected by older travestis. She shares her perceptions of the distinctions between white and black people in social spaces. She reflects on the importance of documenting lives that were never recorded and that disappeared because of transphobia and police violence, such as the travesti friends she made on the streets of São Paulo. She concludes the interview by reflecting on the importance of recording her memories and her experiences during the dictatorship.

## **Places of Memory**

Paço Municipal (São Bernardo do Campo), Largo do Arouche, Val Show, Val Improviso, Nostro Mondo, Medieval, Corinto, Boca do Lixo, Homo Sapiens, Pateo do Collegio, Praça Rotary, and Prohibidu's.

## **Interview Date**

July 27, 2022



## **PALOMA PRATES (PALOMA SHOCK)**

### **Biography**

Paloma Prates (Paloma Shock) was born in Cruz Alta (RS) on September 18, 1966. At the age of ten, she moved to Porto Alegre (RS). As a teenager, she began performing in the nightlife of the Capital. In the early 1980s, she moved to São Paulo (SP), where she lived in a brothel run by Caetana/Brenda Lee. She worked in prostitution at Praça da República and Rua Augusta. At the same time, she began her career as a photographic model. She later moved to Europe, settling in Milan, Italy, where she also worked as a sex worker. She underwent gender reassignment surgery in London, England. After returning to Milan, she got married and began working as a model, walking for brands such as Issey Miyake, Moschino, Paco Rabanne, and Versace, and appearing in fashion editorials for magazines such as French Vogue. At the time of the interview, she was living between São Paulo and Milan and working as a party hostess and fashion model.

## **Interview Summary**

The interviewee begins her account by recalling her childhood and adolescence in Cruz Alta (RS) and Porto Alegre (RS), where she moved with her family at the age of ten. She describes her first experiences and perceptions regarding her gender and sexuality during adolescence. She recounts her interactions with older travestis in Porto Alegre's nightlife and her early performances in nightclubs. She tells how her mother sought guidance from Chico Xavier regarding her gender identity. She goes on to describe her move to São Paulo (SP), where she lived in a brothel run by Brenda Lee, then known as Caetana. She recounts the daily routine in the house, the work in prostitution, and the constant police presence. She explains the differences between the prostitution territories and recalls a striking episode when the police shut down several streets in downtown São Paulo to arrest prostitutes and travestis. She describes the places she used to frequent for leisure, such as Nostro Mondo, Homo Sapiens, Val Show, and Val Improviso. She tells how she began her modeling career and reflects on the impact of Roberta Close's media presence on her own life. She recounts how she moved to Europe and settled in Milan, Italy, reflecting on the differences in the experiences of travestis in Spain, Italy, and France. She tells how she met her first husband. She details her gender reassignment surgery, performed in London, England, and the experience of her post-operative recovery. She shares how she lived through the early years of the HIV/AIDS epidemic in Europe and reflects on how her treatment by other travestis changed after her surgery. She recounts how she resumed her modeling career in Italy. She concludes the interview by reflecting on the importance of recording her memories.

## **Places of Memory**

Praça Rotary, Nostro Mondo, Homo Sapiens, Val Show and Casa de Apoio Brenda Lee.

## **Interview date**

May 28, 2024



## PEDRO LUIZ MACENA (KARAI YAPUA)

### Biography

Pedro Luiz Macena (Karai Yapua) is Guarani and was born in Argentina, in the Ubupicuá village, in 1965. His father worked on road construction, which led the family to migrate to Paraguay and later to Brazil. In Paraná, they lived in the Rio das Cobras village, located in the municipalities of Nova Laranjeiras and Espigão Alto do Iguaçu, which, in the context of the dictatorship, was administered by the Serviço de Proteção ao Índio (SPI). He arrived in São Paulo in 1972, after managing to escape the village with his parents. They settled in Parelheiros, where Guarani relatives were already living. In 1984, he became involved in the *Diretas Já* mobilizations. From then on, he took part in organizing the struggle for Indigenous rights. In 2000, he moved to the Jaraguá village, where he participated in the fight for the recognition of the village and became a *xeramõi*, a spiritual leader. He also took part in a mobilization for the preservation and revitalization of lakes at Pico do Jaraguá. At the time of the interview, he was working as a lecturer on Guarani spirituality and cosmology.

## Interview Summary

The interviewee begins his account by explaining that he was born in 1965, in the Ubupicuá village in Argentina, and that his family soon migrated to Paraguay and then to Brazil because his father worked in road construction. He recounts that they settled in the Rio das Cobras village, which at the time was administered by the Serviço de Proteção ao Índio (SPI). He describes daily life in the village, the training of young people to guard the village, the violence perpetrated by the military, and the coexistence between the Guarani and Kaingang peoples. He speaks about the importance of spirituality. He recalls how his parents fled the village and came to São Paulo (SP) in the 1970s. He describes the sense of freedom he experienced in the city compared to the Rio das Cobras village. He reflects on what the dictatorship meant to him and the importance of the Brazilian government having recognized the human rights violations committed against Indigenous peoples during that period. He recounts the beginning of his involvement in the struggle for rights during the *Diretas Já* mobilizations in 1984. He describes the process of political organization of Indigenous villages following the 1988 Constitution. He recounts the debates surrounding the Constituent Assembly, particularly the issue of Indigenous land demarcation. He reflects on why land issues remain central to the Indigenous struggle. He considers the relationship that the Fundação Nacional dos Povos Indígenas (FUNAI) established with Indigenous peoples. He describes the historical process of the formation of the Jaraguá village. He recounts the impacts of urban expansion and its growing proximity to the village. He tells about his role as a *xeramõi*, spiritual leader of the village, and his dialogue with younger generations. He also recounts the work he carried out focused on the preservation and revitalization of lakes at Pico do Jaraguá. He concludes the interview by reflecting on the importance of bringing Guarani cosmology and spirituality to his lectures for non-Indigenous audiences.

## Places of Memory

Estação da Luz, Praça da Sé, and Pico do Jaraguá.

## Interview Date

March 26, 2024



## RITA CADILLAC

### Biography

Rita de Cássia Coutinho (Rita Cadillac) was born in Rio de Janeiro (RJ) on June 13, 1954. She spent part of her childhood and adolescence at her paternal grandmother Regina Dessa's house, in Lapa. At 16, she got married and had a son. After the divorce, she spent two years on tour with Haroldo Costa and Mary Marinho, in countries such as the United States, Venezuela, Argentina, Canada, and Germany. In 1974, she passed an audition for the show *Discoteca do Chacrinha*. For ten years, she followed Chacrinha on different television networks as one of his "chacretes". In the early 1980s, she appeared in films such as *Asa Branca: um sonho brasileiro* (1980), *Tessa, a Gata* (1980), *Aluga-se Moças* (1981), *O Vale dos Amantes* (1982), and *Aluga-se Moças 2* (1983). Starting in 1984, she began singing in prisons in Rio de Janeiro and São Paulo (SP). These shows led to an invitation for her to become the "godmother" of the Comissão de Internos of the Casa de Detenção de São Paulo, where she also took part in HIV/AIDS prevention initiatives. In 2003, she was invited to play herself in the movie *Carandiru*, which portrayed the massacre that took place in 1992. In 2010, her career became the subject of the documentary *Rita Cadillac: A Lady do Povo*.

## **Interview Summary**

The interviewee begins her account by recalling her childhood in the Lapa neighborhood, in downtown Rio de Janeiro (RJ). She recounts the political activities of her paternal grandmother, Regina Dessa, who sent her to a boarding school during adolescence to protect her. She recalls her memories of the headquarters of the Military Police, located in front of the building where she lived. She recounts that in 1971, she separated from her son's father and dedicated herself to her artistic career, touring with Haroldo Costa's company through several countries until returning to Brazil, after passing an audition for Chacrinha's show. She describes the recording routine, the presence of censorship on set, and her experiences with the "censorship inspector" Solange Hernandes. She tells how the name Rita Cadillac came about. She explains what it meant to be a "chacrete". She reflects on the different perceptions of the political opening process in private life and in the public sphere, where, as a television dancer, she was associated with prostitution. She recounts other professional opportunities that arose from her work as a "chacrete". She describes the tours they did with Chacrinha's show. She recalls her first memories of the HIV/AIDS epidemic and her involvement in caring for people close to her who became ill because of the HIV virus. She recounts how she began performing shows in prisons, becoming the godmother of the Comissão de Internos of the Casa de Detenção de São Paulo. She recalls how she learned of the Carandiru Massacre in 1992 and what it meant to take part in the movie Carandiru, in 2003. She reflects on the importance of addressing debates about female sexuality at the age of sixty. She recalls her relationship with the memories of Chacrinha's show. She concludes the interview by reflecting on the importance of recording her memories.

## **Places of Memory**

Military Police Headquarters (Rio de Janeiro), Casa de Detenção de São Paulo, Largo do Arouche, Boca do Lixo, and Cinelândia (Rio de Janeiro).

## **Interview Date**

July 15, 2022





## RITA CERQUEIRA QUADROS

### Biography

Rita Cerqueira Quadros was born on September 23, 1964, in São Paulo (SP). Her activist trajectory began in the 1980s in the health, housing, and political-party movements, during which she encountered feminism. In 1984, she joined the Partido dos Trabalhadores (PT), where she helped establish the GLT/PT Caucus. In the 1990s, she took part in organizing the first LGBTQ+ Pride Parades held in São Paulo. She chaired the Organizing Committee of the 5th National Lesbian Seminar (5º Seminário Nacional de Lésbicas - V SENAILE) and helped organize the first Lesbian Marches, also taking the seat designated for lesbians on the National Council for Women's Rights. From 2008 to 2011, she contributed to the formation of Cine Mulher, and she is currently dedicated to Cine Sapatão, a collective that screens films from a lesbian perspective to address multiple forms of invisibility: sexual, identity-based, gender, racial, generational, economic, and class-related. At Cine Sapatão, she also participated in the production and direction of the short documentary *Ferro's*.

## **Interview Summary**

The interviewee begins her account by talking about the political ambience in the neighborhood where she grew up, Vila Maria, in the North Zone of São Paulo (SP). She describes her perceptions of the police presence in the daily life of the neighborhood. She recalls that she began to understand what had happened during the dictatorship after reading the book *Brasil: Nunca Mais* and shares her impressions of its content. She recounts how she was introduced to the Liberation Theology in a Catholic youth group. She tells about her first experiences as a lesbian. She recalls the cultural effervescence during the years of the political opening. She describes her process of joining the Partido dos Trabalhadores (PT) in 1984 and the discussions about gender and sexuality within the party at that time. She reflects on her perceptions of the institutionalization of social movements in the 1990s. She recounts the beginning of her activism in the LGBTQIA+ movement through a study group called Etc. e Tal. She shares her impressions of the 1st LGBT+ Pride Parade in São Paulo, in 1997. She reflects on the place of lesbians within LGBTQIA+ activism. She recalls how she left the organizing group of the São Paulo LGBT+ Pride Parade and helped organize the 1st Lesbian and Bisexual Women's March in São Paulo, held in 2003. She reflects on the relationship between affection and activism among lesbians. She recounts her experience at the 5th National Lesbian Seminar (5° Seminário Nacional de Lésbicas - V SENAILE), held in São Paulo in 2003. She recalls her first memories of the HIV/AIDS epidemic. She describes the first time she went to Ferro's Bar and her connection with the memory of the uprising that took place there in 1983. She remembers some pioneers of the Brazilian lesbian movement, such as Lurdinha Rodrigues, Dora Simões, Emily, Ruth, Éride, Rosely Roth, Virgínia, Rosângela Castro, Miriam Weber, Cláudia, and Mara. She concludes the interview by reflecting on the importance of recording her memories.

## **Places of Memory**

Praça Roosevelt, Praça da República, Avenida Dr. Vieira de Carvalho, and Ferro's Bar.

## **Interview date**

March 23, 2024



## SALETE CAMPARI

### Biography

Francisco de S. Rodrigues (Salete Campari) was born in Araruna (PB) on May 23, 1969. In 1981, she moved to São Paulo (SP) to live with her brother in the Jardim Aeroporto neighborhood. As a teenager, she began frequenting the nightclubs Val Improviso and Nostro Mondo, becoming friends with the drag artist Miss Biá, who invited her to start performing in São Paulo's nightlife. She worked in several nightclubs in São Paulo, such as Nostro Mondo, Túnel do Tempo, Gent's, Rave, Salvation, Tunnel, and Massivo. She became especially well known as a hostess at parties and events such as Mercado Mundo Mix. Alongside her artistic career, in the 1990s, she became an activist in the LGBT+ movement. In 2008, she launched her first candidacy for the position of city councilor in São Paulo. At the time of the interview, she was working as a parliamentary aide to State Deputy Eduardo Suplicy.

## **Interview Summary**

The interviewee begins her account with memories of her childhood in Araruna (PB). She recounts how her move to São Paulo (SP) took place in 1981. She tells how she met Miss Biá and about the initiative she developed with Beto de Jesus to distribute condoms and raise awareness about HIV/AIDS on the streets. She describes the different styles of drag artists. She recalls what the nights were like at Nostro Mondo, Homo Sapiens, Corinto, and Gent's. She tells how she first performed in drag in a show with Miss Biá. She recounts how the name Salete Campari came about. She recalls episodes of discrimination she suffered for being a Northeastern artist. She describes the presence of the police in nightlife. She tells how the association between Salete Campari and Marilyn Monroe began. She recalls her first references to HIV/AIDS and the impacts of the epidemic on nightlife. She explains she has always been a drag hostess, responsible for welcoming people at parties, and how, from that work, she began making appearances on television shows. She recalls when the term drag queen began to be used. She tells about her participation in the 17th Conference of the International Lesbian and Gay Association (ILGA), held in Rio de Janeiro in 1995, and about the organization of the 1st São Paulo LGBTQ+ Pride Parade. She recounts the virtual "Corujão da Salete" events he held in 2020, in response to the Virtual LGBTQ+ Pride Parade, which that year did not invite the more experienced artists. She tells how she began her involvement in party politics and what it meant to launch her candidacy for São Paulo City Council in 2008. She concludes the interview by reflecting on the importance of sharing and recording her memories.

## **Places of Memory**

Nostro Mondo, Val Improviso, and Parque do Ibirapuera.

## **Interview Date**

July 15, 2023



## SILVETTY MONTILLA

### Biography

Silvio Castro Bernardo (Silvetty Montilla) was born in São Paulo (SP) on July 10, 1967. At the age of 18, he began frequenting homosexual social spaces such as the bars Ritz, Pluto's, and Cheguei, located on Rua Marquês de Itu, as well as Nightclub Fabio's. In 1987, he began performing in São Paulo's nightlife, initially working as a backup dancer and lip-sync performer, before becoming an emcee, balancing his artistic career with his job as a prosecutorial assistant at the São Paulo State Public Prosecutor's Office. In 1998, he made his theatrical debut in the play *Cindy ou Fergi*, launching a theater career that included productions such as *Non é vero é veríssimo* (2004), *As três Marias* (2012), *Segunda Acontece* (2006–2010), *Terça Insana* (2013–2014), *Cartola – o mundo é um moinho* (2016), and *O nome dela é Valdemar* (2018). On television, he appeared in programs such as *Toma lá, dá cá* (Globo, 2009), *Programa Eliana* (SBT, 2011), and *Pé na cova* (Globo, 2014). In 2012, he ran for a seat on the São Paulo City Council. At the time of the interview, he was working as a comedian and actress.

## **Interview Summary**

The interviewee begins his account by recalling his childhood in the Casa Verde neighborhood, in the North Zone of São Paulo (SP). He recounts joining the marching band at Colégio Jardim São Paulo, where he played for ten years. He explains that his understanding of his homosexuality came late, only at the age of eighteen, and that until then, his few references were television characters. He recalls his first time arriving at the bars on Rua Marquês de Itu and describes his first impressions. He recounts being arrested and taken to the 3rd Police Precinct after a police raid led by Police Chief José Wilson Richetti at the entrance of Nightclub Fabio's, in Santa Cecília. He tells how, for four years, he balanced his job as a prosecutorial assistant at the São Paulo State Public Prosecutor's Office with the beginning of his night-life career. He recounts the first nightclubs and bars where he worked, such as Fabio's, Val Show, Nostro Mondo, Gent's, Mad Queen, Prohibidu's, A Lôca, Tunnel, Queen, and Danger. He tells how his stage name came about. He recalls his first memories of the HIV/AIDS epidemic and his participation in the charity event CaridAIDS. He recounts his involvement in the São Paulo LGBTQ+ Pride Parade. He describes his career in theater. He tells of his recognition as a comedian. He recalls the experience of launching his candidacy for city councilor in 2012. He concludes by reflecting on the place of drag performance in São Paulo's nightlife today and on the importance of recording his memories.

## **Places of Memory**

Avenida Dr. Vieira de Carvalho, Homo Sapiens, 3rd Police District – Campos Elíseos, Nostro Mondo, Hospital Emílio Ribas, Corinthians, Prohibidu's, Casa de Apoio Brenda Lee, Praça Roosevelt, and Parque do Ibirapuera.

## **Interview Date**

July 26, 2024



## THAÍS DE AZEVEDDO

### Biography

Thaís de Azevedo was born in Várzea da Palma (MG) on June 26, 1949. At the age of 13, she moved to Rio de Janeiro (RJ), where she experienced the discovery of her gender and sexuality. She later moved to São Paulo (SP), where she worked as a model at Shopping Center Ibirapuera. She recounts that, because of her feminine appearance, she subverted conservative spaces where, for a long time, no one suspected her trans identity. She spent years in temporary transits between Rome, Paris, and São Paulo, until finally settling in the latter city in 1997. In the 1980s, after discovering she was living with HIV, she became involved in the early movement to fight the HIV/AIDS epidemic. Despite facing resistance in some groups for being a travesti, she became a collaborator at Casa de Apoio Brenda Lee, where she learned about palliative care for HIV/AIDS patients. Building on that work, she went to Germany to further her studies. Upon returning to Brazil in 1997, she began working with Grupo Pela Vidda-SP. At the time of the interview, she was serving as president of the group. Thaís de Azevedo passed away on November 19, 2024.

## **Interview Summary**

The interviewee recounts her childhood in the Inland of the State of Minas Gerais and her adolescence in Rio de Janeiro (RJ), where she moved to study. She tells of her discovery of life in the big city: her first gay friend, skipping school to explore the city, Cinelândia as a gathering place for gays in Rio's nightlife, and the violent police repression. She also recalls moving to São Paulo (SP) to work as a model and saleswoman at Shadow, in Shopping Ibirapuera. She highlights the importance of that work, but also the difficulty of keeping it due to her trans identity, reflecting that at that time she worked a lot and earned little for not being considered a "woman". Thaís also describes São Paulo's nightlife, its differences from male gay circles, and the concentration of travestis between Avenida Angélica and Rua Minas Gerais, where she began doing sex work. She reflects on the early gay movements, the lack of space for travestis, gender issues, and racial prejudice. On police violence, she recounts that, due to persecution, they could not remain on the streets, which is why many went into exile in Europe. She tells about life in France and the appreciation of Brazilian travestis in Europe through the shows they performed. She also recounts the courses she took to improve her French, as well as in fashion and health, emphasizing that in Europe she lived with more comfort and safety. Thaís returned to Brazil in 1997, when she became involved with Grupo Pela Vidda and Casa de Apoio Brenda Lee. She concludes by reflecting on the lives of travestis, rejection, violence, the use of silicone, and prostitution as a survival alternative.

## **Places of Memory**

Cinelândia (Rio de Janeiro), Hotel Hilton, Medieval, Nostro Mondo, Theatro Municipal, Hospital Emílio Ribas, Casa de Apoio Brenda Lee, and Praça Rotary.

## **Interview Date**

June 20, 2022





## UBIRARAJA CAPUTO

### Biography

Ubirajara Caputo was born in São Paulo (SP) on February 23, 1960. As a teenager, he began frequenting Praça da República and living his homosexuality. He enrolled at the Universidade de São Paulo (USP) in 1978, but did not complete his degree in Mathematics. Later, he studied Education at the same university. In the 1980s, he frequented nightlife venues and spaces of encounter and sociability for gay men, such as nightclubs, cinemas, and saunas. After the death of one of his boyfriends, he joined Lambda, becoming involved in the fight against the HIV/AIDS epidemic. At the time of the interview, he was retired, a labor scientist, and held a PhD in Social Psychology from USP. In 2017, he published the book *O Caso Bruna: gênero, transexualidades e opinião pública* (Annablume), and in 2025, he released the biography *Brenda Lee: memórias entrelaçadas da Aids* (Politeia).

## **Interview Summary**

The interviewee begins his account by recalling his childhood in the Mooca neighborhood of São Paulo (SP). He recounts the presence of the police in his daily life when he was a student at USP in the late 1970s. He describes what the university was like in that context and the relationship between students and the university authorities. He recalls how gay men would flirt at Praça da República. He shares his perceptions of the contradictions in the process of political opening and the conquest of civil liberties as a gay man. He tells about the dangers involved in living his sexuality and the police presence in cruising spaces. He reflects on the changes that took place in the República area between the mid-1970s and early 1980s. He explains the differences between the Boca do Luxo and Boca do Lixo districts. He recalls some of the nightclubs he frequented, such as Nostro Mondo, Medieval, Val Improviso, Gent's, Prohibidu's, Bug House, Villa Station Cabaré, Corinto, and Danger. He describes his involvement with organized gay activist groups. He recounts how he became engaged in Lambda and the struggle against the HIV/AIDS epidemic. He tells how he met his husband, Luiz, and the couple's experiences during the illness. He explains how Lambda was organized and the actions the group carried out. He recalls how he met Brenda Lee and her support house. He concludes the interview by taking stock of his experiences and of the people he met who passed away during the early years of the HIV/AIDS epidemic.

## **Places of Memory**

Praça da República, Praça Dom José Gaspar, Largo do Arouche, Boca do Luxo, Boca do Lixo, Val Improviso, Nostro Mondo, Medieval, and Corinto.

## **Interview Date**

May 16, 2024



## VERA CAMPOS

### Biography

Vera Campos was born in São Paulo (SP), in Pirituba neighborhood, on December 17, 1959. She grew up moving between Pirituba and Perdizes, where her mother worked. At the age of fourteen, her mother was invited to be the caretaker of an architecture office in Perdizes, and Vera was then hired as the office's receptionist and assistant. Living in that neighborhood during her adolescence changed her social relationships: her friends were white, upper-middle class, and most lived in a housing complex called "Barão." At 24, tired of working in offices and being humiliated by employers, she changed paths and discovered the field of market research. Between the 1970s and 1980s, until the early 1990s, she frequented São Paulo's cultural scene, attending theaters, concerts, and the bohemian life of Bixiga. In the late 1980s, she began working in cultural production at the Art Fairs of Vila Pompéia and Vila Mariana. At 45, she enrolled in the Technology in Events Program. At the time of the interview, she was working as a manager and executive secretary of the Coletivo Cultural Bixiga (CCbiX) and as a volunteer at Mobilização Saracura Vai-Vai.

## **Interview Summary**

The interviewee begins her account by sharing memories of her childhood and preadolescence in Pirituba neighborhood, in the Northwest Zone of São Paulo (SP). She recalls that at the age of 14, she moved to Perdizes, when her mother was invited to be the caretaker of an architecture office, where Vera began working as a receptionist. She recounts the presence of the police in daily life in Pirituba and the effects of the Vagrancy Law. She describes her integration into the Barão group, made up of young people from Perdizes. She recalls experiences of racism during her school years. She explains how she broadened her cultural repertoire through friends who were part of the Barão group. She tells what her references on feminism were. She notes that she had no contact with the racial debates promoted by the Unified Black Movement. She recounts being dismissed from the architecture office due to racism from one of the owners and, from then on, began working in market research. She reflects on what the end of the dictatorship meant to her, particularly the *Diretas Já* movement in 1984. She recalls what she did for fun at the beginning of her adult life. She highlights the importance of clothing and aesthetics in affirming her identity as a Black woman. She tells how the onset of the HIV/AIDS epidemic heightened racism against black people and the effects of the epidemic on her group of friends. She recounts how she began working in cultural production at the Vila Pompéia Art Fair. She compares the changes in cultural production from the time she began until today. She describes how she began her connection with the Bixiga neighborhood and how she became a volunteer in the Saracura Vai-Vai Movement for the preservation of the Black memory of the neighborhood. She concludes the interview by reflecting on the importance of recording her memories.

## **Places of Memory**

Theatro Municipal, Vale do Anhangabaú, Teatro da Universidade Católica de São Paulo (Tuca), and Praça da Sé.

## **Interview Date**

July 25, 2024



## VICTORIA PRINCIPAL

### Biography

Antônio Marcos Gonçalves Mendes (Victoria Principal) was born in São Paulo (SP) on October 21, 1970. During her childhood and early adolescence, she sold flowers with her mother and siblings on the streets and in establishments of Boca do Luxo. At the age of 16, she entered the nightclub Homo Sapiens for the first time, where the drag artist Frank Ross invited her to perform a lip-sync. From then on, she began her career in drag performance, appearing at the nightclubs Homo Sapiens, Nostro Mondo, Mad Queen, Gent's, and Rave. She became known as a caricata performer, one of the styles of drag art popular in the 1970s and 1980s, an art form to which she was still dedicated at the time of the interview.

## **Interview Summary**

The interviewee begins her account by recalling her childhood in São Paulo (SP). Her mother was a street vendor in the city and would take the children to work with her. She describes the daily routine of selling on the streets of Boca do Luxo. The interviewee explains what it means to be a caricata performer, the characteristics of her drag persona and performances, and her references in this style of drag art. She recounts how the name Vitoria Principal came about. She describes the differences among drag performers, their looks, and their performance approaches. She recalls what the work routine was like in São Paulo's nightlife during the 1980s and 1990s, at venues such as Nostro Mondo, Rave, Gent's, and A Lôca. She tells of the effects of the HIV/AIDS epidemic on her social circle. The interviewee shares the questions she has asked herself about her gender identity. She describes the challenges of remaining a drag performer today. She reflects on the importance of having returned to school at the age of 45. She concludes the interview by reflecting on the importance of sharing her story and becoming part of a museum collection.

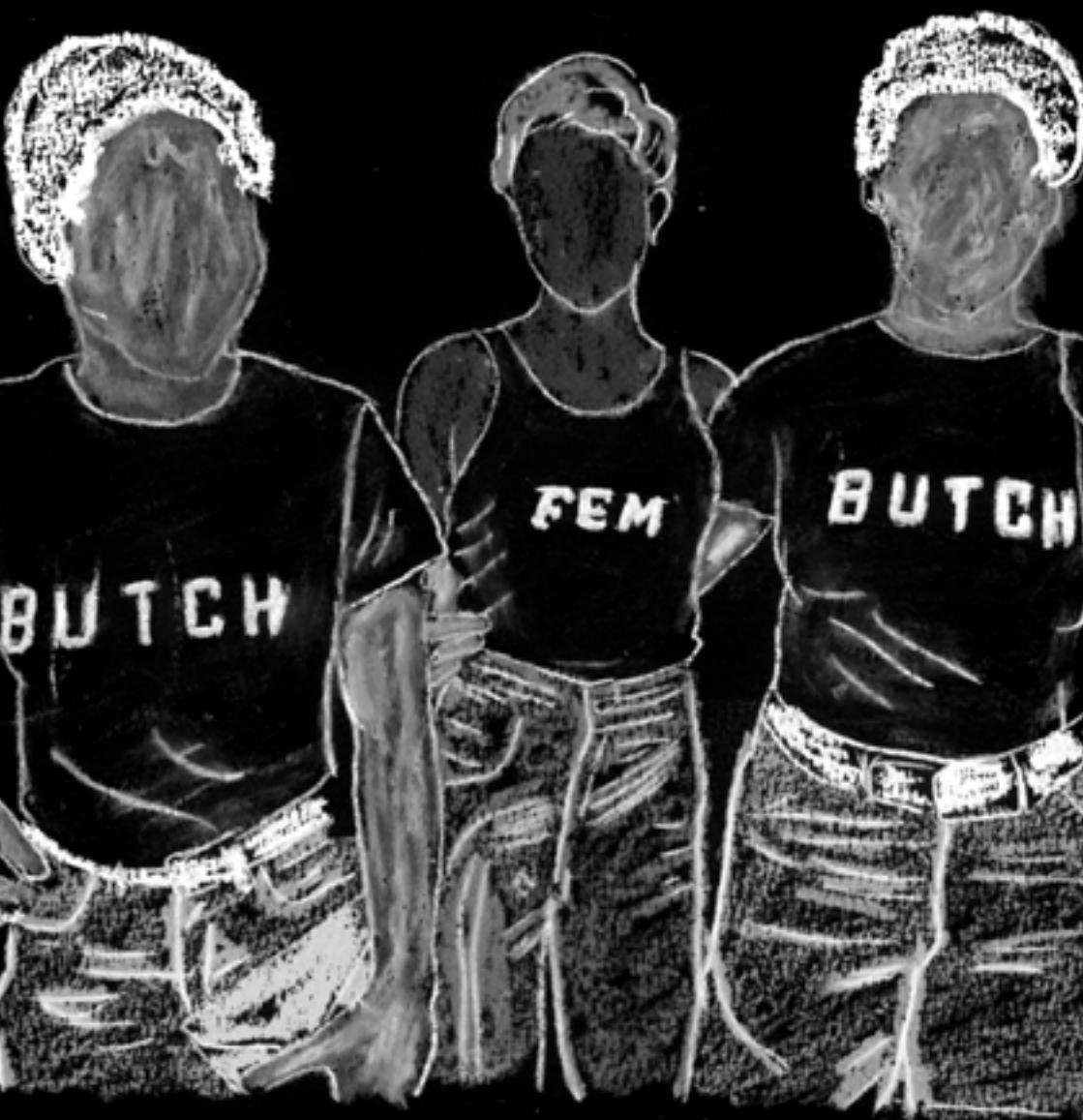
## **Places of Memory**

Hotel Hilton, Homo Sapiens, Largo do Arouche, Nostro Mondo, Avenida Dr. Vieira de Carvalho, and Hospital Emílio Ribas.

## **Interview Date**

December 6, 2023





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# **MEMORIES ON THE MARGINS**

**Public Collection of Testimonies**

# MEMORIES OF THE FUTURE – LESBIANS AND BLACKS

**Lúcia Castro**

**Mara Lúcia da Silva**

## **Interviewees' Biographies**

**Lúcia Castro** was born in Campinas (SP) on April 21, 1973. She is a Black lesbian woman, a practitioner of Afro-Brazilian religion, *jongueira*, and a cultural producer. She has worked in the defense of Human Rights within social movements such as LGBTQIAP+, popular culture, the Black Women's Movement, and the Black Movement. She is the founder of the collective Aos Brados!!! A vivência digna da sexualidade and the newspaper *Aos Brados*. She is one of the founders of the LGBTQIAP+ Pride Parade of Campinas. She served as a full member of the participatory budget council for the LGBT+ community between 2001 and 2003, and was involved in the creation of the first LGBT Reference Center in Brazil, in Campinas, in 2001. She has been a member of the Jongo Dito Ribeiro community at the Casa de Cultura Fazenda Roseira since 2012. She was responsible for organizing the São Paulo State Meeting of Black Women in 2018. She was part of the National Coordination of Black Women in organizing the National Meeting of Black Women – 30 Years Against Racism, Violence, and for Good Living: Black Women Move Brazil, held in Goiânia (GO) in 2018. At the time of the interview, she was a member of Quilomba Nzangazi Lesbi e Trans Brasil.

**Mara Lúcia da Silva** is a sociologist who graduated from the Fundação Escola de Sociologia e Política de São Paulo (FESPSP), with her final academic work focused on Law 10.639 of 2003, which made the teaching of African and Afro-Brazilian History and Culture mandatory

in all schools. She was a member of the collective Umas & Outras and of the Afro Carnival Bloco Ilú Obá de Min, between 2005 and 2009, in Ipê do Xequerê. She also took part in the creation of the Bloco Kazunjii, whose work revives the main rhythms of Bahia under the direction of Maurício Badé, playing the Surdo de Virada. Since 2009, she has participated in the World March of Women, an international feminist movement launched in 2000 that carries out a worldwide campaign against poverty and violence against women. In 2014, she contributed to the organization of the 1st March of Black Women, which took place in Brasília (DF) in November 2015. The event was marked by several plenaries and discussion circles that addressed issues such as the extermination of the Black population, violence against women, and racism. As an outcome of these activities, the Samba Negras em Marcha was created, of which she has been a member since its inception, playing *xerequê* and *agogô* and performing in the backing vocals. At the time of the interview, she was a state public employee working in the health sector.

## Interview Summary

**Mara Lúcia da Silva** begins the public testimony by recounting that her first reference of lesbian identity was an aunt, until she met her first girlfriend at the age of 29. She tells about her mother's contradictory reaction, who had always welcomed her gay friends. She recounts that her first girlfriend was murdered by a neighbor after an argument and stresses the importance of reporting cases of lesbicide. She describes how she began frequenting lesbian bars and nightclubs in the Bixiga neighborhood, such as Marlene's Bar, Stai Nightclub, and Ferro's Bar. She talks about her participation in the group Umas & Outras and the activities carried out by the collective. She recalls the organization of the 5th National Lesbian Seminar (5º Seminário Nacional de Lésbicas - V SENALE), held in São Paulo (SP) in 2003. She reflects on the strengthening of lesbian community spaces throughout her twenty years of activism. She recounts her participation in the Black Women's March. She describes what the LesboCenso, initiated in 2022, represented. She concludes her account by reflecting on the

persistence of police violence against the bodies of Black, lesbian, and bisexual women, even after the end of the dictatorship.

**Lúcia Castro** begins her account by recalling that she grew up in a family with a strong Catholic presence. She talks about her first references to lesbian identity, through the music of Leci Brandão and the women who played soccer in Campinas (SP). She recounts the prejudice she faced in the neighborhood where she lived, Proença, and the difficulties Black women encountered in living their sexuality. She recalls leaving home for the first time at age 14, and when she returned, her clothes were kept separate for five years due to her family's prejudice and fear that she might have contracted HIV from associating with travestis. She tells about her involvement with the Landless Workers' Movement (MST), the Partido dos Trabalhadores (PT), the Campinas Health Council, and the group Identidade. She highlights the importance of joining Identidade to gain access to activist training processes and spaces. She describes her participation in the creation of Moleca – the Lesbian Movement of Campinas. She recalls how she was chosen to be part of the National Coordination of Black Women. She explains how she founded the collective Aos Brados. She questions the place of Black women within lesbian activist spaces, drawing from her experiences at the 6th National Lesbian Seminar (6º Seminário Nacional de Lésbicas - VI SENALE), held in Recife (PE) in 2006. She talks about the significance of participating in the National Meeting of Black Women – 30 Years Against Racism, Violence, and for Well-Being: Black Women Move Brazil, held in 2018, when she reconnected with the lesbian women's movement. She concludes her account by reflecting on the times she was told she would never amount to anything in life and by reciting the poem "Preta", written by Marília Correia.

## **Places of Memory**

Ferro's Bar, Stai Nightclub, Largo do Arouche, and Casa do Povo.

## **Interview date**

August 26, 2023



# LESBIAN SOCIABILITY

**Adriana Arco íris**

**Lélia Batista Alves**

## **Interviewees' Biographies**

**Lélia Batista Alves** was born in São Paulo (SP) on June 6, 1962. At the age of two, she moved to Diadema (SP). She is a lesbian and a pedagogue. She is president of Associação Viva a Diversidade, which she founded together with her wife Dejanira and other friends between 2000 and 2004. In 2005, the group succeeded in officially registering the institution. At the time of the interview, she was serving as a member of Conselho dos Direitos da Pessoa Humana (CONDEP) and participating in several national and state-level LGBTQIAP+ initiatives, as well as in lesbian movements in São Paulo and the ABC Region.

**Adriana Simone da Silva (Adriana Arco Íris)** was born in Natal (RN). In 1985, after her father's death, she moved to São Paulo (SP). She took part in the creation of the São Paulo LGBTQ+ Pride Parade in 1997. As businesswoman, she ran an LGBTQ+ store in Largo do Arouche for seventeen years and continues to develop the brand Acessórios Arco Íris. She participated in the World Social Forum in Porto Alegre (RS) and in several editions of the Seminário Nacional de Lésbicas (SENALE) and the Seminário Nacional de Lésbicas e Mulheres Bissexuais (SENALESBI). At the time of the interview, she was working as a social educator for the NGO Casarão Brasil.

## Interview Summary

**Lélia Batista Alves** begins the public testimony by recalling her childhood memories in Diadema (SP) during the dictatorship. She talks about her involvement in labor struggles at the end of her adolescence. She recounts that she married and had children, despite recognizing, since early adolescence, her attraction to women. She describes the beginning of her relationship with her wife, Djanira, and the difficulties they faced in living it publicly in Diadema. She talks about the threat posed by the Carecas do ABC. She recalls the parties they hosted at home, which led to the creation of the NGO Associação Viva Diversidade. She recounts the NGO's participation in spaces such as the Fórum Paulista and its relationship with public authorities, which rendered the local LGBT+ population invisible. She describes the process of holding the LGBT+ movement in the ABC Paulista Region. She reflects on what it means to be a lesbian woman in a sexist and lesbophobic country.

**Adriana Arco Íris** begins her account by recalling her first references to homosexual people during her childhood and adolescence. She recounts that, in 1985, she moved from Natal (RN) to São Paulo (SP) after her father's death. She tells that, in 1995, before becoming an LGBT+ activist, she started selling rainbow flags at Joy Club, in Pinheiros, São Paulo (SP). She describes the LGBT+ sociability spaces she frequented between the late 1980s and early 1990s. She recalls that her first approach to activism took place during the 5th National Meeting of Travestis and Liberated People Working in AIDS Prevention (5º Encontro Nacional de Travestis e Liberados que Atuam na Prevenção da Aids - V ENTLAIDS), held in São Paulo in 1997. She recounts her participation in the first two editions of the São Paulo LGBT+ Pride Parade. She tells about her work with the NGO Casarão Brasil. She concludes her account reflecting on the achievements of lesbian women and the possibility of living their affections and identities publicly.

## Places of Memory

Largo do Arouche, Nostro Mondo, Ferro's Bar, and Moustache.

## Interview date

August 31, 2024

# LESBIAN VISIBILITIES

**Daiane Pettine**

**Florência Castoldi**

**Rita Quadros**

## **Interviewees' Biographies**

**Rita Cerqueira Quadros** was born on September 23, 1964, in São Paulo (SP). Her activist trajectory began in the 1980s in the health, housing, and party politics movements, during which she encountered feminism. In 1984, she joined the Partido dos Trabalhadores (PT) (Workers' Party), where she helped establish the GLT/PT Caucus. In the 1990s, she took part in organizing the first LGBT+ Pride Parades. She chaired the Organizing Committee of the 5th National Seminar of Lesbians (5º Seminário Nacional de Lésbicas - V SENAILE) and was part of the team responsible for the first Lesbian Marches, also holding the seat designated for lesbians on the National Council for Women's Rights. From 2008 to 2011, she participated in the creation of Cine Mulher, and she currently dedicates herself to Cine Sapatão, a collective that screens films from a lesbian perspective to address multiple forms of invisibility: sexual, identity-based, gender, racial, generational, economic, and class. Also through Cine Sapatão, she was involved in the production and direction of the short documentary *Ferro's*.

**Florencia J. Castoldi** was born on May 18, 1982, in Bahía Blanca (Argentina). A lesbian woman and Argentine migrant, she has lived in Brazil since 2018. She is a trained social worker with national and international experience in popular education. She is a member of the Milbi+ Network, part of the women's collective *Expresso Periférico*, and a founding member of the capoeira group *Novas Raízes*.



**Daiane Pettine** was born on January 28, 1989, in São Paulo (SP). She is an audiovisual artist, cultural project manager, and art educator. She is the creator and director of the award-winning series *Atunko Ilú Obá de Min*, which won Best Diversity Web Series at the Rio Web Fest (2020). She represented Brazil at Diversity in Cannes (France, 2021), and her work was nominated for Best Documentary Web Series at festivals in Montreal (Canada), New Zealand, and Bilbao (Spain). She is the author of the book *Avaliar: verbo intransitivo*. She works in the coordination of the Ilú Obá De Min Afro Carnival Bloco Ecosystem, an organization with more than twenty years of work in black arts and culture. Her trajectory is marked by collaborative creative processes, focusing on Black and women's narratives, social themes, and animation projects.

## Interview Summary

**Rita Quadros** begins the public testimonies by recounting her first references to lesbian identity, when people remarked on her resemblance to the singer Simone. She recalls her first girlfriend, when she was seventeen, and the electoral spring of 1982. She reflects on the representations of homosexual people that circulated within left-wing movements. She tells about her first visit to Ferro's Bar, in the late 1980s. She describes the codes that helped identify lesbian women. She recounts her involvement with the Partido dos Trabalhadores (PT) and the attempts to push forward the debate on sexuality within the party. She recalls the process of organizing the 1st São Paulo LGBT+ Pride Parade. She tells of her participation in lesbian activism events, such as the 5th National Seminar of Lesbians (V SENALE) in 2003, and the 1st Lesbian and Bisexual Women's March of São Paulo, also in 2003. She concludes her account by reflecting on the importance of visibility and memory as tools of struggle.

**Florencia Castoldi** begins her account by quoting a poem by María Elena Walsh, a lesbian poet persecuted during the last military dictatorship in Argentina. She recounts the beginnings of the MILBi+ Network. She tells how she arrived in Brazil in 2018 and how she became involved with the Network. She reflects on the specificities of migra-

tion experiences, especially in the context of the COVID-19 pandemic. She recounts her difficulties in recognizing herself as a lesbian due to her religious upbringing. She describes the areas of action of the MIL-Bi+ Network and its work monitoring the conditions in which LGBT+ migrants are treated in Brazil. She reflects on the importance of songs that speak about lesbian women to make their experiences visible. She concludes her account by discussing lesbian memory in relation to the experience of the last Argentine dictatorship.

**Daiane Pettine** begins her account by reflecting on three words essential to black culture: resistance, memory, and orality. She recalls her earliest memories related to her sexuality, such as listening to songs by Cássia Eller and some interactions in an online chat room. She speaks of her first role model, her aunt Adriana, and her first experiences of lesbophobia within her family. She reflects on the case of Luana Barbosa as an example of the violence that often marks the experiences of black and lesbian women in Brazil. She recounts how culture has always been a mirror through which she organized her experience as a lesbian, citing references such as the soap opera *Torre de Babel* (Globo) and the singer Sandra de Sá. She reflects on the importance of recognizing certain victories of the lesbian movement in the cultural field. She tells of her path with Ilú Obá de Min. She emphasizes the importance of occupying the city and finding safe spaces of sociability to live out her sexuality. She discusses mental health as an urgent issue for the lesbian movement. She concludes her account by reflecting on the importance of leaving behind the “well of loneliness,” of breaking away from violence and from an existence confined to private spaces.

## **Places of Memory**

Ferro’s Bar, Avenida Dr. Vieira de Carvalho, Museu Judaico de São Paulo, and Bar du Bocage.

## **Interview date**

August 27, 2022



# GLOSSARY

**Acué:** Money.

**Alibans:** Cops.

**Amapô:** Woman.

**Aquenda a edaca:** Warn about something; Talk.

**Arerê:** Mess; confusion; party; joy; celebration.

**Bicha:** Gay man.

**Bofe:** Lad; handsome straight man.

**Bombadeira:** Trans woman or travesti who illegally sells silicone injection services.

**Boneca:** Travesti.

**Caí do banco:** Expression that refers to men who are socially perceived as gay.

**Caçação:** The act of seeking partners for casual, usually sexual, encounters.

**Caricata:** A drag artist or drag queen known for theatrical or comic performances, characterized by exaggerated costumes and makeup and a mocking personality.

**Chuchu:** Poorly shaved beard.

**Cinemão:** Meeting places for casual sexual encounters, where pornographic films are shown, usually located in former street cinemas.

**Clubbers:** Frequenters of alternative clubber culture spaces, which reached its peak between the late 1990s and early 2000s with the popularization of electronic music parties such as techno, house, trance, and other subgenres.

**Corre-corre:** Car.

**Cosicar os oju:** An expression meaning to observe.

**Dar a Elza:** Expression that refers to the act of stealing.

**Dar close:** Expression that refers to appear, show off, or stand out in a positive way.

**Desacuar:** To give up on someone or something; to walk away; to forget about it.

**Disforia de gênero:** Expression that refers to the suffering or discomfort a person may feel when their gender identity differs from the sex assigned to them at birth.

**Dissidente de sexo e gênero:** Expression that refers to individuals whose identity, expression, or experiences of gender and/or sexual orientation diverge from what is socially considered the norm. This includes LGBT+ people as well as those who challenge or distance themselves from the binary gender norms (male/female) established by society.

**Edi:** Anus.

**Entendido/entendida:** A popular term in the 1970s used to refer to gay men and lesbian women.

**Gogo boy:** Dancer who performs in nightclubs and bars, generally in gay venues, in sensual or erotic dance performances.

**Ifá:** Oracular system used by Orumilá, a central deity in Yoruba mythology, responsible for wisdom, divination, and guidance of destiny.

**Lesbianidade:** Term that refers to the lives, identities, and experiences of lesbian women.

**Mafará:** Crook; thief; thug.

**Mariquinha:** Gay man.

**Maricona:** An older gay man.

**Michê:** A man who engages in sex work; a male prostitute.

**Mona erê:** Girl.

**Montação:** The process by which drag artists or drag queens prepare their artistic persona; the act of producing oneself visually.

**Neca:** Penis.

**Obé:** Knife.

**Ocó:** Straight man.

**Pajubá or bajubá:** A secret and resistant form of communication developed by people dissident in terms of gender and sexuality, with roots in African languages such as Yoruba and in expressions of urban popular culture.

**PEP:** Acronym for 'post-exposure prophylaxis' (PEP); treatment with antiretroviral drugs used after a possible exposure to HIV.

**Pessoa cisgênero:** A person whose gender identity corresponds to the sex assigned to them at birth.

**Pirelli:** Padding used by drag artists and drag queens inside pantyhose to give shape and a feminine appearance to the hips.

**Pivô:** Dance movement; a turn in which the body rotates around its vertical axis without traveling, using one or both feet as a support point on the floor.

**PrEP:** Acronym for 'pre-exposure prophylaxis'; a prevention method that involves the use of antiretroviral drugs before a possible exposure to HIV.

**Travesti:** A person who lives female gender roles. They may understand themselves as a woman, as belonging to a third gender, or as a non-gender. That is, they may or may not identify as a woman, but only as travesti. It is a Latin American gender identity.

**Trottoir:** Term commonly used in popular and journalistic language to refer to prostitution carried out on the street; term used to refer to practices of encounters in public spaces.

**Vício:** Term used by travestis and trans women to refer to sexual relations without any commercial agreements involved.

**Viração:** Sex work.

**Vôo da beleza:** Term used by trans women and travestis to refer to trips to European countries in search of work and access to plastic surgeries.

**Yuppies:** Young urban professionals from middle or upper classes, generally associated with a consumerist and career-driven lifestyle, connected to fashion, technology, and status.

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Reprodução do trabalho de Angel Natan Fermino dos Anjos

## **Regular Testimony Collection Program**

Coleção Memórias à Margem: Ordem Social e Normatividades na Ditadura.

**Interviewers:** Angel Natan Fermino

dos Anjos, Ariana Mara, Aurora Maju, Barbara Esmênia, Julia Gumieri, Julia Kumpera, Lufer Sattui Mejia, Marcos Tolentino, Thayna Oliveira da Silva, Vanessa Miyashiro, Yuri Fraccaroli.

**Interviewees:** Adriana Simone da Silva,

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The full interviews can be consulted at our Research and Reference Center by appointment via email at [pesquisa@memorialdaresistencia.org.br](mailto:pesquisa@memorialdaresistencia.org.br).

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