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NOTES

"Uma fuga" (title page)

The story is called a fuga, which Cavalcade Prowess believes to signify a "flight" from reality, while Tony Frank prefers to interpret it as a "flight" into reality. Harry O'Fields assures us that what is intended is a ceaseless "fugue," or counterpoint, between fancy and reality, or between illusion and allusion.

"Le Commencement," "Le Milieu," "La Fin" (pp. 235, 239, 247)

The myth has a triadic structure. However, the chapter titles are difficult to decipher. They seem to come from an ancient "lingua franca gauloise" that spread throughout the Land of the Parrots after the mamelukes ingested (anthropophagically) two missionaries named Yves Cendrars and Blaise d'Evreux. They came from a small Huguenot island called Les Deuxmagots (possible corruption of "les démogogues"). Their language prevailed in the Land of the Parrots for several centuries but is now quite extinct.

Prowess assigns these three words the meanings of "Beginning," "Middle," and "End," thus yielding the ingenious paradigm:

Commencement → Milieu → Fin

O'Fields reminds us, however, that the Beginning may be the Beginning of the End, while the End may be the End of the Beginning, thus yielding the antiparadigm:

Commencement (de la Fin) ← Milieu ← Fin (du Commencement)

By a magisterial act of intellectual Levi-tation, Frank interprets the three subtitles to signify "Raw," "Medium," and "Cooked." He therefore proposes the following diagram, suggesting both a frying pan and the male organ of generation:
The Ândrade Clan (p. 237)

There were two additional Ândrades besides the four mentioned in the text. One was Anita Malfândrade, who made beautiful green and blue tattoos on the bodies of the mamelukes. (Applied to the southern exposure, her decorations produced an *arse nouveau*.) Unfortunately, a ferocious mameluke named Monsanto Lobotomia winked at her the night before the clan visited João Ramalho, and she was too deeply in shock to join the group. There was also a half-brother, Plínio Safado, but he doesn't enter the story because he actually enjoyed the old patriarchy. Besides, he never much liked to brincar.

Emperor Dom Pivete I (p. 246)

Dom Pivete I is not a historical personage but a mythic composite. He really represents *three* rulers: Don Juan Sexo, Dom Pivete I, and Dom Pivete II. The following information is extracted from the *História geral* of Sergipe Boato de Antuéria. (This work consists of 432 volumes. The first volume, written by 181 collaborators, took 88 years to compile. Exasperated by the lethargy and mediocrity of his editorial team, Sergipe Boato wrote the remaining 431 volumes by himself in the space of two weeks.)

Don Juan Sexo was the favelado who first arrived on Wall Street. He resolved to develop the country immediately. First, he opened the port to the commerce of friendly nations, creating a modern system of dependency and according a preferential tariff to the Land of the Parrots. Then he laid out a vast herbarium of 6,500,000 hectares, where he planted 7,821 species of marijuana and cocaine. (It was known as Central Park, or the Grass Menagerie.) Finally, he established an enormous discoteca, where 8,132,521 musicians played bossa antiga twenty-four hours a day. As director of the discoteca he appointed Chique Boate, a distant progenitor of the hysterian Sergipe Boato de Antuéria.

One day Don Juan Sexo became bored with Wall Street and felt saudades for his favela in the Village of the Cariocas. (His favela was located on the summit of Sugar Loaf and drained its sewage into the mansion of the Belgian ambassador, at the foot of the mountain.) Don Juan asked his son, Pivete, if he wanted to return with him across Serafim Big-Bridge. Pivete hesitated a moment, then uttered *one single word* now recorded in every history textbook in the world: “Vocé-sabe-duma-coisa-papai-acho-que-vou-ficar-por-aqui-mais-um-tempinho-estou-achando-graciosa-” (usually translated as “Me stay”).

Pivete then became Dom Pivete I, and he built a slender, phallic palace (the Umpire Snake Building) for his favorite mulata, the Beleza de...
Santos. (Chique Boate even composed a hymn for her, entitled “Que Beleza!”) One day the Beleza de Santos suggested to Pivete I that he import her team from Santos to introduce futebol on Wall Street. When the team arrived, however, a savage riot broke out, known as the Pelé-Mêlée. Wall Street was not yet ready for racial democracy. Immediately, Dom Pivete I, the Beleza de Santos, and the futebol team had to return to the Land of the Parrots. As he started across the Bridge in his Mercedes Benz, Pivete I asked his son, who was only five weeks old, if he was ready to assume command of Wall Street. The precociously bearded infant gurgled one word, “Guarujá!!” (usually translated as “Me want”). The Pivetes are famous for laconic utterances under stress (in fact they invented the one-liner). As he spoke, Dom Pivete II raised his tiny forearm in an offensive gesture called the “banana,” and thereafter he was known as Dom Pivete Banana.

Dom Pivete Banana ruled Wall Street for 436 years. The only notable event of his reign was his invention of the telephone at Philadelphia in 1776. He required the instrument to ring up Piratininga and declare the independence of Wall Street from the Land of the Parrots.

La Porte Aquatique (p. 247)

This reference cannot be explained. It was erased from every tape available at the former Library of Congress, Washington, D.C.