

## **ARMED FORCES MOVEMENT COMMAND POST HERE: THE RADIO-VOICE OF FREEDOM**

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### **ABSTRACT**

On the 50th anniversary of the April 25 1974 Revolution in Portugal, radio recovered the first sounds of freedom. The choice of radio as the broadcasting vehicle was no coincidence, and there are several reasons for this choice. In the Portuguese information landscape of that decade, radio was a privileged medium, given the high rate of adult illiteracy. Radio was ubiquitous, and its popularity is evidenced by its penetration rate of approximately 88%, with over a million more radio receivers than television sets in 1974 (Cristo, 2005; Ferreira, 2013). For their part, the military relied on the cooperation of journalists, technicians, and broadcasters to transmit the passwords that initiated the military movement that overthrew the Estado Novo. Through the radio microphones, they communicated the revolution to the population and announced the surrender of Marcelo Caetano's Government. Transformed into a command post, it was responsible for selecting some of the sound symbols that identify April 25. This theme seeks to reconstruct the key events that marked the dawn of the revolution and the subsequent moments. The methodology adopted combines scattered information published and broadcast over the last 50 years with an analysis of radio reports from that period.

### **KEYWORDS**

radio, April 25, revolution, sounds, journalism

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## **AQUI POSTO DE COMANDO DO MOVIMENTO DAS FORÇAS ARMADAS: A RÁDIO-VOZ DA LIBERDADE**

### **RESUMO**

Nos 50 anos do 25 de Abril de 1974, em Portugal, a rádio traz à memória os primeiros sons da liberdade. A escolha da rádio para veículo de transmissão não foi por acaso e várias razões podem explicar esta opção. No campo informativo português daquela década era um meio privilegiado, dada a elevada taxa de analfabetismo adulta. A rádio era ubíqua e a sua popularidade evidencia-se pela taxa de penetração, de aproximadamente 88%, sendo que em 1974 havia mais de um milhão de recetores de rádio que televisores (Cristo, 2005; Ferreira, 2013). Pelo seu lado, os militares contaram com a conivência de jornalistas, técnicos e locutores das emissoras para transmitirem as senhas que deram início ao movimento militar que derrubou o Estado Novo.

Foi através dos microfones da rádio que comunicaram a revolução à população e anunciaram a rendição do Governo de Marcelo Caetano. Transformada no posto de comando, é responsável pela escolha de alguns dos símbolos sonoros que identificam o 25 de Abril. O tema aqui apresentado procura fazer a reconstrução dos passos que marcaram a madrugada da revolução e os momentos que se seguiram. A metodologia adotada cruza informações dispersas que foram sendo publicadas e emitidas nos últimos 50 anos e a análise das reportagens radiofónicas feitas naquele período.

#### PALAVRAS-CHAVE

rádio, 25 de Abril, revolução, sons, jornalismo

Let the poem be a microphone and speak  
one of these nights, suddenly at three or so,  
so that the moon bursts and sleep shatters,  
and we finally wake up in Portugal.  
— Manuel Alegre, *País de Abril — Uma Antologia*

## 1. INTRODUCTION

Various authors acknowledge the pivotal role of the media in the Portuguese Revolution of 1974, with radio being particularly crucial to the unfolding of events. The military themselves recognise its importance to the operation's success. Due to its unique characteristics, Rádio Clube Português (RCP) was selected as the communications hub, thus serving as the command post for the Armed Forces Movement (MFA). The military coup was planned and organised in conjunction with the radio, and the initial green light to the movement was given through its microphones. Subsequently, the radio became the command post for all planned actions, functioning simultaneously as a means of internal communication between the insurgents and as a channel from the military to the Portuguese population. Various radio broadcasts kept the people informed of unfolding events from the early hours of April 25 until the regime's surrender at the Carmo Barracks in Lisbon and throughout the following days.

At this time, radio still held a central position in the national media landscape. In a country with a high illiteracy rate, radio retained its audience even as television began to enter Portuguese homes gradually. Television's secondary status can also be explained not only by the population's low purchasing power but also by its broadcasting constraints.

Initially, Salazar did not recognise the value of radio, and only later did it become a powerful propaganda tool for the Estado Novo. The regime controlled both private and public radio broadcasts to effectively use them within its propaganda machinery (Cordeiro, 2007; R. Santos, 2022b). During Marcelo's rule, this trend led to an intensification of censorship (Cristo, 2005; Ferreira, 2013; Ribeiro, 2002; Vieira, 2010). Despite this, in the final phase of the regime, a "new radio" emerged, more outspoken and "more focused on life" (Cristo, 2005, p. 23). This shift began to assert itself as evening programmes became the new prime time.

The professionals involved in these programmes were complicit in the preparations for the revolution, and radio was used to transmit passwords, messages, and communiqués that marked the early hours of April 25 and the days that followed. Two songs broadcast on different radio stations set the revolution in motion: “E Depois do Adeus” (And After the Farewell) on Emissores Associados de Lisboa served as the signal to advance, which was subsequently confirmed by “Grândola, Vila Morena” (Grândola, Swarthy Town) on Rádio Renascença. The MFA’s first communiqué was read over the microphones of the RCP, which was seized by the military and served as the command post for the revolution. From RCP, the population was kept informed about the unfolding events. The role played by the radio stations was due not only to the situation at the time but also to the connections between the military and the broadcasters. Men and women who actively participated in preparing and executing the revolution made a decisive contribution to selecting the sound symbols of April 25.

On the streets, radio reporters captured the sounds and voices marking a new chapter in Portugal’s history: the popular demonstrations, slogans, conversations, the release of political prisoners, the arrest of agents from the International and State Defence Police, the shootings and episodes of tension or confrontation, and ultimately, the moments leading to the surrender of Marcelo Caetano’s Government.

Radio demonstrated some of its greatest attributes, agility and ubiquity, reaffirming its role in reporting as it closely followed the unfolding of the revolution, recording every moment step by step. The function of radio during those days is acknowledged not only by the military, politicians, and journalists (Maia, 1999; Ribeiro, 2002; Vieira, 2010) but is also audible in the changes in programming and information that resulted from this situation (R. Santos, 2022a).

Despite the substantial but dispersed amount of information, few studies thoroughly examine the role of radio in the Revolution of ‘74. We propose to present a study focused on this topic. To this end, a preliminary study was conducted (see Reis & Lima, 2014), which cross-referenced data obtained from listening to radio reports from April 25 1974, interviews, testimonies, debates, documentaries, and reports published and broadcast in recent years, along with relevant bibliographic sources.

The research presented here builds upon previous work, drawing from reference bibliography, new publications and recently acquired data. Some of this new information emerged from the celebrations of the 50th anniversary of April 25, which yielded additional data and revelations. Consistent with earlier studies, we have sought to integrate various testimonies from reports, new works and the analysis of the recordings from April 25. We believe that analysing the sequence of events on the radio provides a clearer understanding of how the professionals and the military collaborated. On the other hand, examining the spoken voice helps us grasp the role of radio reporting in capturing the sounds of April, extending beyond the military dimension.

## 2. RADIO IN THE DICTATORSHIP

At the beginning of the 1970s, Portugal was a predominantly rural and illiterate society (Ribeiro, 2005). According to the 1970 census data from the National Institute of Statistics, the adult illiteracy rate was approximately 25%. Radio was the most popular medium at the time, with a penetration rate of around 88%, and there were over a million more radio sets than television sets (Cristo, 2005; Ferreira, 2013). In 1969, radio broadcasting reached more than 45% of the population daily, while 65% listened to the radio at least once a week (R. Santos, 2017a). Television had not yet penetrated all Portuguese homes in the 1970s, and its broadcasting schedule covered only part of the day.

The Portuguese radio landscape was centred around three major national broadcasters: Rádio Clube Português (RCP), a private station owned by the Botelho Moniz family and closely aligned with the regime; Emissora Nacional (EN), a public broadcaster; and Rádio Renascença (RR), a Catholic broadcaster. Additionally, there were several smaller radio stations located in the capital and throughout the country.

In the 1960s, Portuguese radio began to exhibit signs of transformation, which would be consolidated at the beginning of the following decade and which helped set the stage for the events at the dawn of the revolution. One significant development was the introduction of 24-hour continuous broadcasting and the widespread practice of broadcasting news on the hour, initially pioneered by RCP and later adopted by other national broadcasters. Cristo (2005) refers to it as the “new” radio, which was more engaged with “what happens outside its walls” and adopted an active attitude towards reality, more “observant, curious and critical, a radio with a soul” (p. 23). This “new” radio was characterised by young people from Rádio Universidade, a laboratory for new broadcasters who sought to innovate and adopted a more informal tone closer to the listener.

Rádio Universidade played an important role, as it was where many announcers and journalists started their careers. Many of these individuals moved on to national broadcasters, bringing with them a belief in a new approach to radio that laid the groundwork for developments in the following decades (Reis, 2022; R. Santos, 2017b). In the 1970s, EN and RCP conducted several experiments in the field of information that “broke from usual conventions” and were considered innovative (Serejo, 2001, pp. 71–72). These experiments included, for example, the novel news concept introduced by Luís Filipe Costa at RCP. By innovating in language and format, the broadcast schedule was adapted to accommodate breaking news outside of regular news programmes<sup>1</sup>. At RR, independently produced information programmes (Serejo, 2001) were often “temporarily” suspended because they were seen as “part of an effort to produce content that was close to journalism, often addressing the social situation metaphorically” (Andringa, 2008, p. 9).

Controlled by the authorities, EN stagnated (S. C. Santos, 2013) and experienced a decline in audiences. The most significant programmes were from private radio stations, which was reflected in the growing number of RR and RCP listeners<sup>2</sup>. It was on RR, the

<sup>1</sup> Interview with Luís Filipe Costa, featured on the programme *Provedor do Ouvinte* (Ombudsman), broadcast on Antena 1 on July 24, 2020.

<sup>2</sup> In the early 1970s, Emissora Nacional’s audience share dropped from 60% to 50.1%, overtaken by Rádio Clube Português, which rose from 45% to 50.5%. Rádio Renascença also saw significant growth, increasing from 20% to 39% (Ferreira, 2013).

“least submissive” broadcaster (Ribeiro, 2002, p. 33), and RCP that some of the programmes now regarded as benchmarks emerged: *Limite* (Limit), *Página 1* (Page 1), *PBX*, *Meia Noite* (Midnight), and *Em Órbita* (In Orbit), which are etched in the memory of the young generation from that era (R. Santos, 2012). These programmes did not cater to large audiences but targeted a more restricted, informed public that sought to hear and interpret what had bypassed censorship. This focus explains, according to Cristo (2005) and Ferreira (2013), why these programmes did not significantly raise public awareness of the country’s situation. However, Rogério Santos (2012) argues that programming with a closer connection to the public (such as the *PBX* on RCP and *Página 1* on RR), which addressed social and political issues, created gaps in opinion and led to the partial or complete suspension of certain programmes and their creators in the final phase of the Estado Novo. This break-away by young journalists has not gone unnoticed. According to Rogério Santos (2022a), in March 1974, the Casa da Imprensa awarded Adelino Gomes for his participation in the programme *Limite*. The ceremony itself became a moment of resistance, marked by the interventions of the journalist, the participants, and the jury.

Rogério Santos (2022a) reports on various instances that reflect the defiant nature of the radio station, including the suspension and control of programmes, the dismissal of journalists, and the challenges faced by censorship and administrations in “restoring order”. The author even argues that “radio was at the root of the country’s political transformation” well before the dawn of April 25 1974 (R. Santos, 2012, p. 15).

This irreverence did not mean that radio was exempt from censorship; like television, it was controlled not so much by the blue pencil but by “preventive measures” that ensured control and self-censorship. Dissenting voices did not reach the microphones, the President of the Council appointed the presidents of the public media, and the boards were composed of individuals close to the regime (Ferreira, 2013), even in private organisations such as RCP. All the stations served as propaganda vehicles for the Estado Novo; they were the “voice of the owner” (Cristo, 2005; Ferreira, 2013; S. C. Santos, 2013; Serejo, 2001), although the forms of control could differ markedly. This is particularly true for EN, the State-controlled radio station, whose rule led to its stagnation and difficulty in competing with other broadcasters (R. Santos, 2022).

In addition to radio administrations’ obedience, broadcast control through censorship was carried out in various ways. From 1945 onwards, the National Information Secretariat was the institution responsible for propaganda, public information, mass communication, tourism, and cultural policy under the Estado Novo. The Secretariat was tasked with training executive staff at radio stations and was also responsible for training the censors who were part of the censorship committees established within the stations.

Another form of control was the requirement to send written texts, scripts, or recorded programmes to the Censorship Committee 48 hours before each broadcast. Self-censorship and the careful selection of announcers for live broadcasts also contributed to the tight control of broadcasts (Cristo, 2005).

Censorship was physically embedded within radio stations and intensified during Marcelo's rule. Interestingly, the Exame Prévio<sup>3</sup> censors had arrived at RR a few days before April 25 but let the revolution's password slip through.

As mentioned earlier, the evening programmes were produced by new professionals who did not align with the regime. This may have been one of the factors influencing radio stations' decisions to align with the military movement. Their opposition to the regime likely made initial contact with the movement easier. An example of this is provided by Carlos de Almada Contreiras, a Navy Captain and military officer of April 25, who recounted to RR the informal decision-making process for selecting the second password: "it was decided under the Santa Justa lift, in that plenary that Álvaro Guerra<sup>4</sup> and I attended, that the song would be Grândola', he says with a smile" (Gonçalves, 2023, para. 7)<sup>5</sup>.

EN was excluded for several reasons, the primary one being its standing as the State broadcaster. That left RCP, RR, and Emissores Associados de Lisboa (EAL) to play their roles in the revolution. The professionals at these stations made a decisive contribution to the course of events and to the selection of some of the sounds that became the symbols of April 25.

### 3. RADIO AS THE COMMAND POST OF THE ARMED FORCES MOVEMENT: A STRATEGIC DECISION

A previous study (Reis & Lima, 2014) analysed the factors that determined why radio became the broadcasting centre of the April Revolution and the sequence of events that followed. Through new research elements, it is possible to clarify some of the decisions and choices made during the revolution while also recognising that accounts of the dawn and the 25th may reveal certain contradictions. Nonetheless, the involvement of radio stations in the movement remains a key aspect of the strategy devised by the military, as testified by Otelo Saraiva de Carvalho (2014):

radio stations and Radio-Television were considered key objectives in the operational plan. Even deemed fundamental, as through broadcast communiqués, we could psychologically motivate the masses to support the movement, which was decisively fighting in their favour and against the regime. (p. 336)

<sup>3</sup> "Exame Prévio" (Preliminary Examination) was the new name for the Censorship Commission established by the 1972 Press Law, Decree-Law No. 150/72 (Decreto-Lei n.º 150/72, 1972), which also introduced the "instructions on Preliminary Examination".

<sup>4</sup> A journalist for *República*, who served as the liaison between the military and the broadcasters.

<sup>5</sup> The accounts are contradictory: the quote is from Carlos de Almada Contreiras in "*Grândola Vila Morena*", *A Senha da Revolução Escolhida Debaixo do Elevador de Santa Justa* ("Grândola Vila Morena": The Password of the Revolution Chosen Under the Santa Justa Elevator), a report published on November 29, 2023, on the *Renascença* website. Conversely, Carlos Albino, a journalist for *República* and a member of the team of the programme *Limite*, has claimed in several interviews that he suggested "Grândola", a version corroborated by Otelo Saraiva de Carvalho in his interview with *Expresso*. "A Entrevista nos 40 Anos do 25 de Abril: 'Apesar dos Excessos, a Revolução Foi um Êxito'" (The Interview on the 40th Anniversary of April 25: Despite the Excesses, the Revolution Was a Success; Alves, 2021), even though he contradicts his earlier account in the book *Alvorada em Abril* (Dawn in April; Carvalho, 2014), where he attributes the suggestion of the song to Santos Coelho. However, the 2014 article "Não Sei Se as Minhas Netas Terão o Tal Mundo com o Que Sonhei Há 40 Anos" (I Don't Know If My Granddaughters Will Have the World I Dreamt of 40 Years Ago; Almeida, 2014) published in *Tribuna de Macau*, interviewing the Captain, mentions that Carlos Albino from *Renascença* suggested "Grândola, Vila Morena" to Almada Contreiras.

As mentioned, the plan excluded only EN, which would later be seized due to the need to control the radio under the political regime.

Conquering the “regime’s official broadcaster” and silencing it while using another, a private one, which had also been taken over, seemed to me, from a psychological perspective on the population, an excellent move. It symbolised both an assertion of strength and the denial of using a hateful mater’s voice that such an act represented. (Carvalho, 2014, p. 336)

In this context, efforts were made within the radio station to expedite the takeover of the building. The significance of radio for the movement is underscored by a secret document, which specifies that all operational units should be equipped with radios to ensure they could “maintain perfect listening” to the RCP’s Lisbon transmitters (Centro de Documentação 25 de Abril, 2014).

Given the recent history of radio stations, the April military had prior contact with announcers and journalists they knew, as well as individuals recommended by trusted third parties and recognised by the regime’s opposition. The radio stations selected to broadcast the first two passwords were EAL and RR, chosen for their broadcasting reach in Lisbon. According to Otelo Saraiva de Carvalho (2014), RCP was chosen to be the voice of the revolution, a rebellious act and a direct challenge to the dictatorship. Once the radio stations were selected, the next step was to establish contacts within both stations, which did not prove hard. During the colonial war, some military personnel were already acquainted with key figures on the radio, either as comrades in arms or radio professionals. Otelo himself led the Broadcasting and Mass Communication Section of the Civil Affairs and Psychological Action Office in Guinea.

The RCP was selected not only for its modern profile but also for crucial military reasons, such as its central location, the logistical advantages of its equipment, and its ability to continue broadcasting during external power outages because it had a generator. It also had a direct-dial radiotelephone, and according to Rogério Santos (2022a), the radio’s journalists used the telephone, telex, and magnetic tape recorder. In its competition with other stations, RCP was a pioneer in incorporating a direct telephone connection during Salazar’s hospitalisation. Given its features, this radio station had autonomy and could continue broadcasting. Otelo Saraiva de Carvalho (2014) also emphasised the importance of the hourly news broadcasts during the early hours of the morning for mainland Portugal and the territories overseas, thus providing updates about the movements to the forces stationed in the colonies. The RCP’s news model began in 1961 and continued to evolve and modernise until the end of the dictatorship, both in terms of media and formats as well as its own style (R. Santos, 2022a).

The reasons for choosing the radio stations also facilitated prior contacts between the rebels, journalists, and other station staff members at the radio. João Paulo Diniz, for instance, was the announcer for Rádio Alfabeta’s (EAL) evening programme. Diniz was stationed in Bissau between 1970 and 1972, where he hosted the *Programa das Forças Armadas* (Armed Forces Programme) on the radio and served as one of the key contacts

for the military and Otelo. By the time of the Revolution, his evening programme, 1-8-0, which had been established in 1968, had become very popular. Following negotiations about the music for the first password, “E Depois do Adeus” was chosen to avoid arousing suspicion.

The first signal from the rebels was given at 10:55 p.m. when João Paulo Diniz announced over the microphone: “five minutes to 11 p.m. With you, Paulo de Carvalho with Eurofestival 74 song, ‘E Depois do Adeus’, a song by José Niza”. The music was broadcast to signal the various military units that had joined the movement to advance on Lisbon.

In a similar process, the confirmation password was chosen based on the history of the programme *Limite* (R. Santos, 2022a) and once again involved a series of prior contacts. Regarding this second password, recent information and interviews from various sources present conflicting accounts. The initial indication is that a journalist from *República*, who was also part of the *Limite* team, liaised between Otelo Saraiva de Carvalho and Carlos Albino. A subsequent series of conversations led to the selection of the song “Grândola, Vila Morena”. At the agreed time for the second password, 00:20, Paulo Coelho, the announcer on duty that night during the programme *Limite*, played the opening segment of “Grândola, Vila Morena” by José Afonso. Given the tight censorship conditions imposed on the programme, the poems had been previously recorded by Leite de Vasconcelos.

However, now that 25 years have passed and regarding what I was asked to do, I must state that only two civilians were aware of the process that would culminate in the April 25 password: Manuel Tomás and the person providing this testimony. Álvaro Guerra, a crucial liaison, was not involved in the execution of the password; Leite Vasconcelos, who, on his day off, lent his voice to everything that had to be said in the exact 11 minutes of the block previously submitted to censorship; the trainee announcer in the booth (whose name I wish to withhold until I locate him because he is one of those who has been lying) had no idea of what was going to happen, and there was no reason to tell him what was at stake; the studio management, which could have halted the broadcast if there had been a complaint, was under close watch. Above all, I must attest that Manuel Tomás, in addition to his complete loyalty, was a key player in the success of the little thing he was asked for - the password. (Albino, 1999, para. 8)

“E Depois do Adeus” on EAL and “Grândola, Vila Morena” on RR were the result of collaboration and coordination between the military and radio professionals. As symbols and passwords marking the start of the military coup, they represented the harmonisation of the Armed Forces’ intentions and the common sense and experience of the radio station staff, who knew the best ways to elude censorship and thus ensure the success of the conspiracy. The sound symbolism of the April 25 Revolution is deeply ingrained in the Portuguese collective memory and has transcended national borders. The military march “A Life on the Ocean Wave”, broadcast after the first MFA communiqué on RCP,

also became known as the “MFA anthem”. José Ribeiro<sup>6</sup> from RCP chose the march, which served as a cue to mark the broadcast of the military communiqués.

After the two signals were aired, the military movement began, and the RCP was seized at 3:12 a.m., an operation commanded by Captain Santos Coelho.

Once RCP was taken over at 4:26 a.m., the journalist on duty, Joaquim Furtado, read out the MFA’s first announcement, one of several that had been written by Major Vitor Alves (*Associação 25 de Abril*, n.d.). The military controlled the broadcasting, and the programme consisted of military marches interrupted by the movement’s communiqués. These communiqués informed the population and appealed to them to stay at home, a request that was not well received. Radio announcers, technicians and journalists arrived.

The military outlined a completely different plan for public radio. Captains Oliveira Pimentel and Frederico de Moraes were responsible for seizing EN: shortly before 4 a.m., a group of soldiers disarmed the Public Security Police guards, who offered no resistance. Captain Frederico de Moraes informed the Command Post: “I inform you that we have seized TOKYO without any incident” (Serejo, 2001, p. 77). At 7 a.m., the “National Anthem” was broadcast, followed by a news programme that made no mention of the ongoing events. At 8:30 a.m., the MFA’s first communiqué was read out, and then the transmission was subsequently cut off, only to be restored in the early evening.

During these movements, the RCP became the epicentre of all military broadcasting activities, with MFA communiqués transmitted through its microphones. It was also the site of the first improvised press conferences held by the captains for Portuguese media and foreign correspondents, and it was also where the government’s surrender was formally announced at 8 p.m. on April 25.

The regime’s forces made several attempts to cut off RCP’s broadcasting, the most significant being the power cut at 8 a.m., which activated the station’s generators. The station’s importance in the unfolding events is underscored by both the actions of the regime’s loyal forces and the choice of its microphones for reading the MFA proclamation at around 8 p.m.

In tracing the connection between radio and the April 25, 1974, movement, it is crucial to recognise that Portuguese journalists from various media outlets were deeply immersed in the events of that day. While newspapers provide a straightforward narrative of the day’s memory, radio accounts present a more complex picture. A significant portion of radio journalists’ work was never broadcast, with much of the day’s audio captured on magnetic tape reels remaining unaided. This repository provides access to the testimonies of reporters, offering us a glimpse into the other sounds of the revolution.

#### **4. THE REVOLUTION THROUGH RADIO MICROPHONES**

The events of April 25 are documented through reports recorded over seven hours, akin to a live broadcast. Selected excerpts from these recordings were later compiled into a 2-hour and 30-minute CD. The voices featured in these reports include journalists

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<sup>6</sup> In an interview for the SIC report “Aqui Posto de Comando” (*Command Post Here*; Castanho, 2004), broadcast in 2004.

Adelino Gomes, Pedro Laranjeira, Paulo Coelho, and João Paulo Guerra. Alfredo Alvela from RCP was also among the reporters on duty that day. His words not only describe the unfolding events but also reflect his perspective on how he experienced the news: “an open microphone, capturing the crowd, the sounds of battle tanks moving... the only atmosphere we can convey because one man’s words are nothing compared to the historical scene we are witnessing”.

The severe repression of the radio during the final phase of the dictatorship led to the removal of several journalists from their programmes for political reasons. Despite this, they continued to participate in the events, as exemplified by Adelino Gomes. The journalist joined the military column and his RR colleagues who were covering the coup, as he recounted in his 2014 testimony: “I was so jealous that I dared to say: will you let me do a bit of reporting? And they handed me the microphone ( ... ), and I stayed on to report with them” (Gomes, 2014). Thus, Adelino Gomes became one of the historical reporters of April 25.

During the recordings, the journalists recount their own actions, such as climbing into one of the moving battle tanks to accompany it to a new action scene, describing along the way what they see and hear. Other reports were recorded in locations where microphones captured spontaneous conversations, slogans, and outbursts from anonymous citizens. These sounds are arranged in chronological order and offer a glimpse into the popular perception of the events and their hopes for the future.

Despite the unexpected nature of the event and the lack of preparation for such an unprecedented situation, some professional practices were upheld. The voices of Adelino Gomes and other journalists provide answers to “what”, “who”, “where”, “when” and “why”. The interviews not only offer explanations but also confirm the information witnessed by the journalists from authorised or official sources. The report describes both the visual observations and the ambient sounds of the environment: “I’m at a loss for words for the first time in my life as a radio reporter” — Adelino Gomes says at one point. He then extends the microphone to the people around him and asks — “what do you mean by that?”.

In the accounts, the reporter is constantly identified with those around him and those listening to him. The journalist oscillates between being a witness to the events and resuming his role as a reporter, seeking objective information.

Throughout the reports, the people are the most vocal: “this should have happened years ago”. The reporters frequently acknowledge that they know as much as the people on the streets: “as full of curiosity as we are... as lacking in information as we are”. It is among the people that journalists often seek information or cross-check different pieces of information until they can access a more official source. Adelino Gomes, while accompanying both the military and the people: “a television camera is missing here. Never in my life, as a radio reporter and journalist, have I had the opportunity to hear people truly speaking. Without constraints or shackles. ‘Cool’, says that young man over there. Cool, man”. Later, he explained that one of his colleagues went to the nearby RR and brought four or five reels, which “were enough to record for a long time” (Lau et al., 2014).

The Captains of April and the journalists, who witnessed the events of that day unfold among the people, conducted the siege of the Carmo Barracks. The sounds we hear are a blend of reporters' accounts, the sounds of the crowd and the soldiers. The whole atmosphere surrounding the barracks is reflected in the varied sounds and descriptive tones that vividly illustrate the dramatic moments leading up to the surrender, as evidenced by the excerpts selected by the April 25 Documentation Centre (Centro de Documentação 25 de Abril, n.d.).

“Attention, Carmo Barracks, attention, Carmo Barracks, either the messenger is received immediately or else the barracks will be destroyed [popular ovation]”, then Adelino Gomes reinforces Salgueiro Maia’s words: “Captain Maia has ordered the forces to aim at the building; he has just issued an ultimatum stating that if the messenger colonel does not come out, the barracks will be destroyed”. The journalist reports on the tension: “we are at an extremely important moment, frightening even, and I believe we have reached the climax”. Meanwhile, the soldiers took their positions as the doors of the Carmo Barracks remained closed. Salgueiro Maia’s voice is heard giving an order: “a blast to the top of the central balcony”. Adelino Gomes echoes the captain’s instructions: “a blast to the top, central balcony”. At this moment, a popular voice is heard imitating the sound: “tatatatata”. The reporter concludes: “it is a moment... when everyone is surely as impressed as we are”. The gunfire is heard, and another journalist remarks, “we are forced to flee because the shooting has intensified. The government loyalists have not surrendered, which is why this firefight broke out ( ... ) our comrade from *Limite* lost a shoe”. The sounds of confusion persist until he adds: “people are starting to emerge from their shelters. We do not really know what is happening... there are bullets scattered all over the ground”.

One of the anticipated moments was the surrender, as reported by Adelino Gomes:

they are going to open the doors. They have opened the doors, right now, they have opened the doors [shouts from the crowd] ( ... ). The colonel, a messenger for the rebel forces, raises his arms and gives directions to the people there. I am going to interview the colonel: “colonel, haven’t the besieged forces surrendered?”.

RCP journalist Alfredo Alvela would narrate the most anticipated outcome:

it is now 8:39 a.m. At this moment, the doors of the Carmo Barracks are opening. The battle tanks that had been stationed here start moving in front of the Carmo Barracks [voices crescendo]. The crowd erupts in loud boos. It is a highly historic moment. We are overwhelmed trying to report on what is happening.

The voices on the radio weave through the events of the April Revolution. Journalists convey the emotion of the moment through their personal accounts, the voices of the people, and the ambient sounds that vividly depict the emotion and joy of that historic day.

## 5. CONCLUSIONS

By collecting different historical sources, we have tried to understand how radio was interconnected with the “Carnation Revolution”. Through analysing sounds, testimonies from military personnel, and accounts from individuals involved, we have reconstructed the memory of the different moments, actors, and roles played that day.

After this collection, it becomes evident that radio assumed various roles during the revolution, some aligning with the objectives of the Captains of April while also developing its own unique dynamics.

Firstly, it can be asserted that the selection of radio as the medium for initiating and announcing the revolution was influenced by the intrinsic characteristics of Portuguese radio, its progressive nature, and its support for ending the dictatorship. This is evident from its programming as well as from the profile of the professionals trusted by the military.

We can also understand how the logistical decisions regarding the passwords and their transmission were made, always keeping security considerations in mind. These aspects were crucial for communication between the soldiers and for how they publicised the movement to the population. Additionally, it is important to note that the soldiers’ familiarity with the media environment and some of the professionals played a significant role. The trust established between the military and radio professionals enabled the latter to take part in the selection process.

Finally, as mentioned, the radio and its journalists had their own dynamic, with the reports and sounds of the events serving as the most evident means by which they were relevant during the first day of freedom.

**Translation: Anabela Delgado**

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