

## INTRODUCTION

When to the end of 2003 I was invited to integrate and direct the group Teatro do Pé, it was already in the group a great desire of working with the workmanship of the richest Brazilian popular poet, Patativa do Assaré.

However, due to the complexity of transposing a lyric text for the theater, the group decided, at a first moment, to tread a safer way. However, reading this poet's work continued to be a constant in the research of the group, and the incredible beauty of his workmanship and his history, grown to a huge space in group's soul that could not remain without reply.

Then, even the group was working on other project, we decide to stage (just as a study) one of the poetries of the northeastern bard. This study become the scene "A Morte de Nanã" (Naná's Death), scene of approximately fifteen minutes that counts the history of a father who lost his daughter in one of the most terrible droughts already lived in northeastern of Brazil. The impact of this scene over the public had been so interesting, that we decide to dedicate our available time and efforts in the accomplishment of new incursions in the workmanship of Patativa do Assaré, resulting in the birth of the scenes that constitute the spectacle that we present in the next pages.

Mateus Faconti

## THE GROUP

The group Teatro do Pé is composed by four actors, one director, one choreographer, one writer (playwright) and one musical director, that are interested in rescuing, preserving and to becoming known the Brazilian popular culture. The group had congregated its knowledge to study, discuss and experience the richness contained in the workmanships of our people, promoting a critical reflection of our society and its institutions; fomenting the discussion on the Brazilian social reality.

Working about 20 hours a week, the group dedicates to theoretical and practical studies on the art of the interpretation, vocal preparation, dance, corporal training, musical perfecting (voice and instruments) and theater of animation.

The group Teatro do Pé, in which the social matters are in first plan, also objective to spread the knowledge acquired in its researches, through the realization of courses, lectures, discussions and workshops, contributing for artistical and cultural development; and making possible the creation of workgroups compromised with the social transformations.

As first work, the group staged the scene "A Morte de Nanã" and won some prizes in a festival named 1º Circuito Paulista de Esquetes Teatrais, as follows:

- Best Scene
- Best Direction
- Best Actor
- Best Cast
- Best Illumination
- Best Plastic Composition

The scene "A Morte de Nanã" also gained Best Scene in the Plínio Marcos Prize 2004; it received honor's mention in the M.E.R.D.A. 2004 (Mostra de Esquetes Risonhas, Dramáticas e Atuais) in Porto Alegre/RS - parallel programming to the festival named Porto Alegre em Cena (International Festival of Theater in Porto Alegre); and received the third prize in the popular jury of a festival named FESCETE 2004 (Festival de Cenas Teatrais).

The spectacle proposal "Argumas de Patativa" was contemplated in the project "Residência Cênica 2005" of the Secretariat of the State of the Culture.

The spectacle "Argumas de Patativa" was the winner of the festival FESTA 2005 (Festival de Teatro de Santos), receiving the following prizes:

- Best Adult Spectacle
- Best Direction
- Best Cast
- Best Production
- Best Original Sound Track

Beyond the indication for the prizes of best models (patterns), scenery and illumination.

The spectacle "Argumas de Patativa" was the winner of the festival 4º FET (Festival de Teatro de Caraguatatuba) of 2005, receiving the following prizes:

- Best Adult Spectacle
- Best Direction
- Best Actor
- Best Scenery
- Honor's Mention for Original Sound Track

Beyond the indication for the prizes of best models (patterns) and illumination.

The spectacle "Argumas de Patativa" was the winner of the festival IX FESTAC (Festival de Teatro de Cubatão) of 2005, receiving the following prizes:

- Best Adult Spectacle
- Best Direction
- Best Cast (Male)

- Best Cast (Female)
- Best Original Sound Track
- Best Models
- Best Scenery
- Best Text

The spectacle "Argumas de Patativa" received the Plínio Marcos Prize 2005, in the following categories:

- Best Adult Spectacle
- Best Direction
- Best Actor
- Best Actress
- Best Sound Track
- Best Scenery
- Best Models
- Best Illumination
- Best Choreography

In 11º Festival Nacional Curta Teatro de Sorocaba (2005), the group Teatro do Pé staged the comic scene "A Maldição do Cercado" winning the prize of Best Supporting Actor.

## **OBJECTIVES**

- To spread the workmanship of one of the greatest Brazilian popular poets: Patativa do Assaré.
- To show the wealth of Brazilian popular culture, presenting a spectacle that combines musical compositions with regional sounds, choreographies based on steps of Brazilian dramatical dances, animation theater with dolls and puppets (mamulengos), and other scenic languages.
- To promote reflections and discussions on the reality of our people, through a workmanship that approaches subjects as the poverty and the bad distribution of income in the country, dries, the abuses of political and financial power, etc...
- To increase Brazilian self-esteem making them pride of their own people and creation.
- To oppose globalization and multitude mechanisms, allowing the public to wonder the singularity of our culture.

- To contribute with the current valuation movement of northeastern people and culture, seen with as much preconception has some years behind.
- To stimulate young people to know and to value their roots.
- To establish partnerships with schools, in intention to enrich the study of the "cordel" poetry and the Brazilian popular poetry, nowadays seen by a superficial form, in disciplines "Brazilian Literature".
- To practise popular prices for tickets and to make beneficent presentations for, even culturally or socially, devoid communities.
- To explore scenic languages that, organically worked, could serve as an expressive way.
- To form a receptive public for different artistical manifestations.

## **JUSTIFY**

We live a time where much of our wealthy folkloric traditions walk to be forgotten by the lack of interest - or non-acquaintance - of the youngest layers of society. Youngs that are bombed every day by electronic medias, with information that belong to other universes (foreign or strict urban), and have nothing with our cultural roots.

This globalization process imposes foreign values as referencial of modernity and youth, making difficult the sprouting of popular artists compromised with our cultural traditions.

Evaluating this context, the group Teatro do Pé propose the spectacle - "Argumas de Patativa" - coming to meet the cultural politics of the State, that are to spread the Brazilian popular culture, to take historical information, art and folklore, so that we can really take conscience of our identity and authenticity of our people workmanship.

Allied to this conscience, it is the passion of the group for the northeastern popular culture who has the bard Patativa do Assaré as one of its more illustrious representatives. A simple man, of a humble origin and with very little study, creates a wonderful and wide workmanship, born from his people experiences, showing us the creative power and artistic potential of Brazilian people.

This project is a tribute to this great poet and its people; and aims to excite the public with the "pride of being Brazilian".

## **SUMMARY (SYNOPSIS)**

In this work, the group Teatro do Pé propose a vibrant spectacle using some different languages to stage just a little piece of the workmanship of one of the most important representatives of the Brazilian popular culture, the poet and singer Patativa do Assaré.

The spectacle configures as a panel, where several faces of northeastern people are presented under the optics of the poet/singer (pertaining to the state of Ceará), that is already considered the greatest Brazilian popular poet.

In the scene "A Morte de Nanã" (The Nanã's Death), the group stages the dramatical history of one inland man that, in one of the more terrible droughts that had devastated the region, lost his more precious treasure: his daughter Ana. The text says about the individual tragedy of this father to promote a reflection on the question of the distribution of income and the social structure of our country. The scene mixes the performance of dolls - in direct manipulation technique - with an impressive monologue, both to the sound of live music played by the actors in scene.

In "O Cego Zé Luis" (The Blind Zé Luis), it is the time of the animation theater – using puppet techniques - to gain the scene and, puppets are acting together with the actors, to represent the amused episode of a blind man (Zé Luis) who gives a great example of life to a rich man, teaching him to see the world with more joy.

"Cruzes pela Estrada" (Crosses over the road), counts, through a monologue, the history of Zé Mourão, a beloved worker in his city that, after cultivating his lands, is obliged to deliver it to his employer. Not accepting so great injustice, he is unmercifully assassinated by his employer, who suffers no penalty for this act.

All the comic of the northeastern popular theater characters are being present in "A Maldição do Cercado" (The Fence's Curse). Scene in which two neighbors are disputing for the ownership of the wood of the fence that divides their houses, exchanging lots of strange and terrible curses.

The spectacle ends up with the glad and wonderfully infectious musical presentation: "Cabra da Peste", where the actors dance, plays instruments and sings the power of overcoming and the force of a people who "with a laugh on their mouths, jeers about suffering".

## CREDITS

**DIRECTOR:**

Mateus Faconti

**ASSISTANT DIRECTOR**

(in *O Cego Zé Luís*):

Danilo Nunes

**SCENERY DESIGNER:**

Mateus Faconti

**ILLUMINATION DESIGNER:**

Conrado Pouza

**ILLUMINATION OPERATOR:**

Marcos (Gaúcho)

**ORIGINAL SOUND TRACK:**

Mateus Lopes

**MUSICAL DIRECTOR:**

Theo Canello

**MODELS DESIGNER:**

Waldir Correia

**MAKE-UP:**

Fernando Pompeu

**VISUAL DESIGNER:**

Mateus Lopes

**CORPORAL PREPARATION:**

Alexandre Maradei

**CHOREOGRAPHY:**

Natália Freire

**PRODUCTION:**

Teatro do Pé

**VOCAL PREPARATION:**

Maria Cristina Biz

**SINGING TEACHER:**

Marcella Martinez

**WRITER (PLAYWRIGHT)**

(in *A Maldição do Cercado*):

Olavo Dadá O'Garon

**CAST:**

Iris La Cava

Juliana Bordallo

Danilo Nunes

Mateus Lopes

## **RESUMES**

### **MATEUS FACONTI**

Mateus Faconti initiated his career in the university theater of the Federal University of São Carlos, where he integrated the spectacle "The Storm" of William Shakespeare, directed by Magno Bucci.

Since 1995 he is author and manager of the group Paca-Tatu with which already carried through nineteen spectacles. Paca-Tatu is currently one of the most active groups in the theater for children in the area around Santos/SP, carrying up to 60 monthly presentations in different cities and using, simultaneously, up to three casts.

In 1997 he established with Victor Novoa the "Cia. Orangotango de Teatro" where he produced, wrote and directed the spectacles: "A Invenção de Acubaldo e os Mitos da Floresta", "Café com Bonifácio" and "Icanga, o Sonho de um Tupinambá" and received, with this last one, the prize Carlos Miranda/1999 from the Secretariat of the Culture of the State and also the prize of best Scenery Designer in 42º FESTA (Festival de Teatro de Santos).

Also, he worked as assistant director of Neyde Veneziano in the assembly "Uma Lição Dura Demais", of Perito Monteiro.

In his formation, Mateus Faconti studied more than 20 courses in different areas: as direction, interpretation, playwright and improvisation, detaching: Senda (Seminário Permanente de Dramaturgia do Arena) under coordination of Chico de Assis; and a work of research on improvisational theater with more than 400 hours coordinated by Roberto Mallet.

Now, he is the currently founder and director of the groups Teatro do Pé and Paca-Tatu.

With the spectacle Argumas de Patativa, he received prizes from:

Best Director – FESTA 2005 (Festival Santista de Teatro)  
Best Director – 4º FET (Festival de Caraguatatuba) in 2005  
Best Director – IX FESTAC (Festival de Teatro de Cubatão) in 2005  
Best Director – Prêmio Plínio Marcos 2005

Best Scenery Designer – 4º FET  
Best Scenery Designer – IX FESTAC  
Best Scenery Designer – Prêmio Plínio Marcos 2005

## DANILO NUNES

Daniilo Nunes initiated his career of actor in 1991, in the group Lusíadas where he acted in the spectacles "Romeu e Julieta", "Senhora" and "Menino do Engenho". He had his formation in the Free School of Scenic Arts of SECULT-Santos and continued his studies in courses and workshops given by great professionals of Brazilian theater like: Hamilton Saraiva, Tanah Correa, Roberto Gill Camargo, and others.

Still as actor, worked in many spectacles like: "Bodas de Sangue" of Garcia Lorca, directed by Andre Leahun; "Parque Industrial" of Patricia Galvão (Pagú), directed by Beto Santos; "Woyzeck" of Georg Buchner, directed by Sergio Manuel; "Pindorama" composed by text fragments of Oswald de Andrade, Patativa do Assaré and Vinícius de Moraes, directed by Débora Martin; and "Encenação de José Bonifácio", where, under direction of Tanah Correa, played the character of D. Pedro I, acting with professionals like Sergio Mamberti, Beth Mendes, Alexandre Borges and Júlia Lemertz.

Acted in the tragedy "Gota D'água" of Chico Buarque and Paulo Pontes, that received the prizes of best spectacle in the festival of Cubatão in 2002, in 45° Festival of Santos in 2003, and the cultural map (regional phase) in 2003, directed by Luiz Carlos Gomes and supervision of Zé Renato, acting as the protagonist Jasão. He also participated of the TV series "Um Só Coração" of the Central Globo de Produções, shown since Jan/2004.

As director he worked in the assemblies "Inverno... Inferno", based on the workmanship of Guy de Maupassant, "Cantai nosso BRasil" of Carlos Drummond de Andrade and Chico Buarque, and "Araguaia Temporal" of Olavo Dada O'garon.

He integrated the supporting cast of the movie "Querô", based in the workmanship of Plínio Marcos, directed by Carlos Cortês in 2005.

Since 2004 he is founder and actor of the group Teatro do Pé.

With the scene "A Morte de Nana", he received the prize:  
Best Actor – 1º Circuito Paulista de Esquetes Teatrais

With the spectacle Argumas de Patativa, he received the prize:  
Best Actor (Male Cast) – IX FESTAC (Festival de Teatro de Cubatão) in 2005

## **IRIS LA CAVA**

Iris La Cava realized her first work as actress in the play "Soltando o Verbo" of Zé Carlos de Andrade, directed by Fábio Ramos, in Penápolis/SP, in 1997 and 1998.

In the following year, she participated of workshops of the group Filhos de Dionísio, in Florianópolis/SC, where she was in contact with different scenic languages.

In Santos, from 2001 to 2004, worked under the direction of Platão Capurro Filho and Daniel Lopes in a series of scenes and performances, between them "Amor, Senil Amor" of Alcione Araújo; "Boletim na Massa" of Daniel Lopes; "Romeu e Julieta - 2º Parte" of José Roberto Torero; "Cantada" of Luís Fernando Veríssimo; "Confidências" of Arthur Azevedo; "As 10 Mais do Córtex Cerebral" of Cyrano Rosalém; "Aula de Teatro" of Daniel Lopes; "Augusto e o Jantar" of Alcione Araújo.

Still under the direction of Platão Capurro Filho, and as actress of the group Teatro Wídia, she worked on the play "Água Mole em Pedra Dura...", receiving the prizes of Best Original Text, Best Original Sound Track, Best Actress (Iris La Cava), 2º Best Spectacle, among others prizes in theater for children category, in 46º FESTA in 2004.

In April of 2005, she integrate the group Teatro do Pé in the play "Argumas de Patativa". Where, she received prize from:

Best Actress (Female Cast) – IX FESTAC (Festival de Teatro de Cubatão) in 2005

## **JULIANA BORDALLO**

Juliana Bordallo started her career of actress in 2001, working with Clown Theater, directed by Zellus Machado, where she integrated the group Troupe Tralha Médica, in which she is acting as doctor clown in hospitals until today. From this work in 2003, she acted for six months in a block of the a TV show named Marre-de-si, as doctor clown, on TV COM channel.

Also acted for one year in the play "Pra Lá de Bagdá", written and directed by Zeca Sampaio, for the group Trupe Olho da Rua, until September of 2004. With this play she was in season in São Luiz do Paraitinga, Cunha, Paraty, Trindade and Caraguatatuba.

Still as actress she participated of VIII FESCETE in 2004 (Festival de Cenas do Tescom) with the scene "O homem gosta do que vê e a mulher daquilo que ouve" de Luís Fernando Veríssimo, directed by Ricardo Menezes and Rogério Ramos, for the group Super Nova Arte e Cia, where she received indication for actress revelation.

Currently she is actress of the group Teatro do Pé.

With the spectacle Argumas de Patativa, she received prizes from:

Best Actress (Female Cast) – IX FESTAC (Festival de Teatro de Cubatão) in 2005  
Best Actress – Prêmio Plínio Marcos 2005

## **MATEUS LOPES**

Mateus Lopes is a professional actor graduated in a technician course of Senac-Santos. He started his career in Theater Macunaíma School, in São Paulo. After that course, integrated the group of art Orgone, directed by Renato Di Renzo, and initiated a series of practical works in a variety of functions demanded by the theater.

He worked as actor and musician in the plays "Vidas Quase Azuis", "Aqueles Dias Vermelhos", "Sóis Amarelos", "Traços e Troças: Um elogio à folia" and "RediMeid Bluiz", being it season, with this last one, in Santos/SP, during four months, and in São Paulo/SP (in the theater Lineu Dias - Shopping Pompéia Nobre) for one month.

He also participated in the stage of Jose Bonifácio, directed by Tanah Correa.

He integrated the cast of the play "Geni", based in the workmanship "Toda a Nudez Será Castigada" of Nelson Rodrigues, playing the protagonist character Herculano.

Since Jan/2004, he is founder and actor of the group Teatro do Pé, where participated in the assembly of the awardee scene "A Morte de Nanã" of Patativa do Assaré, and in the comic scene "Viadologia" that was played in many bars of the region. Currently he is actor in the cast of the spectacle "Argumas de Patativa" based in the workmanship of the northeastern popular poet/singer, Patativa do Assaré.

With the spectacle Argumas de Patativa, he received prizes from:

Best Actor – 4º FET (Festival de Caraguatatuba) in 2005

Best Actor (Male Cast) – IX FESTAC (Festival de Teatro de Cubatão) in 2005

Best Actor – Prêmio Plínio Marcos 2005

Best Supporting Actor - 11º Festival Nacional Curta Teatro de Sorocaba

Best Original Sound Track – FESTA 2005 (Festival Santista de Teatro)

Honor's Mention Best Original Sound Track – 4º FET

Best Original Sound Track – IX FESTAC