

Dialogs:

Is this place a theater or a workshop? Where are we?

I am the Brazilian theater

From life the real mirror...

Come here, Marcelo.

Dancing in this Carnaval

With my art that is immortal!

Welcome to the Workshop
Theater.

[2007 – BRASÍLIA]

I have this workshop since
January 2nd, 1965.

In 1967 I had 75 employees.
But when I had work

I arrived 5 a.m. and worked
till midnight.

Now I don't have that much
work.

or enthusiasm.

I started to work when I was 8,

my whole family worked.

My father was very poor,
although a great carpenter.

Nine children. Then...

We started to work very
young.

[ZÉ PERDIZ]

Profession, I had to learn
everything by myself.

I was cane broth man, ice
cream man,

conductor of ox car,

truck driver's assistant...

I was even a communist
for a while.

The politicized person suffers
because he sees things

happening and many times
he can't do anything about it.

The one who is not politicized
doesn't have this problem.

The politicized and non politicized
person is like a husband
who is being cheated and
doesn't know.

When I joined the communist
youth, I was almost 20 years old,

I hoped to do something for
Brazil,

for the less favored class.

When the supervisor said the
word I told him:

“When are you going to give me
the rifle?”

And he said: “What rifle?”

They are talking about making the
revolution and

I'll fight with no gun?

I'd have to have courage to
kill my Brazilian brothers

and to die by their hands.

We were here when Brasília
was being built, it wasn't ready.

Then we came back many
times,

one of those times was the
most important.

just after A.I.-5.

In Brazil, at that moment, there
were 2 options, because the

dictatorship was unbearable:
armed fight or madness.

The armed fight was over and
I turned to madness.

I don't regret it for a minute.
It was wonderful.

Madness allowed me to complete

a revolution in my body,
in my mind.

Our fight was made through
the theater.

[2007]

[Montage of "Os Sertões"]

[Workshop Theater, São Paulo]

[Zé Celso fulfills a thirty-year
old dream]

[2002]

“For God sake!”

[Montage of “José, what now”]

[The play recreates Zé Perdiz
biography]

[The actor Gê Martú plays
Zé Perdiz]

Zé Perdiz, this is Zé Celso.

Ah, Zé!

Good evening.

Give me a hug.

Two Zés hugging each other.

That’s crazy.

It’s crazy but is a reality.

Let me see you,
let me get closer...

That’s it.

We've gotta have positive
vibrations, right?

When we made the workshop,
the idea was of theater

like workshop, that
demands hard work.

Then it became work of Plant.
Then you get the party,

then there is joy.

Bravo! Zé Perdiz.
Congratulations.

Thank you.
Congrats for you too.

My greetings to your
beautiful yard,

I bow to it, I am going to
do it right here.

It's a sacred place.
Nobody touches it.

We can't let anybody
touch it.

The idea that to make theater
we've got to have a place

is almost gone.

A theater is just like a machine
shop.

You have to work hard,
to rehearse...

Get the body, put it on an anvil,
and beat it, beat it, mold it...

So that our symbol is an anvil.

Screw is screw.
It's to touch sex in the sex.

*The screw of the screw,
screw, screw.*

*Come in now!
The "T", turn on of the theater.*

*The screw of the screw,
screw, screw.*

If I'm here working, he is there...

In the subtext somebody is
talking to him...

And obviously the attitude
of the actor is other...

Every worker working within his area is an artist.

PEDRO DALDEGAN – ART DIRECTOR

- Here is 3 meters...
- Three. And the diagonal is 5...

One is more forward, the other further back...

Then they don't meet...

Exactly.

The deceased Ivan Marques, who was the son of my ex-wife's sister, came to Brasilia when he was a little boy.

He started to rehearse plays here.

They studied at Dulcina and didn't have a place to rehearse.

We were very good friends.

He was a fantastic person, a great actor.

Unfortunately he passed away

early.

In 1988, Mangueira Diniz asked
for the space

to present *Waiting Godot*.

It started in March 10th, 1989,
a Friday.

and didn't stop anymore.

GODOT IN THE WORKSHOP

INCREASE OF AWARDS FOR
THE GROUP FROM BRASILIA

MASKS AND GREASE

Is this place a theater or a
workshop? Where are we?

Mr. Perdiz, is this a theater or
a workshop?

- Can I answer it?

-*Sure I'm asking you.*

During the day is a workshop,
welding, lathe and other things.

At night who makes theater does
whatever they want of the space.

Antonio Conselheiro!

It's natural, it's natural, it's
natural...

That from these ethnical layers...

Emerged an
anticline...extraordinary!

Antonio Conselheiro!

The summarized life of a man.

An instantaneous chapter of the
humanity history.

My fragile consciousness
fluctuates around a

middle position between
common sense and insanity.

I am not a misunderstood person!

The crowd cheers me as
representative of their

highest aspirations.

Antonio Conselheiro was...

Antonio Conselheiro is...

a Gnostic, rude, subject to

pain, death...and love.

I can not be a character
except for my character.

I only know how to be
myself as a character.

I'm going to ask you
something.

Shoot.

You really own the word because
you speak very well.

You are an actor that has the
domain of art,

and the domain of the social
problems of Brazil.

Oh, no! You are exaggerating.

You do!

Of art I do but of the problems of
Brazil I don't.

If you want to get away from it,

that's your problem.

We all have obligations and
you do too.

I do, sure.

If you didn't have, you wouldn't
be doing what you do.

Sure.

The guys who make theater here
want the legalization of this space.

They claim that the registration of
heritage of humanity doesn't

allow it.

Why? Is Brasília registered by
humanity?

In the middle of humanity can't
you have this?

You have to register something
that goes on, lives. Register life.

You want to register it, register
but with this concept.

Register but don't get me down!

On the contrary, get me up!

What got me upset and bitter was
the space vanishing.

It's struggle of economic interests.

It's a fight of economic interests,

the bigger always stepping on the
smaller.

In São Paulo...Silvio Santos!

You are not going to destroy our
theater, are you Silvio Santos?

He went there, love it and
then disappeared.

He has to show up again.

Now he started to demolish
all around it.

I hope he demolishes everything
so we can make our

own "Wheel of Fortune" there.

Our dream is that the government
legalizes it so we can make a

[Area of the new Workshop
Theater Zé Perdiz]

work, offering theater classes or
music classes.

The Brazilian politician doesn't
realize that the richness of the

Brazilian culture can turn him
into a great politician.

Brazilian culture is power,
culture is power, art is power.

What is theater for you?

Funny. You asked me a hell
of a question.

I may be able to answer it.

[Zé Perdiz played by Gê Martu]

The idea is to put some
grandstands and present a play.

It's ok by me.

You are insane, Mr Artaud!
Then the mass!

The theater is a life parallel to
reality.

Real things go to theater, things
that the theater presents

go back to reality.

Living rock.

Brazilian.

*In this resistant being
always coming back.*

Many people

Wests

Easts

South and Norths

Devouring deaths

Demassacrated

So loved

Persistent caboclos

Permanent Dancing

Tearing

Every piece

Gathering the new

In a new embrace

