

Fahrenheit 451

From the novel by **Ray Bradbury**
Adapted and directed by **Pedro Alves**

Production *teatromosca*

Co-production **Théâtre de la Tête Noire** (France), **Arte Institute** (NY) and **US Embassy** (Lisbon)



We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centers of culture....
'The Death of the Author', Roland Barthes

FAHRENHEIT 451

Montag is a fireman, who will become fire captain. Montag is an accomplished man. Montag has a good job. Montag has a happy family. Montag has a comfortable home. But all of this is made out of cardboard and it will burn down to the ground as fast as the Book of Jonah, Plato's works, Shakespeare's sonnets, Milton's poems, Homer's texts, 'Moby Dick' by Melville... Montag will be a fire, first in order to burn up to destroy books and keep social peace, later on to consume everything, so that to preserve the memory and a threatened literary legacy. Like the young Clarisse will be the ignition and Mildred will be fuel, Montag will be the destroying fire of a civilization already destroyed - a hidden ruin behind masks and make up. Montag is a fireman hired to destroy by fire all the goods from those who dare to read books, disrespecting the law. In a made-hygienic society, where families are characters in interactive screens, Montag will dare himself to be a reader, to think, to question, to be a book. He will be stalked...

Hunting...

The theatrical adaptation of Herman Melville's novel started teatromosca's new project, a trilogy based on the adaptation of novels to the stage. The aim is to explore the transforming power that voices/sounds can/may have in Theatre, giving multiple ways of representation and at the same time not limiting the spectator with a certain way to see/read the play/novel.

One of our guidelines for this theatrical trilogy based on three North American novels (Melville's 'Moby-Dick'; Faulkner's 'The Sound and the Fury'; and Ray Bradbury's 'Fahrenheit 451') is Roland Barthes' idea that the 'birth of the reader must be ransomed by the death of the Author'. The written text opens itself up to new interpretations, to different readings. And in our translation of narrative works into a theatrical performance, we don't want to illustrate what is not illustrated, clarify what lies in the shadow or unravel what should remain an enigma. Alongside, we do not intend to autopsy the corpse - the text is as dead as its author! - masking the wounds and imperfections. We have no ceremonious respect in relation to the Author, whoever he/she is, because we also die on the day the performance premières so that the reader-spectator may be born and performers can be seen as resonance boxes of an interior reading that becomes audible and visible through Theatre. This is what we are hunting, just like Ahab (in 'Moby-Dick') is eternally hunting the great white whale and Faulkner is eternally rewriting his novel. And just like him, we may finish our task but we will surely 'die' doing it.

Production Credits

Text|Ray Bradbury **Artistic direction and theatrical adaptation**|Pedro Alves **Performers**|Filipe Araújo and Rute Lizardo **Artistic collaboration**|Patrice Douchet (Théâtre de la Tête Noire) **Music composer**|Bruno Béu **Assistant director**|Mário Trigo and Maria Carneiro **Set design and props**|Pedro Silva **Graphic design**|Alex Gozblau **Light design**|Carlos Arroja **Costumes**|Isabel Tomás (Amores de Tóquio) **Video**|Ricardo Reis **Photos**|Catarina Lobo **Production**|teatromosca **Coproduction**|Arte Institute (NY), Théâtre de la Tête Noire (France), La Virgule (France) and US Embassy (Lisbon) **Partners**|Lisbon University, Aveiro University and Porto University **With the support of**|Sintra Municipality, State Secretary of Culture, GDA Foundation, 5àSEC, Junta de Freguesia de Aqualva – Mira Sintra, Câmara dos Offícios, Artistas Unidos and D. Maria II National Theatre



'(...) one of the most interesting, honest and original Portuguese theatre groups.'
in Expresso (weekly newspaper)

teatromosca

teatromosca is a theatre company, funded in Sintra in 1999. The company has produced more than 40 different projects. The company is based in Casa da Cultura de Mira Sintra (in Lisbon's suburbs). Its Pedagogical Department is responsible for numerous workshops and courses for children, teenagers, amateurs and professionals.

teatromosca privileges the establishment of coproductions and collaborations with different institutions, private or public, and it has collaborated with national (theatre companies, cultural centres, universities and ministries) and international institutions (Baerum Kulturhus; Tallin University; La Virgulle). The company has been supported by the Portuguese Ministry of Culture, the Ministry of Education and Sintra's Town Hall.

teatromosca is a cultural structure that brings together the contribution of creators with different artistic paths, gathered around the recognition of common concerns and objectives. The company reflects on, which creative behavior is desirable facing the conditions imposed by the contemporary landscape. We assume the conditions of contemporary artistic expression, in particular, the fragmentation of the binomial reality/representation, theme/expression, repertoire/actuality, actor/intervener, exposition/interpretation, cultural/social, art/entertainment, popular/erudite, realizing its lack of essential meaning. These (social and artistic) concerns translate into the search for an expressiveness that may confer Theatre with contemporary thematic and form. We tend to privilege the establishment of a Portuguese dramaturgy of original texts, and/or finding an international contemporary repertoire identified with the concerns listed above.

We have produced performances departing from texts by Beckett, Gao Xingjian, John Berger, Thomas Bernhard, Goethe, Sharman MacDonald among many others, and, since 2011, we have published different texts by young Portuguese authors through moscaMORTA publishing department. Four of the company's latest projects have been selected by some of the major Portuguese theatre critics as the best theatre performances presented in Portugal, in 2009, 2011 and 2013.

<https://vimeo.com/146993347> (teaser on Vimeo)

<https://app.box.com/shared/xj26fnc3i7/1/4745727969> (photos)



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