



MOBY-DICK

Based on **Herman Melville's** novel

Adapted by **Tiago Patrício**

Artistic direction by **Pedro Alves**

Production **teatromosca**



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 centres of culture.

'The Death of the Author' - **Roland BARTHES**

Moby-Dick...

A narrative of adventures for some and a metaphysical epic for others, Melville's 'Moby-Dick' may be summarized as the story of a whaling trip, a study on obsession and revenge and how these dominant human traits become the bane of a man. A fragmented narrative, in a way, disorderly, dynamic, assuming different literary modes: satire, drama, essay, encyclopedia, chronicle, lyrical ... In the first phase of the text, we follow the narrator Ishmael on the trip's preparations. What we can consider the second part, on board of the Pequod, when Ishmael abandons the central role of the narrative and the focus is shifted to Ahab and his pursuit of the white whale. In a third moment, Ahab seems to measure forces with the Pequod's second officer, the rational and prudent Starbuck. However, in the ultimate progress of the novel, the final confrontation with the white whale seems inevitable, and it ends chaotically, with the death of Captain Ahab and the whole crew, except for Ishmael who he is recovered as the novel's narrator.

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 do not 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.

Our Whale...

teatromosca has already premiered this production, on the 19th December 2013, in Sintra, Portugal. The performance has also been presented in Cascais, Lisbon, Oporto and Braga. The second production in this trilogy, Faulkner's 'The Sound and the Fury' has been presented in Lille (France) and Sintra (Portugal) and will also be presented in Portugal major theatre houses. Ray Brabury's 'Fahrenheit 451' will be produced in 2015.

Production Credits

Text|Herman Melville **Artistic direction**|Pedro Alves **Adaptation**|Tiago Patrício **Performers**|Pedro Mendes (actor) and Ruben Jacinto (musician) **Assistant director**|Mário Trigo **Set design and props**|Pedro Silva **Graphic design**|Alex Gozblau **Light design**|Carlos Arroja **Video**|Raul Talukder **Executive production**|Joaquim René **Production**|*teatromosca* **Coproduction**|Chão de Oliva, Biblioteca da Faculdade de Letras da Universidade de Lisboa, Embaixada dos Estados Unidos da América, Teatro Meridional e Teatro Experimental de Cascais **With the support of**|Câmara Municipal de Sintra, 5àSEC, Quorum Ballet, Publímpressão, Actual Sintra, Junta de Freguesia de Agualva – Mira Sintra, Câmara dos Offícios e Valter Mergulhão **Thanks**|Ruben Chama e Mestrinho



PEDRO ALVES [director]

Born in Sintra, in 1979. Co-founder and artistic director of *teatromosca*, where he works as an actor, director and producer. Attended acting courses directed by João de Mello Alvim, João Miguel Rodrigues and Adolfo Simón. As an actor, took part in performances with texts by Eric Bogosian, Sophocles, Stig Dagerman, Frederico Garcia Lorca, Jean Genet, Oscar Wilde, among others, directed by Nuno Pinto, Antonino Solmer, Filomena Oliveira, João de Mello Alvim, Mário Trigo, Rui Mário, Paulo Campos dos Reis, João Miguel Rodrigues and Adolfo Simón, in Companhia de Teatro de Sintra, Dante-Companhia Teatro de Madrid, Teatro TapaFuros, *teatromosca*, Teatro Focus, etc. He worked with choreographers Daniel Cardoso and Celia Alturas. Since 1997, has developed Theatre workshops for groups and schools. Since 2005, has designed and managed pedagogical projects in the municipality of Sintra, and since 2010, coordinates Centro Lúdico das Lopas – a cultural center in Sintra. Has directed the Faculty of Pharmacy's theatre group. Was responsible for the formation of the young cast for the show 'After Juliet', by Sharman Macdonald. Collaborated with Quorum Ballet - dance company, as dramaturg. In *teatromosca*, has directed the performances 'Dog Art', 'Kip', 'As Três Vidas de Lucie Cabrol', 'Europa', 'Tróia', 'Moby-Dick', among others.

TIAGO PATRÍCIO [adaptation]

Born in Funchal, in 1979. Collaborates regularly with *teatromosca* since 2009, being one of the mentors for the editorial project *moscaMORTA*. Collaborated with Estacazero theatre company. Was selected for the Young Writers of the Clube Português de Artes e Ideias (Portuguese Club of Arts and Ideas) and the Portuguese Youth Institute between 2007 and 2010. He was a member of the Portuguese delegation at the Biennale of Young Artists from Europe and Mediterranean, in Macedonia, in 2009. He won the national poetry prize Daniel Faria, with the book 'O Livro das Aves' and published the poetry book 'Cartas de Praga/Letters From Prague', in a bilingual version. Several of his poems are published in anthologies in Egypt, Slovenia, France and in the Czech Republic. The play 'Checoslováquia', result of an artist residency in Prague in 2007, got a special prize in Luso-Brazilian Dramaturgy Prize, António José da Silva and was read at the Portuguese Nacional Theatre D. Maria II and was published by *moscaMORTA* in 2011 (republished in 2012). In 2011, won the Agustina Bessa Luís Revelation Prize with his first novel 'Trás-os-Montes', published in 2012 by Gradiva.

PEDRO SILVA [stage design]

Was born in Lisbon, in 1975. He has graduated in Stage Design by Escola Superior de Teatro e Cinema. Holds a degree in Stage Design by Escola Superior de Teatro e Cinema. He attended a degree in Architecture at the Faculty of Architecture of Lisbon. He has assisted stage designer José Manuel Castanheira since 2000 in several theatre projects in Portugal, Spain and Brazil. He has been the Technical assistant director at Teatro Nacional D. Maria II, regarding the stage design for all projects presented there. He has worked with Pedro Gil, Ricardo Gageiro, Carlos Afonso Pereira, Maria Gil, André Amálio and Ruben Tiago, in different theatre companies. He has been responsible for *teatromosca*'s stage design since 2009.

MÁRIO TRIGO [assistant director]

Born in 1969. Mário received theatrical training with Paines Plough, led by director John Tiffany and by writer Enda Walsh. He pursued his training with Gennadi Bogdanov, Eimuntas Nekrosius, Luis Lima Barreto, among others. He is the artistic director of Teatro Focus and collaborates regularly with *teatromosca* since 2008, where he directed 'Retratinho de Guerra Junqueiro', 'Retratinho de D. Carlos', 'Dor Fantasma' and, more recently, assumed the role of artistic director of *teatromosca*'s 'project GOETHE'.

RUBEN JACINTO [musician]

Was born in 1981. Has a degree in Music from the University of Évora. Completed a master's degree in Performance at Trinity College of Music, London. He attended the National Conservatory of music in Lisbon. He attended the national Academy of Orchestra. He is a member of several orchestras in Portugal. A founding member of the 'Ensemble Contemporaneus'. He took part in the New x9, in Teatro São Luiz. He worked with conductors such as Jean-Sébastien Béreau, Jean-Marc Burfin, Max Rabinovich, Roberto Pérez, Pedro Rocha and Christopher Bochmann. He had additional training with Guy Chadash, Joaquim Ribeiro, Rui Martins, Luis Gomes, Nuno Silva, Manuel Jerónimo, Henri Bok, Guy Deplus, Paul Meyer, Enrique Pérez Piquer, Andrew Simon, Karl Leister, Romain Guyot, Paolo Beltramini and Antonio Salguero. Has collaborated regularly with *teatromosca* since 2009.

PEDRO MENDES [actor]

Born in 1977. Has the course of Sculpture made in ESAD – Caldas da Rainha. Has theatrical training with Patricia Portela, John Mowat, Luca Aprea, Madalena Victorino, Olivier Décridaud and Stéphane Lévy. Worked with Fernanda Lapa, João Miguel Rodrigues, Sofia Ferrão, Suzana Branco, Peter Alves, Mafalda Saloio, Jorge Silva Melo, among others. Recently, collaborated with Éter Produções and Artistas Unidos. Works regularly with *teatromosca* since 2003.

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 MacDonal 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/user5731966> (teatromosca's videos on Vimeo)
<https://app.box.com/shared/xj26fnc3i7> (other media and information)
<http://vimeo.com/87931504> (trailer)

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