

GRUPO CORPO

Artistic Director Paulo Pederneiras

1997

choreography: **Rodrigo Pederneiras**

music: **Tom Zé** and **José Miguel Wisnik**

set: **Fernando Velloso** and **Paulo Pederneiras**

costumes: **Freusa Zechmeister**

lighting: **Paulo Pederneiras**

(42 minutes)

Touched by the enlightened soundtrack, which was composed by two icons of the native contemporary music – **Tom Zé**, from Irará, Bahia (author of *São Paulo, Meu Amor*) and **José Miguel Wisnik**, from São Vicente, São Paulo (author of *Sou Baiano Também*) – the choreographer from Minas Gerais, **Rodrigo Pederneiras**, brought to life that which, he himself refers to as “the most Brazilian and the most regional” of all of his creations.

Having its title extracted from the only lyrics of the ballets sound track, *PARABELO*¹, the 27th choreography presented by GRUPO CORPO since its foundation in 1975, merges in a single ballet of insurmountable beauty, the Brazilian and Minas influence on GRUPO CORPO, the “pre-gutembergian”, post modern Bahia influences of **Tom Zé** and the “poetic-pop erudite- anthropophagic” influences of Wisnik.

Regional, contemporary. Brazilian, universal

To write balé, with a single *l* and a *sharp accent*, has been the obstinate and conscious effort made by **Rodrigo Pederneiras**, since the anthological *21*, from 1992. From then on, the choreographer of GRUPO CORPO has been broadening and consolidating his own choreographies and, even though he does not deny the immortal French school, he frees himself more and more from its dogmas and, at the same time, he incorporates diction, phonemes and words which are typical to Brazil. In a gradual deconstruction process, the architect of *Missa do Orfanato* and *Sete ou Oito Peças para um Ballet* has been making room for the different stage expressions of its dancers, without losing the sense of unit which is inherent to GRUPO CORPO.

The sertaneja inspiration and the contemporary transpiration of the nine themes which form the soundtrack of *PARABELO*, matched perfectly with desire of the composer’s to proceed with a scenic interpretation which is genuinely Brazilian.

1. Parabelo – corruption of parábelum, German made automatic pistol. From the Latin ‘Sivis pacem para bellum’ - ‘If you wish peace, be prepared for war’.

Being punctuated by explicit references to the xaxado and the baião, and with generous flexibility, rhythmic compass and half turns, Parabelo is a ravishing statement of the expressive force of a dance, which is ours, and nobody else's. It is mulatto, carafuz, mameluke. It's mestizo, it's Brazilian. It's the sun hitting hard on the leather hats and on the dry earth. It smells of sweat and of hard work and of pleasant, pleasurable perspiration. It sounds like a lazy, relaxed forró, a working chant, grievance. It's penetrating and shiny. It is parabelo.

Lighting, colors and veil

In a rich rhyme which has a popular regional inflexion and a contemporary reflection, used in the original music and choreography, **Fernando Velloso** and **Paulo Pederneiras** gather from the aesthetic of churches from the interior, the inspiration to create the two 15 m x 8 m panels which were illustrated with retouched images and then printed, digitally, using photos taken by José Luiz Pederneiras. They provide the stage support for the show.

Freusa Zechmeister creates the lighting and shadow effects by having the dancers wear leotards in shades of red, orange and yellow, having the intensity of these colors slightly toned down by black tulle. Only the colors of the dance shoes stand out as they are. This is the beginning of *PARABELO*. On the festive explosion of the balé's final part, the dancers wear fishermen's pants and skin color shoes, creating the illusion of being barefoot. The girls wear a provocative strapless top and the boys a shirtless. Being freed from their veils, the leotards rejoice at the high temperature of their colors.