

## Chapter 46

### Looking for a framework for "A look at CETA"

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#### ABSTRACT

This work aims to investigate and reflect on the foundation and history of the early days of existence of an amateur theater group: CETA, trying to bridge the gap with my own work in its boin and the meaning of it. This study is based on the consultation of various material (brochures, posters, programs, newspaper news) and, above all, the memories of some founders and historical associates, embodied in recorded interviews. It was recreated performatively, at CETA,

and in a single show, some of the content of the audio conversations. It was intended to combine artistic creation with academic research of historiographical methodology, based on archive research and oral history. We sought to discover the importance of theater for the young people of this time, the technical and human training provided by the group to the associates and also the existing forms of censorship and their overcoming. This study is also intended to be a contribution to the construction of a story about CETA trying to remove from the invisibility the memory of this institution in an artistic way.

**Keywords:** CETA (Experimental Circle of Aveiro Theatre), Memory, Oral History, Amateur Theatre, Documentary Theatre

#### 1 INTRODUCTION

After all, what was that i realized? Is it a Historical Drama? Or Theatre of the Real? Or Documentary Theater? Or a Docudrama? Or Artist Historiography?

Before cataloging and classifying, I'll start by admitting that I got here taken by the impossibility of doing anything else. My initial project was not this, but it was metamorphosing until it reached this result. As I mentioned earlier, the initial project was to go out on the street. Do Street Theater. "To meet an audience that usually does not go to the show, to have a direct sociopolitical action, to combine cult animation and social manifestation, to enter the city between provocation and conviviality" (Pavis, 2005, p.385). That was the idea and those goals. Provocatively, animate the city with the history of CETA. A sexagenarian institution that is part of the history of the city. The project did not go out into the street and was confined to the walls of the Pocket Theater. Probably what I wanted to do, already inside the theater, was a Historical Drama and maybe I approached, in the end, the Documentary Theater. But let's see how Gary Fisher Dawson, in the chapter "Defining Documentary Theatre," distinguishes these two types of theater:

Historical Drama is characterized by being an Aristotelian dramaturgy that seeks to make a representation of history from secondary historical sources to recreate reality according to the creative vision of the playwright. There is in it a layer of metalanguage and dramaturgical irony, to the extent that historical facts are seen from the perspective of the playwright, who has the right to interpret the story from its subjective and creative perspective. Meanwhile, the Documentary Theater is characterized by an operation of distancing from epic theater that takes history from a microperspective (based on current affairs and contemporaneity). For this, the Documentary Theater is based on primary sources that seek to sustain the evidence of historical facts and persuade the viewer through a language of its time. Reality is documented to the public from a private perspective.

It is precisely the actuality of the Documentary Theater that will be able to create a "sense of community" (Dawson (1999), cited by Giordano (2013), p.7).

Historical Drama reflects the playwright's subjective view of the historical facts he intends to recreate. He, the playwright, has complete freedom to write and rewrite his interpretation of history. Part of secondary historical sources.

Documentary Theatre, on the other hand, is always based on primary historical sources and creative freedom is much more restricted. A primary source is one that is closest to direct witnesses to a given event. This distinguishes them from secondary sources. The Documentary Theatre aims to be direct, effective, to convey a message. Piscator, the forerunner of this type of Theater, intended through him to transform the world. For this, he instrumentalized the Theater and sought the characteristics to convert it into a facilitating vehicle for the awareness of the working class. Eliminated the separation that existed between the actor and the spectator. The actor speaks directly to the spectator. In the theatrical performance I took to the scene, the so-called 'fourth wall' disappears completely. I constantly addressed the audience, talked to him, had him present during the show, and in this case, allegedly, I was addressed only to the director and the sonoplasta. "Piscator proposes that, through his performance, the actor breaks with the convention of the fourth wall" (Giordano, 2013, p.3). That's exactly what happened in this staged lecture. This type of theater developed by Piscator brings him closer to a journalistic report, a lecture or a conference, which uses documents to make what is said to be worthwhile. He does not want the viewer to empathize with the scene, but rather to acquire critical awareness.

Piscator developed a staging method called Objective Performance. [...] Piscator disputes the Emotional Performance System that concerns the first phase of Stanislávski's work, because it leads to the risk of leading the viewer to alienation. In the opposite way, objective action seeks to create a critical and conscious distancing on the part of the spectator. (Giordano, 2013, p.3)

And what is the so-called Objective Performance?

The objective performance assumed: the use of narration, projection of images and videos, an objective presentation of the acting style, simultaneous stage with rapid changes of scenery, the creation of a dynamic and kinematic force, documentary proof of what is being addressed on stage, activation of factual authenticity, etc. (Giordano, 2013, p.3)

I used posters of pieces, photographs, recorded voices of the people interviewed about the history of CETA, that is, testimonials or excerpts thereof.

For Soler, considering not only the theater of Piscator, but also other forms of this theatrical modality throughout its history, the documents used in the Documentary Theater can be differentiated into categories. The first category is related to the textual data used, such as: written historical documents, transcriptions of statements, transcripts of interviews and statistical data. The second category deals with sound data, such as: sounds, noises and voices of documented environments, interviews or recorded testimonials. The third category refers to imagery data, such as: paper and/or projected photos and video images. And, finally, the plastic category, which is related to the use of objects of the documented, clothes, etc. (Santos, 2013, p.32)

According to this classification, I used two categories of data: the second and the third. All this brings my performance closer to the Documentary Theatre. I use the definition of Patrice Pavis (2005),

which says: "Theater that only uses, for its text, documents and authentic sources, selected and "assembled" due to the sociopolitical thesis of the playwright" (387). In view of this definition, I have to problematize the concept of authentic sources. Are the statements of CETA's oldest associates, which I collected in audio, authentic sources? Those people lived the facts they narrate. They are not historians, they have a split and subjective view of what they have experienced, like all people. Nevertheless, may I not consider them authentic sources? I could hardly not consider these sources as authentic. In fact, I am not the first to question the reason for the non-acceptance of this type of source. Note that, until the 1960s, in addition to written records, other types of documents were not accepted as proof of truth, but something is beginning to change. Let's see how this identity crisis happened:

Only in the sixties of the twentieth century, as stated by the French historian Jacques Le Goff (1992), there was a rupture in the idea of document as an objective record of reality, greatly promoted by the writings of the French philosopher Michel Foucault (1926–1984). Le Goff states that, accompanied by questioning, other materials began to be understood as other materials – objects, oral accounts recorded on tape, videos, photos – in addition to the written papers. (Soler, 2013, p.39)

In this way, the testimonies I have collected are covered by a theoretical scientific legitimacy (at least) equal to that of written records, but I would say that these five voices are authentic sources for something so simple and more striking: the fact that they coincide with what they narrate about the same fact or event. I have confirmed and proved this in relation to almost all of the facts they have told me. And this undoubtedly legitimizes them as credible and authentic sources. We are thus approaching the concept of verisidiness, of the authentic, of what it really is, and here we begin to enter a very slippery terrain.

What is the truth? What's real? Questions that philosophers have tried to answer throughout history, reaching concluding answers regarding not having categorical and definitive answers. Let us remember the philosopher Immanuel Kant, when he distinguishes between number (or number one) and phenomenon, the number being the real in itself and the phenomenon the real perceived by the subject. By definition, we can never know the 'real', we can only know the 'real' mediated by the senses. The concept of 'truth' also presents several problems that stem from our impossibility of knowing the 'real'. Returning to the Documentary Theater, and taking into account the problems that arise, let's see how thinkers approach and try to get around this problem:

A documentary play is a persuasive form of theater that approaches as close as possible to an event with exclusive confidence in accurate historical materials. More directly, documentary theater is a genre in which documents from primary sources are directly incorporated into the dramatic text and in each performance of the play [Dawson (1999), cited by Soler (2013), p.17]

Notice the care that the author has when he says: "... that approaches as close as possible to an event with exclusive confidence in accurate historical materials documentation." Given that the Documentary Theatre always tends to be based on authentic sources, that truth is always an interpretation of the real and, as such, an approximation to that same truth, what are the limits for creation in this type of theatre and when is it entering the field of forgery? This is an excellent question that Marcelo Soler (2013) formulates as

follows: If the documentary is not the truth and will always be dealing with the interpretation of the facts, when the documentary filmmaker is deceiving the spectators and when he is just exercising his "poetic license"? (142). The very concept of 'truth' has become the Documentary Theatre. Alison Forsyth and Chris Megson, authors of the book *Get Real – Documentary Theatre Past and Present*, argue that

many of our contributors realize that, rather than seeking an objective representation of the 'truth', much of documentary theater has been made to complicate senses of authenticity with an evocation of the 'real' more nuanced and challenges [Forsyth and Megson (2011), cited by Santos (2013), p.33]

Reality and fiction are not exactly separate and mutually exclusive concepts. On the contrary, they intertwine, juxtatheme and blend. A historical or artistic discourse is determined by the intention of those who produce it and by the receptive awareness of those who appropriate it. There is a certain grace in what Attilio Favorini says in this regard: "We can then observe, with a certain irony, that when the historian wants to create the impression of truth, it is based on the techniques of the theater; and when the documentary playwright has the same goal, he copies the ceremonial forms of the historian" [Favorine (1995), quoted by Santos (2013), p.45]

Another differentiating characteristic of documentary theater is that it prioritizes "the narrative character of the testimony collected from procedural records, to the detriment of a dramatization of the facts" (Soler, 2013, p.136). For Historical Drama, dramatization is essential and a priority. It contains an aesthetic that is obviously seconded in favor of the message, vision and sociopolitical thesis that the playwright intends to convey in the Documentary Theater. "The playwright works, like the one who selects, edits and articulates. In Pavis' theorization, texts that merge document and fiction are not excluded" (Soler, 2013, p.136). And now it is essential to note the meaning of the *word edits*:

The term "editing" is related to a process in which the playwright and/or the group takes the account of others and cuts it, inverts or mixes phrases and periods found in it, aiming at a more interesting treatment of the scene. From this arises an indispensable ethical question for processes in Documentary Theater: how to edit reports without mischaracterizing the discourse of the first emitter? (Soler, 2013, p.136)

Danielle Avila Small (2016) also speaks, in a more broad sense, of these two theater currents that confront each other: one that argues that theater is an entertainment, a fun without any other objective or mission; another that argues that theater must necessarily go beyond fun, aesthetics and seek the transformative goal through awareness:

In certain segments of the theater, it is advocated that the theater does not need to serve anything, that it is not for the theater to convey a message - a premise with which I fully agree. But in the face of these and other related pieces that I have seen recently, this premise is shaken: these shows also have a place in the world as a cultural event, in addition to their autonomous place of works of art, and have some relation to the idea of "message", the black beast of contemporary theater (p.58).

Another issue is that, a priori, the Documentary Theater is not a guarantee of truth or objectivity. The approach to these principles is dependent on the ethical sense of the author. The times that are now

complex and problematic, but the key is always in the author's humanity. "The proposition of a process in documentary theater, therefore, offers those involved (documentary filmmakers, documented, spectators) the opportunity to ethically question urgent issues in days that the "show of the self" prevails over the "consciousness of us"" (Soler, 2013, p.143)

Returning to "A look at CETA", this performance could fit into the Documentary Theatre but, as I mentioned earlier, I introduced some personal experiences into ceta's history, and even shared feelings and emotions with the audience. This fact strayed from the characteristics described above of the Documentary Theatre, as something that seeks great objectivity. There is, however, a new concept that may meet (or at least come close to) what I did that Sunday afternoon, March 10. This concept is still under construction: "Artist Historiography is an attempt at a theoretical response to a certain practice that agencies historical knowledge and theater making, reconciling the production and transmission of knowledge and memory with aesthetic experience" (Small, 2018, p.32). This concept includes ingredients that I used in performance, namely subjectivity and the explicitness of emotions and affections. Let's see what the author of this concept, Danielle Avila Small (2018), tells us: "The production of knowing that it is at stake in artist historiography is of the order of experience, subjectivity and affection, more than of the knowledge taken as an objective" (p.32). Indeed, in the preparation of the performance that was centred on the history of CETA, I relied primarily on the testimonies of the people I interviewed, also helping me from the documents I had at my disposal (posters, programs, etc.). I also spiced up the presentation with some personal references of a more subjective nature, and this part was left out in the definition of the Documentary Theater, but fitting perfectly in this new concept of Artist Historiography that "dialogues with documentary theater as an expanded modality, which does not need to have a priori rules..." (Small, 2018, p.32). There is another concept, which is that of shared authority, by Michael Frisch, which has to do with public history and which I think is very appropriate to mention. Note that, not being a historian, I am, however, through my performance, producing historical knowledge. Obviously, I'm not the author of this story, I'm just someone who worked performatively on the narrations of those who lived through those times. I remember that after the presentation, some of the associates took the floor to criticize, disagreeing or agreeing with what had been said. There is therefore no better way to implement this concept of shared authority than to receive criticism and to take them into account for a better approximation of history.

The writing of history made by artists is not a scientific historiography, but a creative historiography. The artist in documentary theater, as much as he is committed to the truth of the facts in his work, does not migrate to the territory of the historian – although the territory of the theater can merge with the territory of history. (Small, 2017, p.235)

It became evident that those statements necessarily had to be told, made public, and materialize that story in some way. She came to fruition in that performance, in that performance. Memory is not a metaphysical issue, it is a social issue.

"The memory of the individual depends on his relationship with the family, with the social class, with the school, with the Church, with the profession; finally, with the convivial groups and reference groups peculiar to this individual" [Bosi (1987), cited by Santos (2013), p.46]. The same author says something extraordinary: "If we remember, it is because others, the present situation, remind us" [Bosi (1987), quoted by Santos (2013), p.46].

I have found that it is really important to tell the story of CETA and all its protagonists. It is a public history that must be rescued from its invisibility, from its forgetfulness, which must be shared by all who have lived it and by all those who have not been so lucky. That should be made public. The way i count it is no less important, and I seem to have belittled this kind of theater. I was unaware that the Documentary Theatre had this strength and where it comes from, but Dawson's thought clarifies:

The memory would provide one of the main motivational energies of the Documentary Theater. It would convey the strength of the words of people who are rarely heard. Thus, the use of oral language on stage, explaining it as a clipping of reality, would give the Documentary Theater its potency, related to the real stories told to documentary filmmakers (Vieira, 2013, p.44).

There is a close relationship between individual memory and collective memory, one does not exist without the other. We are social beings. And this is what is remembered to us, in addition to the strong connection between theater and historiography.

Teatro Documentário becomes a fundamental social agent for the rescue of the individual and collective memory of individuals excluded from conventional historiography and media. For Maurice Halbwachs, individual memory would be part of collective memory or be closely linked to the latter, since the human being is never alone, but part of a social context (Santos, 2013, p.46).

Our memory is socially constructed in all phases of the process of preparation and assembly of the show and, obviously, in the presentation of the same.

Thus, in the case of the Documentary Theater, the memory-work defended by Halbwachs takes place on several levels. Both in a process that is used from autobiography, since even individual memory is also collective, and in the one that promotes and uses oral history, memories are socially constructed, both during the creation process and in the result before the spectators. (Santos, 2013, p.47)

Throughout this journey, which culminated in the experience of the public presentation of "A look at CETA" and its subsequent analysis, I learned something extraordinary that I was resisting in admitting and that Demirski's words express in a crystal clear way: "The Documentary Theater is not only a technique; it is a way of thinking and above all an instrument to acquire knowledge about the world" [Demirski (2010), quoted by Giordano (2013), p.1].

There is something I want to highlight: in preparing and presenting this performance, I took special care, trying to be faithful to the facts that had been reported to me, highlighting what, in my view, was more important and, above all, respecting all the people involved. I want to believe that I honored the ethics of care, a proposition coined by José A. Sanches: "Artist historiography is attentive to the ethics of care, which



ensures not to transform the other into an image and does not advertise itself as representative" (Small, 2018, p.33). Ethics is certainly not exclusive to artist historiography, but in this case there is the explicitness and enunciation of it.

Before trying, say, to frame what I have accomplished within these definitions of theater, I must point out that the theatrical forms themselves and the thinking about them are evolving and transforming. In "Contemporary Documentary Theatre both the historicist, positivist front and attached to the 'authenticity of facts' and new more flexible facets coexist, as well as more, or less, politicized fronts" (Santos, 2013, p.92).

There are good reasons for this performance to be somewhere between the Documentary Theater and the Artist's Historiography, a concept still under construction.

## A LOOK AT CETA

What follows is the script of the theatrical performance I presented at CETA on March 10, 2019 at 17.00 hours. The focus of this piece, if you can call it that, is CETA and its route. Obviously, it's a subjective and incomplete "Look". It's just my look.

1

**MORAIS** - Sorry... I was late. I left the house a little late, the traffic was also not easy and parking was a problem. Well, let's get down to business. I'm going to introduce you to my ideas for this theatrical performance. A look at CETA that will serve for my master's degree in theater... I obviously want your criticisms and suggestions. Samy brought the CD with the tracks we agreed on. Take! Fraga, please don't let me look like a bear. Well, let's go...

For me it makes perfect sense to start in the lobby, at the reception where people wait wondering what they will see and walk between them and start with a more personal reflection about the theater, like:

2

**LECTURER** - *What does an actor think? How does an actor feel before he comes on the scene? I can only speak for myself, but I believe it is not an exception, I think of a thousand and one things, there is a mental whirlwind that assaults my brain, and always comes the idea of escape, to escape that instant that creates so much anxiety, but after rationalizing the moment and scaring away this thought of withdrawal comes the focus on the first cue, in the phrase of the text, do not forget it and grab it with all your might as if it were the lifeline of a shipwreck lost in the middle of the ocean. Those minutes leading up to the entrance on the scene extend to infinity, a nervous little girl invades my body. That's what I think! That's how I feel! If there was perhaps a sensitive device that measured fear (a medmeter) ... the needle would fire to levels so high that it would certainly burst the scale and come out projected from the device itself. There is a mixture, an explosion of feelings, the object of fear does not exist is indefinable, it is an abstract fear, a*

*fear of the unknown, which is not totally unknown. Maybe it's a fear of the unpredictable, of what may happen that was not anticipated in rehearsals. Then I'll be the target of the looks of the spectators who stick and pierce my body. I will be exposed and helpless, in an exhibition, in nudity and in a fragility that I myself have sought. No one made me. I will be at your disposal to my eyes that are fulminated. And I will resist stoically. To fight this anxious and unpredictable fate each actor cultivates a ritual and believes that fulfilling it scrupulously gets rid of any evil that may happen in representation thus feeling more protected. I, for example, need my dramatic text that accompanies me always, even if I do not look at it, others, who I know, go to the bathroom to pray and also relieve themselves seconds before entering the scene, others still make some strange gestures and say a phrase that only makes sense to them. Then we hug and say, "A lot of shit" which is equivalent to saying that everything goes well. Then it happens... theatre. . Or not!*

3

**MORAIS** - What do you think of this moment of shared introspeção suggesting people to enter the theater in their pocket and pass on a different welcome message?

**Voice Off** - "Good Night excellent ladies and, in a way, excellent gentlemen, the spectacle, if we can call it, will begin or perhaps it has begun. Welcome, everyone. If any muse is distracted and has no task of thank you for accompanying us!"

**MORAIS** - Is this message wise not forbidding anything? That way they don't take us seriously! Perhaps the traditional message is more appropriate:

**Voice Off** - " Welcome to CETA, the show will start please turn off mobile phones and other devices that emit sounds, it is not allowed to take pictures. Good show "

**MORAIS** - I would ask the audience for a round of applause for you, Samy and also for you Fraga and Sergio. This is so that there are no distastes in the end. So even if things go very wrong at least you will be deservedly rewarded for your work... I think it gives a note of originality the thanks are at the beginning and not in the end as usual. Give the show a postmodern look!

A big round of applause for Samy who has agreed to be part of this madness by helping me to make up the sound and that at the right time will play. I can hear the applause for Samy.

Another warm applause for Fraga, another accomplice and comrade who entered this post-structuralist dementia with ultra contemporaneity laivos and gave me some conceptual tips on performance

Another round of applause for Sergio who gave birth...

Now look well next I want to make a parallelism, a metaphor with the idea of flying

4

**LECTURER** - *Good afternoon amável público already thank you that you have preferred CETA to travel through this time space of sixty years.*



*I must warn you before we take off that there are three emergency doors: one in the background that goes to The Street of Tomasias and two sides that lead to the Canal de São Roque. In case of rapid depressurization will not descend oxygen masks on your heads, we also do not have life jackets, but if you leave with some care ce(r)tamente will not fall into the channel ... and they won't need them...*

**MORAIS** - And from here would begin the show properly

5

**MORAIS** - Black out ... The theater has these things.

Little by little the light moves away from the darkness, a mysterious darkness that can house everything that the viewer's imagination can conceive and goes unto what is there... The whole universe fits these boards, on this little stage. If there's something miraculous, magical in the world... is this stage... the CETA stage... What if these boards, if these walls told us they'd tell us? If CETA told us what would you tell us? That's what we're going to try to figure out.

**Voices off** (Voices of Arlindo Silva, Zeca Fino, Rui Hare and Jeremiah Bandarra) These are some voices that would certainly speak, but there are many more...

**MORAIS** - Before I begin, I must make a statement that we say of a conflict of interest... i would say it that way.

6

**LECTURER** - *Being this theatrical performance the basis for the master's degree and being a study we say serious, I would say even scientific, I start from two hypotheses that seem obvious and perhaps a little stupid*

*1- I can say, without fear of error, that these last sixty years have been the best of CETA.*

*2- I would need to tell you the story I want to tell you exactly sixty years ago, but since I don't think anyone has that time, I must sum it up in just over an hour. I can say that this will therefore be a split and very incomplete view.*

7

**MORAIS** - Fraga at this moment I have to talk about the origin, the idea that started the creation of CETA, and it could be as follows:

**LECTURER** - CETA was born as everything that is born in this universe. Consequence of original sin... if you remember God created the world and saw that everything he had done was good... at the end of the sixth day he created man and woman and gave them Eden to live... the rest already know... To summarize she said:

**Voice Off** - "Eat this juicy apple apple of wisdom that the serpent recommended to me. Give him some trincadelas."

**LECTURER** - *And he gave some trincadelas... And God said:*

**Voice Off** - "Since you have disobeyed the order I have given you not to eat from the Golden apple apple of good and evil cast out of Paradise and you will have to earn a living with the sweat of your face and suffer and the land you set will be all over the ever cursed... but do not be sorry that some of your descendants will bring joy and hope to the world by creating CETA in the age of plastic... thousand years after the will of countess Mumadona make the first reference to Aveiro and two hundred years after the elevation of Aveiro the city... Don't be sorry. But now go out of Paradise."

**MORAIS** - I'd say maybe it's a very biblical beginning. I was inspired by a quote from Vae Victis' article. Let's try another start more with feet on earth

8

**MORAIS/OTHER** - Extra! Extra! The supplement Vae Victis of the Coastal Weekly of today February 14 of the year of grace 1959 brings an invitation to all young Aveirenses to be part of a theater group that is intended to be created. Extra! Extra! Buy! Buy!

The article brought an appeal of the type: "what if we formed a theater group?" and then there was a response to this call from a significant group of young people from Aveiro.

**MORAIS** - Let's hear, Jaime Borges, one of the authors of this invitation... **Voice off**

9

**MORAIS** - We could still try another start. How about doing a musical? Imagine:

**Voice Off + MORAIS** - "There in a very gray country / there were restless Aveirenses / who wanted to transform / the city the world and the real / "Everyone wanted to be those young / who had an idea / build CETA / in the heart of the city / There is no obstacle that if they do not win / with great resistance / CETA you will always be ... CETA you will always fly... CETA

**MORAIS** - I know, I know, I know it's a bad idea to join CETA and the Mayan Bee. It's out of effect. Forget. Well, I would continue talking about some mysteries and some particularities of CETA that intrigue me, for example

10

**LECTURER** - *Did you know that the person who suggests the idea of creating a theater group is a woman? Who is this woman? Did she really exist or was she just a journalistic ruse? Despite my best efforts, I have not yet been able to unravel this mystery. Anyway, at the origin of CETA is a woman. There's no doubt about it. ( From vae victis article)*

*Why is CETA called that? It seems to be that this name was inspired by the TEP Teatro Experimental do Porto that already existed and also had a second name that was Circle of Theatrical Studies. Thus was experimental circle of Theater of Aveiro.*

*Between February and July 1959, the idea was realized. How? It's the mystery of the theater! We know that in this temporal interregnum appear beyond the young people interested in making theater two people, who shaped the idea: Rui Lebre and Jerónimo Ferreira de Matos. Two air force personnel from St. Jacinto Base. Which is absolutely amazing! (Photos of the 1st Show)*

*And we know that when you want to create a theater group that lasts in time, just call the AIR FORCE! The air force and the theater a strange combination, a perfect combination!*

*Dr. Mário Sacramento, a communist doctor, was invited to write a presentation of this new theater group. From his pity came a beautiful text that framed the group and the pieces to represent and, although it does not contain a single political reference and seem absolutely harmless ... it was a very dangerous text because it had been written by a very dangerous communist! I confess that the first time I read that text I had some fear that it would explode in my face so dangerous that it was!*

**MORAIS** - Do you know who invited Dr. Mário Sacramento? Our friend Jaime Borges Let's hear...

**MORAIS** - Now I become a "nice" pida agent and collect the programs by the cafes of the city

**MORAIS/OTHER** - With your permission I come to collect, with your permission, these programs that were written by a very dubious man (I make an educated Pida) This is not credible!

**MORAIS** - So I'll try a more aggressive Pida

**MORAIS/OTHER** - Shitty communes!

11

**LECTURER** - *The premiere of CETA was initially scheduled for July 3, a Friday, but obviously was banned because of that writing.*

*The show debuted effectively but only on July 31, a Friday, with the plays: "The Bear" by Antón Chekhov and "The next day" by Luiz Francisco Rebello, it was a huge success and something worthy of registration happened. The young and fantastic girl who was going to declaim and declaim Carlos Morais's poem "Vitril iluminado" that served as a entreato, separation between the two pieces, had a night of glory but it was her only glorious night, since her artistic career would begin there and would somehow end there that same day, that very night. The young woman was Zita Leal. The mother and her boyfriend were spectators, when she went on stage there were piropos and whistles. She was a very beautiful young woman. From there her boyfriend forbade her to go on any stage. This prohibition had not only the blessing of the mother herself. And Zita's artistic career could have been different and it wasn't*

**MORAIS** - *I would ask a round of applause for her if she is among the audience and if i haven't beenr i'll also ask*

*Let's hear it for Zita.*

**LECTURER** – *In 1962 "Waiting for Godot", catapulted CETA to fame not only locally but nationally. Memorable the representation at the Trindade Theatre in Lisbon. I imagine myself in their shoes, the protagonists (zeca and Jaime) watching a mica of a burning focus and her bits falling on stage, in the face of the fear of the audience, and they disguise her playing with that fact and pulling away with their hands and erasing the incandescent little lines on the floor as if that were part of the show and was perfectly foreseen in the staging. The firefighters were ready to enter, but they were prevented from doing so... What could have been a real disaster turned into a resounding success. A difficult play of a theater that broke and made fanicos the typical Portuguese magazine that was what was done at that time. A piece that took a year to be put on the scene that was rehearsed in places and places perfectly unusual, such as the house of Rui Hare, the house of Jaime Borges, the back of the stationery of Mr. Abraão Borges Jaime's father, ie any place was a good place to rehearse. Now imagine... the audience that filled and overcrowded the Trinity Theater to give a standing ovation for more than twenty minutes the performance of a newly created provincial group. Two newcomers taking the first exe aque award for their absolutely brilliant, absolutely breathtaking performance. A novice director to be recognized as the best. And CETA to be elevated to the category of best amateur theater group in the country.*

*All the years that followed the Lisbon public was expectant in relation to the piece that CETA would bring. A lot of prizes would follow.*

*1963: "The long journey to the night" by Alexandre O'neill, Finalist of the Competition and Diploma of Honor*

*1964: "Auto da Compadecida" by Ariano Suassuna. 1st Prize of the Dramatic Art Competition;*

*1964: "The Cartridge" by Carlos Nuñez. Honorable Mention;*

*1965: "Knows the Milky Way, by Karl Wittinger. Diploma of Honor*

*José Júlio Fino, one of the most respected elements of CETA, was invited by D. Amélia-Colaço to join the Rey-Colaço Company in 1966.*

*It should also be noted the sense recognition of Bernardo Santareno. When he saw the representation of his LUGRE he took the stage and with his voice nasalada, said:*

**MORAIS/OTHER** - "I have seen many representations of this play of mine by many theater companies, but I had never seen any representation so faithful to the spirit and poetic beauty with which I wrote this play. Thank you CETA for your extraordinary and wonderful representation. Thank you very much."

**MORAIS** - Fraga and Samy one of the themes I can not pass on blank is censorship and I want to give some concrete examples. Do we agree?

**LECTURER** - Distinguished public we will now enter an area of enormous turbulence. Please fasten your seat belts... *Censorship was felt in various ways, some more subtle, others more muscular and aggressive. The first statutes of CETA, April 2, 1964, for example, was not accepted by the Civil Government the Experimental E being only Circulo de Teatro de Aveiro (CTA). The theater was already messing with power. Now imagine uniting Theatre and Experimental everything in a single designation was explosive for the old regime and obviously it was not accepted.*

*The representation of Jaime Gralheiro's play "Ramos partidos" was forbidden days before the premiere, with the symbolic revenge the author read to the full lungs in mercantel so that everyone would hear him another piece that had written "The Moat" with a plot as much or more objectionable than the previous one by the blue pencil –*

*Imagine that the Civil Government commissioned CETA to represent a play for the commemoration of the 40th anniversary of the coup of May 28, 1926 that ended the First Republic. Ceta members realized that this was a poisoned and provocative invitation. If they refused it would be the end of CETA, if they accepted they were commending themselves with the Regime. Two choices and no good ones. They accepted but chose the play "O gebo e a sombra" by Raul Brandão to take to the scene. Briefly the play chronicles the life of [the accountant](#) Gebo, who seeks to hide from his wife Dorothea, the life of robberies that commits his son John, who mysteriously returns to the life of the [family](#). It wasn't exactly an ideal piece for the feat it was intended to celebrate.*

*"The Strike. The Call" a collage of texts was entirely cut and obviously prohibited. (tear leaves) – He spoke of the alienation and exploitation of workers and their right to join the strike. Texts of the students of the University of Nancy*

**MORAIS** - Let me tell you other curious episodes of CETA's life

**LECTURER** - *In 1971 "The promise" of Santareno had only two representations, because the protagonist, Isabel Curado, became pregnant and made it impossible to continue her representation.*

**MORAIS** - *Strange things happen at CETA*

*Did you know that CETA had a padre as chairman of the Board? This priest tried to fight to bring to the scene pieces that were not well seen by the church. For the presidency of the board of CETA has passed some women who have left their mark.*

**MORAIS:** *This from the Priest who loves the theater reminded me of an extraordinary coincidence that has to do with love...*

*I also draw your attention to the fact that CETA was born on Valentine's Day... on the day of Love. There have been many marriages among its members. Some marriages went well, others lasted a lifetime. Namely Jaime Borges and Adelaide; Jeremiah Bandarra and ... Samy and Alice*

**MORAIS** - This love thing brought that idea again... *youwon't believe it, but the idea of the musical doesn't get out of my head* (Sérgio Godinho)

**Voice Off + MORAIS** - At first it is simple, one begins alone / Looking for ideas they come slowly / Writes an article cause buzz / comes answers runs through the Rail / And comes to mind a phrase beat / Today is the first day of CETA and its life

Little by little something is profound / And CETA ventures into this immense world / The journey then begins to emerge / So many difficulties that make us smile / And a beat phrase comes to mind / Today is the first day of CETA and its life

Then come the crises and the CETA falters / One looks inside and little strength rises / But there is always someone who rummage and advances / Who waits and fights late or early always reaches / And comes to mind a phrase beat / Today is the first day of CETA and his life

**MORAIS** - Okay. Forget. I have no voice and not even drawing inspiration from wonderful songs from others I go there ... Forget.

**LECTURER** - The public can already unfasten their belts, although we still have ahead of this trip some air wells... Finally... Let's continue our journey. *Thus we have come to a great time on April 25, 1974 and, paradoxically, there are a great need to feeldifficulties in CETA. When there is no censorship and, in theory, anything is possible to do, CETA, in fact, does, and even brings to the scene very daring pieces. People seem to be anesthetized by the very long dictatorship and when faced through plays that deal with topics such as homosexuality, abortion, incest, among many others .... react badly. The 25th of April did not reach all corners of Portugal on April 25, 1974, it was coming... some places haven't arrived yet. Hhears very unpleasant episodes for ceta actors and leaders almost reaching the level of physical aggression by some populations. For example, "... in Oiã, the priest, in the homily of the Mass, advised people not to go to see the representation of the "Lost Letter" and to tear off the posters."*

**MORAIS/OTHER** - "My brothers the gospel of our Lord Jesus Christ speaks to us today of love, love for others, love for ourselves and nothing better to celebrate love than to refrain from seeing plays such as the Lost Letter of a group of Theater of Aveiro that is formed, made up of communists who only want to do you harm and who want to spread loveless. A good deed you can do today is to tear off the posters to prevent anyone from going to the wrong. Go in peace that the Lord will accompany you and tear out the posters of these devils of CETA. Aman."

**MORAIS** - There is a document i want to read to you because it reflects such a decline, to the such fall of which I have spoken to you. And on the other hand it has to do with how I feel right now. Listen:

**LECTURER** - *"The Fault" "We started in November 1979 and in just over a month we put together this show! If it wasn't for the election period and the 'PARTIES' the premiere could have been in December. We*



*know that it is not the best ceta artists who will be on stage or behind the scenes; it is a handful of goodwill that, after all, wanted to do Theater and want CETA to continue. We took advantage of what was there to make up the scene and the clothes, because we know the difficulties of this community. We offer all our willingness to lift this show, which we hope will not demerit CETA." January 18-19, 1980 (0110)*

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**MORAIS** - Rays... That's it! That's exactly how I feel! I should have written this, because that's what I think! This show I tried to perform does not live up to the image I have of CETA. No show could do. I had the vain illusion of doing a transcendent theatrical performance, but obviously I can't. I hope I don't deserve CETA! What I wanted to do is not just describe what happened what really happened is to tell what is behind, inside, underneath, of all that people here have done, here they felt, their fears, their anguish, their glories and also their miseries. I wanted to transmit, make known "The spirit of CETA" but this one feels, is not transmitted ... Words always seem so reductive to me

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**MORAIS** - Finally I'm going to try something different... With this song I will try to tell people what CETA is for me. Please Samy.

**Voice Off** - We are the champions, my friends/And we'll keep on fighting till the end/We are the champions/We are the champions/We are the champions/No time for losers/'Cause we are the champions of the world

**MORAIS**- You know? I come to believe that the Queen composed this melody in honor of the people of CETA.

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**LECTURER** - Let's continue... our trip: CETA went on cruise speed.

*In 1984 CETA celebrates its 25th anniversary. They presented during that year "The Mandrake" of Nicolás Maquiavel "Ripmy life" Rudolfo Santana and "Sopinhas de mel" Teresa Rita. Ceta's 25th anniversary celebrations were an erudite music program.*

*What happens in the life of institutions has parallels with what happens in people's lives. There are very complicated moments and there was a split between CETA members in the 1980s because of a substantiated disagreement over the path the group should take. Some thought CETA should follow the path of professionalization. Others, on the contrary, felt that CETA should remain an amateur as it was born. The positions were extreme and a new theater group was created in Aveiro the TIA - Teatro Independente de Aveiro. This group had a brief existence until 1987*

*In addition to the pieces that were represented at CETA, there were also other cultural manifestations that the group sponsored and which were historical landmarks for example the famous tertúlias under the title*

of "The Fridays of CETA", which took place in the pocket theater, on Fridays, in order to cover other sectors of culture beyond the theater, such as literature, music, fine arts, where prominent figures of national culture participated, among which we can name Mário Viegas, Eduardo Prado Coelho, and many others.

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**MORAIS** - What do you think about making thegora an interaction with the public? Sort of agame. I have a poster of a play that I think is significant and I ask the people in the audience to identify them, say the author, the director and the year of their representation at CETA. How's that? Let's do an experiment...

~~Sal Moira (Cenas d'Aveiro) a collage of texts about Aveiro with a staging by Cândido Ferreira in 1988.~~  
Antónia Rodrigues visits Aveiro in modern times. That's the starting point. The show is built based on texts by Aveirense authors, namely Dr. Mário Sacramento, João Evangelista and José Estêvão

~~"Long march to oblivion" text by Jaime Gralheiro and staging by José Carretas (1989).~~

The explicit story is the story of the mud, mud, pain, misery, death that surrounded Aveiro as a result of the closing of the bar in 1575 and also the history of the long struggle of the people of Aveiro to open the bar.

~~"Six characters in search of author" by Luigi Pirandello with staging by José Valentim Lemos (1991)~~

~~"Lear" Eduard Bond, staging by José Valentim Lemos (1992)~~

~~I met José Valentim Lemos just before he died. He was an excellent director and the plays I mentioned were a critical success. He brought CETA into the limelight from some other times.~~

It seemed like a good experience. Maybe it will work.

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**LECTURER** - And almost without realizing it *chegmos the year 1999. CETA is still alive and is to be congratulated and together with the Municipality of Aveiro organized a festival of Theater the CITA (International Theater Circle in Aveiro). And that's how CETA erases its 40 candles surrounded by theatre groups from Cape Verde, Brazil and Spain.*

On April 20, 2000 CETA is awarded the Municipal Medal of Merit

**MORAIS** - I remember the president of Camara Aveiro at the time, Alberto Souto de Miranda, giving the delivery speech:

**MORAIS/OTHER** – Welcome to the award ceremony of the Medal of Merit to CETA. For the work developed over the last 40 years in favor of culture and especially theater it is with great honor that I give to the President of the Board the municipal medal of merit to CETA. A great good be to all who are part of this association with the desire that continue for many good years to do what they know how to do so well: Theater.

**MORAIS** - Samy remember when I got to CETA? It was 2002!

**LECTURER** - *For this part of the history of CETA and I stumened four moments that touched me deeply because I lived them in a viscerally passionate way and also because they are paradigmatic.*

*How theatre takes us to extraordinary worlds*

*The first moment was an overproduction of ceta's "Pandora's Box" street theater. A show purposely commissioned for Euro 2004. Using the four elements: air, water, fire and earth... the devil tried to free the contents of the box in Aveiro. It had a complicated logistics, the devil flew over the canal making slide, walked down stairs on a bicycle in fire, blew up an umbrella booby trapwith fireworks. Participaram in him many people as actors of CETA and not only and we dragged from Rossio to Marques de Pombal Square an endless audience seemed a real manifestation of teachers in their golden times. It was a great street show with a budget far above the possibilities of CETA.*

*How to make NADA All*

*The Nothing. The NADA International Festival was a completely crazy idea. I remember the difficulty that was convincing colleagues of the Board to take this idea seriously, to realize it. The philosophical question was how to make the concept of nothing something. And make nothing is all... nothing as the source of everything. The sociological experience was the perversion of the theatrical concept itself. In a play there is always something, a theme, a story, a plot... here there was nothing to present (or almost nothing). The bet here was to convince people to come see Nothing. It was beyond all an irony. Ten years before CETA had done cita now was held the International Festival of Nothingness with nothing. No resources.*

*The magic of theatre that leads us to live experiences that we do not live in our life (off-stage)*

*"The Hunger Nails" or the Miser of Molière, a play staged by Fraga, was a unique experience. Almost mystical. It was with this play that I perceived so obviously the magic of the theater. Until two days before the premiere had not found the character and suddenly gave the click, no longer pretended to be the Harpagan, was the Harpagan.*

*"My Family" was a play staged by Zeca Fino that pushed me to the limits of my humanity. The argument was lurid and my character was so depraved and so amoral, he was a father who had relations with his son's wife, with his own daughter-in-law. And it affected me so much, I realized that theater is a very serious game. It's really no joke! There is a transfer from the real world to the world of fiction but there is also the opposite fiction penetrates and alters the real world. There isa junction of thesetwo worlds that creates a new world.*

*Well, therewould be many shows to be highlighted at CETA for its enormous quality. As a spectator I delighted with three plays for childhood and two plays for adults. I like you outfor their extraordinary beauty, their harmony and narrative aesthetic balance. At CETA, wonderful pieces were represented and*

*there were also some less achieved... just as in life, right and wrong, glory and misery are the raw material of our existence.*

*And it is this, friends, the beautiful and also heavy heritage that all associates carry on their shoulders and so we have to continue.*

*You know I invited some people to talk about what CETA represented in their lives. Here are the results:*

*(Catherine, Sérgio Bento, Margarida, Alzira Santos, Fernanda Maria and Romanian) VOZ OFF*

*My theater house, friends, family, a school of life... This explains, it seems to me, the longevity of this association.*

You know what? I came to the conclusion that those young people who started this pilgrimage in the beginning did not want to fight the regime, did not even fight for freedom, did not have great ideals... They weren't exactly politicians, they weren't statesmen... They were just young human beings who wanted to live... They just wanted to do theater... and it was only when they began to do theater that the process of building political consciousness began to resist, to fight for freedom. As in everything in life when we first know so little... after... after... we're learning... little by little. It's like the song says:

As the poet said: *Caminante no hay camino, se hace camino al andar...*

And I will end this award by saying only to your excellencies that this is an unfinished conference. It couldn't be any other way. We will certainly bring other conferences here. Until then.

**MORAIS** – Your Excellency and kindly appreciate your preference when you travel with us and look forward to seeing you again soon on your next trip. The local temperature is 20°. Good stay and good afternoon.

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**MORAIS** - This is my proposal, people will probably say that's just a guy talking. And the truth is just a guy talking. It's me telling my CETA story. I know Fraga you don't like monologues.

I ask you to send me your suggestions, criticisms, cuts, additions, whatever you find relevant by mail as soon as possible. Out there is a book for you to write and if someone from the future public who comes to us wants to write can also do it. It's only with everyone's participation that this makes sense. Thank you.

It's that whatever day until we start and we'll do this!

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