

# 10 YEARS OF PAIDÉIA INTERNATIONAL THEATER FESTIVAL FOR CHILDREN AND YOUNG PEOPLE: A WINDOW TO UTOPIA

Of all the ten years of the International Festival that have passed since 2007, perhaps we could say that this is the most important for Paidéia. It is not that the guests have greater value, or we have a bigger budget than in previous years, or the dedication of those involved has changed. It is more important because the tenth edition of a festival can only be made with the previous nine, with year after year reaffirming wishes, with year after year finding the strength to make a part of our dreams come true, and every year finding new friend's arms. Celebrating is also a way of remembering, of thanking, and wishing the advent of many other festivals.

It would not be fair to say that the first International Festival Paidéia Theatre for Children and Young People began in 2007. No doubt it was held that year, but it had already been in preparation over previous years, and not without difficulty, the Company struggled to find partners.

The festival format was designed having as the main guideline the audience of children and youth. The Company envisioned a space where not plays from other countries and regions of Brazil could be seen, but also where debates could be held regarding aesthetic choices, different cultural realities, creative processes and above all, how each group thinks and works for children and youth .

Hence the format with debates, the requirement that the groups actively participate in every day of the festival, watching each other, and the importance given to place which will welcome children and young people.

From the beginning we want to hold a festival that respected the child and the young. We did not want a festival where hundreds of children sit to see a show and only the ones in the first rows could actually enjoy it. We wanted a great festival, but not a massive one. Great for the quality of artists, for the respect for the children, for the level of cultural debate, for putting side by side children coming from very different realities.

The participation of young people in making the festival over the years has been increasingly developed by the Cia. Putting young people in contact with great artists, enabling them to learn about lighting, stage set up, other languages, other cultures, and seeing plays from around the world is part of this great project. Over these ten years the young people have become an integral part of the festival, necessary for it to happen. In 2015, some of them were part of the partnership between Paidéia and Grips Theater, participating as actors in a German play. It is a joy to be together with some of the people who were in the first edition of the festival, and realize that meaning we seek for this celebration is renewed every year, with each one that comes in and becomes part of Paidéia.

During these ten years we have had at our side fellow artists who, like us, study and create a theater for children and youth on a daily basis. They are artists and institutions with which we have created strong bonds, far beyond the festival week, and we would like to thank them for the strength, for believing it is possible to make a high quality theater for this audience, and we want to be able to walk always alongside them.

We have much to thank, always, specially people who have been since the first festival with us, however it happened. They did, do and, hopefully, will continue to be part of our history: Amazonas Network, Associação Beneficente Tobias, Associação Comunitária Monte Azul, Armazém da Luz Iluminação, General Consulate of the Republic of Turkey in São Paulo, General Consulate of Switzerland in São Paulo, Cris Brito Escritório de Comunicação, Freunde der Erziehungskunst Rudolf Steiner, Funarte, Cultural Institute of Denmark, Goethe Institut, Italian Institute of Culture, Instituto Mahle, Mercado Municipal de Santo Amaro, Pizzaria A Esperança, Culture Secretary of the City of São Paulo, Sesc São Paulo, District Council of Santo Amaro.

Atacados por El Arte, Asterions Hus, A Fabulosa Cia, As Meninas do Conto, Balangandança Cia, Bandamirim, Batuntã, Bosphorus Karagöz Theatre, Caixa de Imagens, Cia Circo de Bonecos, Cia do Abraço, Cia do Fubá, Cia da Revista, Cia do Tijolo, Cia São Jorge de Variedades, Cia Trucks, Cia Vagalum Tum Tum, Cia Vãos, Cantieri Teatrali Koreja, Clowns de Shakespeare, Coletivo DMV 22, De Stille, Doutores da Alegria, Faz e Conta, Figurentheater Margrit Gysin, Florschütz&Döhner, Grande Cia Brasileira de Mistérios e Novidades, Grips Theater Berlin, Grupo Barracão, Grupo de Teatro Buenos Aires, Grupo Pasárgada, Grupo Sobrevento, Grupo XIX de Teatro, Grupo 59, I Bacalá Clown, Jogando no Quintal, La Factoria, Le Carrousel, Lume Teatro, Matinee Incubator Theater, Mini-Art, Nicole & Martin, Ortszeit, Plan-D & Kopergiety, Principio Attivo Teatro, Pocilgas e Cia, Seres de Luz, Schauburg, , Schnawwl National Theater Mannheim, Teatro 4 Garoupas, Ankara State Theater, Teatro Ventoforte, Teatro do Kaos, Teater Refleksion, Théâtre dès Confettis, Théâtre Madam Bach.

Ana Luisa Lacombe, Anne-Katrin Klatt, Annete Halm, Andrea Gronemeyer, Birgit Schöne, Bebê de Soares, Carlos de Urquiza, Célia Gambini, Celso Frateschi, César Bazani, Clemente Gauer, Cris Brito, Christine Röhrig, Claudia Hataro, Débora Ribeiro, Dietrich Halm, Eucir de Souza, Fabiano Roldão, Fernando Bonassi, Gustavo Kurlat, Guto Togniazolo, Hasan Erkek, Henrik Kohler, Henning Fangauf, Ieda Romera, Jackie Obrigon, José Geraldo Rocha, Joyce Gomes, Kirstin Hess, Laís Sue Wu, Lara Kugelmann, Lavínia Pannunzio, Luiz Ernesto Corazza, Lutz Hübner, Madalena Bernardes, Maibrit Thomsen, Márcia de Barros, Maria Inés Falconi, Marina Kenan, Marcelo Romagnoli, Márcia Rodrigues, Margrit Gysin, Mehmet Özgün Arman, Paola Musatti, Peter Manscher, Pipo Gialluisi, Renata Meirelles, Ricardo Fernandes, Sarah Nemitz, Saziye Dayyapan, Sérgio Luis Oliveira, Stefan Fischer-Fels, Tininha Calazans, Toumani Kouyate, Wagner Freire, Werner Hahn, Wolf Gauer, Yildiz Atlan.

And to the young people of Paideia, who have been there since the first edition of the festival: Ana Paula Alves, Carmen Rosa, Cybele Witcel de Souza, Claudia Silveira Onorato, Fabiana Gomes Soares, Eliane da Silva Espinola, Nilton Rosa, Thiago Leite and Viviane Andrade.

**X PAIDÉIA INTERNATIONAL THEATER FESTIVAL FOR CHILDREN AND YOUNG PEOPLE:  
A WINDOW TO UTOPIA - 2016**

**PROGRAM**

**FRIDAY - 23rd SEPTEMBER**

<b>TIME</b>	<b>PERFORMANCE</b>	<b>PLACE</b>
09:50 am	King Hamed and the Girl Without Fear - Schnawwl (Germany)	Paidéia Associação Cultural
01:00 pm	Lunch	Paidéia Associação Cultural
04:00 pm	Roundtable 1	Paidéia Associação Cultural
06:00 pm	Afternoon Snacks	Paidéia Associação Cultural
07:30 pm	ROMEO&JULIET! - Asterions Hus (Denmark)	Sesc Campo Limpo
08:30 pm	King Hamed and the Girl Without Fear - Schnawwl (Germany)	Paidéia Associação Cultural
09:30 pm	Opening cocktail	Paidéia Associação Cultural

**SATURDAY - 24th SEPTEMBER**

<b>TIME</b>	<b>PERFORMANCE</b>	<b>PLACE</b>
10:30 am	Workshop with Asterions Hus (Denmark)	Paidéia Associação Cultural
11:00 am	King Hamed and the Girl Without Fear - Schnawwl (Germany) *	Paidéia Associação Cultural
01:00 pm	Lunch	Paidéia Associação Cultural
02:00 pm	Workshop "Melodramatic Interpretation" - Trupe de Truões (Uberlândia - MG)	Paidéia Associação Cultural

03:00 pm	Stories Tent - with Manoela Pamplona	Paidéia Associação Cultural
05:00 pm	The Salt and the Love - Cia. Paidéia (São Paulo - SP) *	Paidéia Associação Cultural
05:00 pm	Too Cold - Tiyatro BeReZe (Turkey)	Sesc Campo Limpo
07:00 pm	ROMEO&JULIET! - Asterions Hus (Denmark)	Sesc Campo Limpo
08:30 pm	João do Vale - from life to verse, from verse to life - Coral Paidéia (São Paulo - SP)	Paidéia Associação Cultural
09:30 pm	Dinner	Paidéia Associação Cultural

### SUNDAY - 25th SEPTEMBER

TIME	PERFORMANCE	PLACE
11:00 am	Too Cold - Tiyatro BeReZe (Turkey) *	Paidéia Associação Cultural
01:00 pm	Lunch	Paidéia Associação Cultural
03:00 pm	The Little Hunchback Man - Figurentheater Margrit Gysin (Switzerland) <b>International Premiere</b>	Paidéia Associação Cultural
04:00 pm	Too Cold - Tiyatro BeReZe (Turkey)	Sesc Campo Limpo
05:00 pm	Henry - Buenos Aires Theater Group (Argentina)	Paidéia Associação Cultural
06:30 pm	Ali Baba and the Forty Thieves - Trupe de Truões (Uberlândia - MG)	Sesc Campo Limpo
07:00 pm	ROMEO&JULIET! - Asterions Hus (Denmark) *	Paidéia Associação Cultural
08:00 pm	Dinner	Aglaia´s house

**MONDAY - 26th SEPTEMBER**

<b>TIME</b>	<b>PERFORMANCE</b>	<b>PLACE</b>
09:30 am	The Little Hunchback Man - Figuretheater Margrit Gysin (Switzerland)	Paidéia Associação Cultural
10:30 am	Henry - Buenos Aires Theater Group (Argentina)	Paidéia Associação Cultural
11:30 am	Roundtable 3	Paidéia Associação Cultural
01:30 pm	Lunch	Paidéia Associação Cultural
03:00 pm	Workshop with Sandra Vargas	Paidéia Associação Cultural
03:00 pm	Talk with Carlos Di Pasqua (Argentina) - Scenography	Paidéia Associação Cultural
06:00 pm	Roundtable 2	Paidéia Associação Cultural
08:00 pm	Dinner	Pizzaria A Esperança

**TUESDAY - 27th SEPTEMBER**

<b>TIME</b>	<b>PERFORMANCE</b>	<b>PLACE</b>
09:30 am	The Little Hunchback Man - Figuretheater Margrit Gysin (Switzerland)	Paidéia Associação Cultural
01:00 pm	Lunch	Paidéia Associação Cultural
05:00 pm	Roundtable 4	Paidéia Associação Cultural
08:00 pm	Ali Baba and the Forty Thieves - Trupe de Truões (Uberlândia - MG) *	Paidéia Associação Cultural
09:30 pm	Closing Dinner	Paidéia Associação Cultural

# X PAIDÉIA INTERNATIONAL THEATER FESTIVAL FOR CHILDREN AND YOUNG PEOPLE: A WINDOW TO UTOPIA

## PROGRAM - 2016 - THEATER PLAYS

### **King Hamed and the Girl Without Fear - Schnawwl (Germany)**

#### Performance dates

- Friday, 23rd September, at 09:50 am - Paidéia Associação Cultural
- Friday, 23rd September, at 08:30 pm - Paidéia Associação Cultural
- Saturday, 24th September, at 11:00 am \* - Paidéia Associação Cultural

\* After the show there will be a debate.

Performance in German, with partial translation in Portuguese.

#### Synopses

The mighty king Hamed bin Bathara, enraged because of his wife, decides to ban all women from his lands. Only his own mother is allowed to stay in the kingdom. The brave Sherifa, princess in the neighbour kingdom, wants to get to know this land without women. Disguised as prince Sherif, she visits her neighbours, despite of the knowledge that the punishment for this infraction is death. King Hamed bin Bathara distrusts the presence of the captivating young boy. How could he discover the real gender of Sherif? He proposes three tasks, in the hope that his guest will make a mistake. The definition of masculinity and femininity in this Arab world will look surprisingly familiar.

King Hamed and the Girl Without Fear questions, with humor and suspense, male and female behavior patterns. Using the open form of narrative theater, the two actors Uwe Topmann and Cédric Pintarelli and the musician Peter Hinz play with clichés, such as of the strong man and the delicate woman, of angry Egyptians and Germans full of rules. Masculinity and femininity are portrayed in this Arab fairy tale with the same characteristics of the European traditional tales. The play with these characteristics takes on a liberation role, empowering those who propose themselves to question.

#### About the Cooperation Project

After the extremely successful cooperation with India (The Boy with the Suitcase), the second international theater project has taken Schnawwl to Egypt, to the Mediterranean city of Alexandria. In the core of this one year cooperation with Theater Alexandria, I-act and Schnawwl, called "Through the Eyes of Another", have been produced two performances researching the subject of the children's right to freedom. Each company have presented to their local audience one story from the cultural heritage of the partner country.

In Alexandria, the company worked with director Mohamed Abdel Kader in an own interpretation of William Tell's legend, called "One first step". In Schnawwl, Andrea Gronemeyer has developed with her company a theatrical version of the Arab legend "King Hamed and the Girl Without Fear". Having this unique double premiere in 26th September 2012 in Alexandria, the Backstreet Festival happened between 23rd and 29th September 2012, as a theatrical European-Mediterranean

Encounter. Theaters from the Arab Spring Countries met each other through workshops, discussions and performances for an open dialog with European colleagues.

Finalizing the theatrical cooperation project "Through the Eyes of Another", a bilingual illustrated book has been produced, telling the two stories. The illustrations for both spring stories, the Arab and the German, are made by the artist Mehrdad Zaeri, who lives in Mannheim. The texts by the author Anne Richter were translated to Arab by Mahmoud Hassanein.

The book can be acquired. More informations at <http://bit.ly/18EqS1q>.

Project funded by Kulturstiftung des Bundes.

To know more about Schnawwl: <https://www.mannheim.de/kultur-erleben/schnawwl>

### Credits

Staging: Andrea Gronemeyer / Set Designer: Christian Thurm / Costume Designer: Eva Roos

Dramaturgue: Anne Richter / Theater Pedagogue: Anne Gorath / Musician: Peter Hinz

Cast: Uwe Topmann e Cédric Pintarelli

Duration: 50 minutes / Age: from 8 years old / Premiere: 26th September 2012

## **ROMEO&JULIET! - Asterion Hus (Denmark)**

### Performance dates

- Friday, 23rd September, at 07:30 pm - Sesc Campo Limpo
- Saturday, 24th September, at 07:00 pm - Sesc Campo Limpo
- Sunday, 25th September, at 07:00 pm \* - Paidéia Associação Cultural

\* After the show there will be a debate.

Performance in Portuguese

### Synopses

House of Asterion has taken on Shakespeare, and the greatest lovestory ever told.

Out of this comes a moving, fast-paced and humoristic performance.

24 scenes, 24 lifegrips, 24 detours and 24 celebrations of love's many faces and endings.

In our hands, the fantastic text of Shakespeare unfolds into worms dancing, sumowrestlers in love, and ballet in wheelbarrows.

There has never been so much life in playing dead!

### History of the Company

House of Asterion was founded as a professional theatre in 2003 and consists of Peter Kirk, Tilde Knudsen and Martin Ammundsen. Our drive is caused by a huge appetite, joy and amazement over the paradoxes in life – a joy and amazement we wish to communicate through our performances – for children as well as for adults. We have developed a personal and expressive style of performing, where the limits between the realistic and grotesque flow together in a powerful and dancing way that carries the words and story.

To know more: <http://www.asterionshus.dk/>

### Credits

Author(s): Tilde Knudsen, Martin Ammundsen, Peter Kirk, Emil Hansen with inspiration from William Shakespeare's story and lines about Romeo and Juliet.

Director: Emil Hansen and Peter Kirk / Set Designer: The team / Costume Designer: Tanja Bovin

Compositor (Original Soundtrack): Pyotr Ilyich Tchaikovsky - Romeo and Juliet  
Actors/artists/performers: Martin Amundsen, Tilde Knudsen / Photographer: Ingrid Bugge

Duration: 50 minutes / Age: 12 years - adults

## **Tent of Stories – with Manoela Pamplona (São Paulo - SP)**

### Performance dates

- Saturday, 24th September, 03:00 pm - Paidéia Associação Cultural

Stories told in Portuguese

### Synopses

The tent is itinerant : sometimes in a garden, sometimes in a shed, or in a park. Wherever it is, it invites children to come inside. And inside the tent, an unique world: the one where stories reside.

### About Manoela Pamplona

Manoela Pamplona is actress and storyteller. She has lived in several parts of the world where she learnt new languages, new stories and different games. In Switzerland worked in the circus; in São Paulo, in Cia. Paidéia de Teatro; in Mozambique, developed Tent of Stories and other storytelling projects. She has been always on the search of merging artistic languages and contents, having always the whole family as audience.

### Credits:

Acting and Concept: Manoela Pamplona

Duration: 50 minutes / Age: from 5 years old

## **The Salt and the Love - Cia. Paidéia de Teatro (São Paulo - SP)**

### Performance dates

- Saturday, 24th September, at 05:00 pm \* - Paidéia Associação Cultural

\* After the show there will be a debate.

Performance in Portuguese

### Synopses

Based on a Turkish legend, the play tells the story of Yldiz, the youngest daughter of a powerful sultan. The sultan asks his three daughters: how much do they love him? The two older daughters are able to delight the father, speaking of gold and diamonds. But Yldiz, incapable of measuring her love, is not able to please him. Enraged, the sultan sends his daughter to a perilous journey. The play also portrays the young Mehmet, the only child of a very poor woman, who lives to protect him from the world's dangers, prohibiting him of leaving their house. One day, Mehmet decides to get out to discover the world and runs into unusual situations. Yldiz and Mehmet's trajectory is punctuated by an old Dervish, who mysteriously appears and disappears, making the entire story come together in a surprising end.

## About the Company

The Cia. Paidéia de Teatro main objective is to develop quality theater for children and youth, in a constant search for the transformation of their reality.

Furthermore, it promotes access to culture for youth and children of all social classes through its free courses and its partnerships with several NGOs and public schools, especially in the Southern São Paulo. Such efforts are focused in the comprehension and experience of art, practiced at Paidéia as a viable path for understanding and changing the world.

Another important aspect to the company is to build and deepen the exchange of ideas and actions with other national and international theater groups. This exchange is focused on processes of creation with potential for effective transformation.

The company is constantly at work connecting Education and Art. Both are central for transformation and the building of citizenship, fostering the formation of full citizens. Formation of people conscious of their role as transformative individuals, capable of changing their reality.

To know more: <http://paideiabrasil.com.br/en>

## Credits

Text adaptation and Direction: Amauri Falseti / Tale adapted by Yildiz Ademoglu Atlan, from the tale "The Salt and the Love", collected by Pertev Naili Boratav / Translation: Sylvie Giraud

Light design: Wagner Freire and Alessandra Marques / Costume and set design: Clau Carmo

Actor's preparation: Ana Luiza Junqueira and Madalena Bernardes / Musical Direction: Marcos Iki

Music compositions: Amauri Falseti and Marcos Iki / Musicians: Marcos Iki e Rogério Modesto

Dressmaker: Mariluce Constantino / Cast: Aglaia Pusch, Camila Amorin, Carolina Chmielewski, Flávio Porto, Rogério Modesto, Suzana Azevedo and Valdênio José.

Poster: Cíntia Donatelli / Photographer: Thiago Leite / Teaser: Heitor Mendes

Duration: 90 min / Age: from 6 years old / Premiere: 2nd September 2016

## **João do Vale - from life to verso, from verse to life - Coral Paidéia (São Paulo)**

### Performance dates

- Saturday, 24th September, 08:30 pm \* - Paidéia Associação Cultural

\* After the show there will be a debate.

Musical Theater in Portuguese

### Synopses

A musical play on the life of poet and popular composer João do Vale. A piece of his history, adorned with some of his compositions. A simple and respectful way to honor and tell a little of the life of this important and unfortunately little known popular poet.

### History of the Group

Cia. Paidéia believes that for a good artistic training it is necessary to learn how to sing and to understand the role of music in theater; the music that is part of the dramaturgy. Since the

beginning of the Theater Experience at Paidéia, all young people have choir class weekly. In 2015, the project was based on the life and work of João do Vale. In the 2016, the group is working in a project that tells the life of the ironmaster and a member of the Pastoral Operária of São Paulo, Santo Dias.

To know more: <http://paideiabrasil.com.br/index.php/cursos/coral>

### Credits:

Text and research: Amauri Falseti / Direction: Cia Paidéia de Teatro

Musical Direction: Maestro Paulo Franco / Arrangements and instrumental direction: Marcos Iki

Cast: Coral Paidéia and Núcleo de Vivência Teatral

Duration: 60 minutes / Age: from 12 years old

## **Too Cold - Tiyatro BeReZe (Turkey)**

### Performance dates

- Saturday, 24th September, at 05:00 pm - Sesc Campo Limpo
- Sunday, 25th September, at 11h00 am \* - Paidéia Associação Cultural
- Sunday, 25th September, at 04:00 pm - Sesc Campo Limpo

\* After the show there will be a debate.

Performance without words.

### Synopses

The weather is too cold. How then are a street musician and a pavement artist supposed to work? Unfortunately, they are completely broke and have to do something about it. They discover a mysterious place on the noisy, bleak and boring street. But... is this place too small for the two of them?

A non-verbal modern fairy tale for 6 years and up.

Too Cold is created in cold Copenhagen by two Turkish actors from noisy Istanbul. So, we combined all negative features of both cities together into one city. And then searched for a perfect place where the weather is warm and birds sing. A dream place where the magical inspiration hits you. A paradise which only the love can fill its absence.

### History of the Group

The theatre launched its first production "While You Were Away" by Elif Temucin in 2008, on March 20th, at the International Children and Youth Theatre Day. BeReZe has been actively making theatre since.

During the theatre season 2008-2009, the group made the second production "But I Need It", again aimed for children. "While You Were Away" - an object theatre piece, and "But I Need It" - a puppet theatre piece were both performed in Ankara and Istanbul until June 2010.

The third production, a play for adults which tries to discover all possible variations of men and women relationships, "Would Should Could" - directed by Elif Temucin - consisted of two short play by David Ives; "Sure Thing" and "English Made Simple" and one short play by Elif Temucin: "As You Wish". "Would Should Could" premiered in 2010.

In 2010-2011 theatre season, BeReZe made two plays for children. An object theatre play "Lost and Found" - adapted from a short story by Sevim Ak; and "Too Cold" as a non-verbal performance- was directed by Torkild Lindjeberg (director of Teater TT) and premiered in Copenhagen at Batida Theatre House.

In 2013, BeReZe has collaborated with a Danish theatre company 'Teatergruppen Batida' to perform "The Elephant" written and directed by Soren Ovesen -artistic director of Batida. "The Elephant", a very very very sad story about a man who calls himself 'The Great Magician', premiered in Copenhagen in October 2013.

For 2013-2014 theatre season, BeReZe also has brought "Women with Red Shoes" on stage, which strives to understand 'woman issue in Turkey' through the intersections of everyday life and archaic stories where the performers' own stories and a fairy tale interpenetrates.

Tiyatro BeReZe's crew academically trained and practicing in writing, acting, directing, puppetry, physical theatre and storytelling; prefers to devise original pieces. Based in Istanbul, BeReZe continues to make theatre for adults and young audiences.

BeReZe has had two international projects for 2014-2015: "Perfect Integration" -a buffoon performance- as a grotesque look at the integration problem of Europe, which is co-produced by Dan Size Fits All Productions and premiered at Danmarks Internationale Gadeteaterfestival in August 2014; and "HomellEv" as a dance theatre performance in cooperation with French dance theatre company Compagnie Litecox, which is premiered at Bursa Int. Theatre Festival 2014.

In February 2016, "Macbeth / a nightmare for two" premiered in Istanbul for 14 years and up and is nominated for Afife Theatre Awards 2016 in two categories: The Best Actor of the Year and The Best Stage Design of the Year.

To know more: [www.tiyatrobereze.com](http://www.tiyatrobereze.com)

### Credits:

Written and Performed by Elif Temucin & Erkan Uyaniksoy / Directed by Torkild Lindebjerg  
Choreography: Paivi Raninen / Light design: Utku Kara

Duration: 40 minutes / Age: from 6 years old / Premiere: 18th May 2011 - Copenhagen

## **The Little Hunchback Man - Figurentheater Margrit Gysin (Switzerland) - *International Premiere***

### Performance dates

- Sunday, 25th September, at 03:00 pm \* - Paidéia Associação Cultural
- Monday, 26th September, at 09:30 am - Paidéia Associação Cultural
- Tuesday, 27th September, at 09:30 am - Paidéia Associação Cultural

\* After the show there will be a debate.

Performance in German, with partial translation in Portuguese.

### Synopses

Inspired in the old popular song "The Little Hunchback Man".

The little hunchback man popular song tells the story about a mischievous man that causes troubles uninterruptedly, making everything go awry. "The bad luck sends greetings!". Short stories about daily stumbles - that certainly happen not only with children - are narrated with humor.

"At the same time I want to indicate that what we think it is real, frequently is just our point of view about reality. Couldn't we be, maybe, the little hunchback man, or the cruel destiny, or the incomprehensible exterior world that we like so much to charge for our stumbles?" (Margrit Gysin)

"When I want to go to the little room,  
I feel like having a little soup,  
The little hunchback man is there  
And has eaten half of it"

The performance will have its premiere at the X Paidéia International Theater Festival for Children and Young People: A Window to Utopia.

### History of the Company

The Figurentheater Margrit Gysin was found and is still conducted by Margrit Gysin. She started her career with puppets in 1976. Since then, she has acted in more than forty theater productions and puppet theater productions. Between the most recent productions are:

2003 "Kemmm hor - zu Besuch bei Astrid Lindgren", a play about the author Astrid Lindgren's life and work

2005, a co-production with Michael Huber of "Ein Tag für den kleinen Bären", based on Holmelund / Minarik's work

2006 "Dornröschen Kind"

2007 "Vaterbär und Findelmaus"

2008 "Verstrickte Zeit"

The Figurentheater Margrit Gysin took part in many puppet theater festivals all over the world and got awards in Prague (1979), Bécéscaba / Hungary (1980), Zagreb (1984), México (1989), Klagenfurt (1989), Vienna (1992), Madras (1996) and Erfurt (2000). In 1990, it was awarded with the Kulturpreis Baselland / Baselstadt.

To know more: [www.figurentheater-margrit-gysin.ch](http://www.figurentheater-margrit-gysin.ch).

### About the director

Silvana Gargiulo is actress and a director. She was born in 1970 in Milan.

She had studied at Theater Dimitri School and, afterwards, has been an actress at Compagnia Teatro Dimitri. She took on the clown role at Monti circus, under direction of Ueli Bichsel (Swiss Kleinkunstpreis KTV 2010). This helped her to refine her tragicomic, clown and circus abilities. It was the beginning of an extensive collaboration - both created Pec and Fevvers, EX-hübenwiedrüben, Record, Knacks.

2006 – 2009 Karl's Kühne Gassenschau For Silo, she created the main character Aurora Panchetti, a great success with the audiences and critics

2009 The new theater performance Concerto Rumoristico, with Nina Dimitri, director U. Bichsel; tours in Switzerland, Germany and Italy.

2012 Founded the "Tragikomic Company": Idea, direction and acting Oggetti Smarriti - FundBüro.

2015 Nominated for the award "Swiss Kleinkunstpreis" 2015, in the category "tragicomic character", of the Culture Federal do Office.

2015 "DimiTRIGenerations" La Famiglia Dimitri Dimitri, with Masha Dimitri, Dimitri Nina, Silvana Gargiulo, Samuel Müller Dimitri, director; La Famiglia Dimitri.

"Silvana Gargiulo is a genuine clown: one look is enough - innocent, touching - and she has the audience in her pocket. She is small, rounded. She is temperamental like the Neapolitans, very musical and, most of all, funny." (Dimitri)

### Credits

Acting: Margrit Gysin / Director/Consulting: Silvana Gargiulo / Scenography / Puppets: Michael Huber / Costume Design: Anna Würzler  
Duration: 60 minutes / Age: All ages

## **Henry - Buenos Aires Theater Group (Argentina)**

### Performance dates

- Sunday, 25th September, at 05:00 pm \* - Paidéia Associação Cultural
- Monday, 26th September, at 10:30 am - Paidéia Associação Cultural

\* After the show there will be a debate.  
Performance in Spanish with subtitles

### Synopses

Henry revives the story of Henry VIII, King of England, between the four walls of the room where he is hospitalized. Testing the patience of his nurse, he keeps transiting between the memories and repentance, between the nostalgia of power and loneliness. Henry plays as a naughty boy and gives orders as a despotic king; and between one and the other grows the doubt about his real identity.

### History of the Company

The Buenos Aires Theatre Group debuted with "la Vajilla", by Julio Mauricio, in 1983 with the institutional support of the Universidad Popular de Belgrano (UPB). The union between María Inés Falconi and Carlos de Urquiza, she as playwright and he as director, was the impeller of this independent group for staging theater for adults and children. With a unique style that begins with research and experimentation, it reveals its concerns through humor and play.

Over the years of work, Theatre Group Buenos Aires debuted 25 performances for children. "The search was for an authorial theater, with contents that appeal to the deep interests of the child. A theater with themes that could be recognized by the experience of this age group, as well as their level of maturity, where the possibility of identification was the rule to guide our actions", said Carlos de Urquiza. A theater for children that values the word as an essential element of human communication, the basis of all theatrical history that makes our culture. A word that implies in itself the concept of action. The actor takes the center of the stage, seeking in its action the connection with the spectator, with all the scenic elements, with lighting, sound and objects serving the actor's work. To know more: [www.upebe.com.ar](http://www.upebe.com.ar)

### Credits:

Staging and General Director: Norma Bachmann and Carlos de Urquiza / Dramaturgy: Maria Ines Falconi / Cast: Carlos de Urquiza e Graciela Bravo / Costume Design: Lucía de Urquiza / Costume Implementation: Gladys David / Set Design: Carlos Di Pasquo / Set Implementation: Claudio Provenzano / Light design: Miguel Coronel

Duration: 60 minutes / Age: young people and adults

## **Ali Babá and the Forty Thieves - Trupe de Truões (Uberlândia - MG)**

### Performance dates

- Sunday, 25th September, 6:30 pm - Sesc Campo Limpo
- Tuesday, 27th September, 08:00 pm \* - Paidéia Associação Cultural

\* After the show there will be a debate.

Performance in Portuguese

### Synopses

... The story is the story of two brothers and a cave.

Cassim is a merchant.

Ali Baba lives of wood cutting...

... The words "Open Sesame!" are spoken.

Their fate is changed.

A treasure inside the cave is revealed.

Which had been gathered centuries ago by a gang of thieves ...

... Ali Baba becomes rich.

Cassim die of envy.

The wrath of the thieves is awakened ...

... The story unfolds full of treachery, disguise and traps.

Led by the wit of the beautiful slave Mogiana...

And so can Scherazade keep on living.

In 2014 the play has been newly staged, maintaining its core elements: the exploration and reinterpretation of a single object - the staff - and the navigation exercise of actors between acting and narration in the research of literature on stage. As griots, the actors rescue with the narrator-actor figure the ritualistic and timeless aspect of storytelling.

### History of the Company

Trupe Truões is composed of graduates of the Performing Arts and Theatre course at the Universidade Federal de Uberlândia. Since 2002 has been developing plays alongside research and aesthetic improvement process, with audience and spectator formation and training of artists and cultural managers in its host city. In theatre for children and youth, has investigated the possibilities of narrative on stage, the actor's body reinterpretation, and shadow and object theater. The following projects and activities can be highlighted in its history: Myriam Muniz Funarte Theater Award (2006 and 2008); In 2009 was in the SESI Children's Theatre program, and in 2013 participated in Circuito SESC Palco Giratório; is Ponto de Cultura (Cultura Point program) is in the city of Uberlândia with the project Ensino Encena: training and multiplication in theater for children and young people; In 2016 the Troupe Truões was one of 10 groups elected by popular vote and will have its story told in the journal Expedição Cultural 2016. The company has been maintaining since 2009 Ponto de Truões, the group headquarters, where research activities and artistic creation are conducted by the company and other artists of the city.

To know more: [www.trupedetrooes.blogspot.com](http://www.trupedetrooes.blogspot.com)

Credits:

Text: Free inspiration in books, "Ali Babá e os Quarenta Ladrões" by Edson Rocha Braga and "Livro das Mil e Uma Noites, Volume 4 – Ramos Egípcio + Aladim e Ali Babá", translated from Arabic by Mamede Mustafa Jarouche

Costume design: Deferson Melo and Ronan Vaz / Light design and operation: Ronan Vaz

Sound: Getulio Gois / Sound operator: Lais Batista / Photos: Thaneressa Lima

Direction: Getulio Gois and Paul Merisio / Cast: Amanda Aloysa, Amanda Barbosa, Maria de Maria, Ricardo Augusto Thiago Di War, Wesley Nunes / Stand In: Welerson Son / Set Design: Paul Merisio

Duration: 60 minutes / Age: from 6 years old

# X PAIDÉIA INTERNATIONAL THEATER FESTIVAL FOR CHILDREN AND YOUNG PEOPLE: A WINDOW TO UTOPIA

## PROGRAM - 2016 - ROUNDTABLES

**"Where does theater for children belong today?"** - This question is the core theme of this festival edition; it proposes a reflection and debate concerning the role of theater for children in the life of a society, considering the different cultures.

The intention of this year's Festival is that all roundtables gravitate around this question, so that this reflection can be continuously developed throughout the festival.

As specific subjects for the roundtables, there will be:

### **ROUNDTABLE 1: Age suggestion/restriction in theater**

- Friday, 23rd September, from 04:00 pm to 06:00 pm

What differs theater for children from theater for adults?

How or why classify a play according to age?

Participants:

- **María Inés Falconi (Argentina)** - Writer, playwright and founder of ATINA (Association of independent theater Makers for Children and Young People)
- **Andrea Gronemeyer (Germany)** - General Director of Junges National Theater (National Youth Theater)
- **SESC representative of São Paulo (Brazil)** - to be confirmed
- Mediation: **Dib Carneiro (Brazil)** - Journalist, theater critic and playwright

**María Inés Falconi** writes short stories and plays for children and young people. Has published more than 50 works in Argentina and other Spanish-speaking countries. Several of these works have been translated into other languages and received national and international awards.

Coordinates playwriting courses aimed at children and adolescents; and for 20 years has been in charge of theater workshops for children and adolescents in the People's University of Belgrano and ATINA and UPB Libraries. María Inés is also founder of Atina (Association of Independent Playwrights for Children and Young People).

Before **Andrea Gronemeyer** went to Mannheim to be general director of Schnawwl for the season of 2002/2003, she had worked since 1985 in the independent company Comedia Theater Cologne in Cologne, among other functions, as a director, dramaturg, artistic director and general director.

Since March 2013, has been part of the group of five leading members of the Mannheim National Theatre. Along with opera director Prof. Dr. Klaus-Peter Kehr, founded in 2006/2007 the Opera Young of Mannheim (Junge Oper Mannheim). In season 2013/2014, Andrea Gronemeyer staged the theater dance play *Tanz Trommel (AU)*, for the National Theater Mannheim, in cooperation with the Kevin O'Day Ballet, beginning the expansion of Schnawwl's contemporary dance repertoire for the young audience. In November 2014, she was awarded the German DER FAUST Award in the category Theatre Direction for Children and Youth.

Her productions for Schnawwl and Junge Oper Mannheim were invited to several festivals, in Germany and abroad, and for tours. Andrea Gronemeyer published by Dumont Verlag the books *Schnellkurse Theatre* (2005) and *Schnellkurse Film* (2009), and is co-editor of *Theatre Anthology for Children and Youth, Perspectives of Theatre Division* (2009). Moreover, she was named as curator for the period 2013-2016 for the Center for Youth Theatre of the Federal Republic of Germany (KJTZ) and since 2013 (along with Marco Süß) has been spokeswoman of the work group for theater for children and young people of Baden-Württemberg.

**Dib Carneiro Neto**, 55, native of São José do Rio Preto - SP, is a journalist based in São Paulo since 1979. He graduated at the School of Communications and Arts (Eca), Universidade de São Paulo (USP) in 1982. Was chief editor of the section *Caderno 2* from *O Estado de S.Paulo*, a post he held for eight years until February 2011. He has worked at *Estadão* for 19 straight years, had previously been working for *Veja São Paulo* for four years and in the *Gazeta de Pinheiros* for seven years. He is today one of the most active critics of children's theater in the country, a role he has been doing since the beginning of the 1990s. Carneiro Neto currently maintains a weekly virtual column of children's theater critic in the magazine website *Crescer*, of Globo publishing house. As a playwright, he won the best author of Shell Award in 2008 with *Salmo 91*. He is the author of the following staged plays: *Adivinhe Quem Vem para Rezar*, *Depois Daquela Viagem*, *Crônica da Casa Assassinada*, *Um Réquiem para Antonio e Pulsões*. He is the author of books *A Hortelã e a Folha de Uva* (DBA ed.), on affective-gastronomic chronicles around his Lebanese roots, and *Pecinha É a Vovozinha* (ed. DBA) and *Já Somos Grandes* (Giostri ed.), both with and critical reflection on the production of children's theater in São Paulo. Ithala published his first book of poems, *Dia de Ganhar Presente*, in October 2014.

## **ROUNDTABLE 2: What are the issues experienced by children in their cultures and countries and how are those issues dealt with in theater?**

- Monday, 26th September, from 06:00 pm to 08:00 pm

Each country has a different culture and the relationship with the child in each country is very different. How do children live in different parts of the world and what are their problems or experiences? The roundtable will try to approach these issues and will try to see how these different realities are reflected in the theater work.

Participants:

- **Gabriel Macció Pastorini (Uruguay)** - Actor, teacher and director.
- **Andrea Gronemeyer (Germany)** - Director of the Junges National Theater of Mannheim (Young National Theatre).
- **Amauri Falseti (Brazil)** - Founder and director of the Paidéia Theatre Company.
- Mediation: **Solomon Marici (Brazil)** - Playwriting center coordinator at Sesi-British Council.

**Gabriel Maccio Pastorini** graduated in 1992 at the School of Performing Arts and Puppets "Mario Gallup", part of the theatrical institution "El Galpon" Montevideo-Uruguay. From 1995 on began his career as an actor and director, taking part in different groups of Uruguay. In 2002, Pastorini starts his activities in dramaturgy and group management at "La Rueda Theatre". Is currently General Coordinator of the Uruguayan Centre of Theatre and Dance for Children and Juventude- CUTDIJ. Director of the Journal ENTRE PATAS. A reflection space for performing arts, an international publication specialized in performing arts for children and young people. Research and Training Coordinator in Uruguay ASSITEJ.

Meeting advisor for ENREDANZA Festival (contemporary dance for young audiences), and the International Festival of Performing Arts in Uruguay FIDAE. Consultant in the theater area for young people National Institute of Performing Arts INAE Uruguay. Pastorini's activity has been recognized by the Association of Critics of Uruguay Theatre, the Youth Commission of the Municipality of Montevideo, the Ministry of Education and Culture of Uruguay, the Cultural Center of Spain in Uruguay, the International Institute of Theatre and Write Local Play global, international network of theater playwrights for children and youth and ASSITEJ, Austria.

At international level, since 2008 has been taking part in the seminars and workshops Taboo Themes, which is being held at "The Network of Ibero American ASSITEJ centers and Nordic Countries". He made several presentations, lectures, workshops and presented their shows in different forums, meetings and festivals in Germany, Argentina, Austria, Brazil, Denmark, Finland,

Uruguay and Venezuela. His texts have been published in the international journal of ASSITEJ, ITYARN-ATINA-AINCRIT, and the web in the Latin American Forum and the Global Write Local Play page.

**Andrea Gronemeyer** - Please, look at Roundtable 1

**Amauri Falseti** - Founder and director of the Cia. Paidéia de Teatro (Paidéia Theatre Company), has been working for 35 years with young people in theatrical activities. Has taken part in national and international theater festivals. Falseti has worked with young people in Frankfurt, at the invitation of the Central German Youth Theatre and also held workshops with young people in the Auf dem Weg project in Herne, Germany and Burgundy, France. For fifteen years has directed shows with the students of the Rudolf Steiner Waldorf School and Waldorf School of São Paulo as well as coordinated all courses offered to young people in Paideia.

Received in 2009, APCA and FEMSA awards for best author for children's theater, with the play Com o Rei Na Barriga. With this play, Falseti was nominated for the Prize of the Paulista Cooperative Theatre; nominated for FEMSA Award for Children's Theatre and Youth for best direction and best children's play in 2009, and in 2010 he was nominated for the same category with the show Na Arca às Oito (On the Ark at Eight).

His play Miliuma was nominated for the FEMSA award in nine categories - children's show, adapted text, direction, actor, actress, revelation (the music originally composed), scenery, costumes and lighting - winning lighting category and received the Award Pecinha é a Vovozinha, having been evaluated as the best children's show in 2012, according to VejaSP magazine. Três Fios, by Paideia Kínisi, was nominated for FEMSA award in the adapted text and costume design.

**Marici Solomão** was born in São Paulo on 18th December, 1963. Graduated in Journalism at Catholic University of Campinas, was special student of Semantics for a year, at the IEL (Institute of Linguistics) from Unicamp.

Her interest in dramaturgy led her to participate in drama workshops offered by Oficina Cultural Oswald de Andrade, where he studied with playwright Luis Alberto de Abreu. Then she furthered her training in dramaturgy at the CPT (Theatre Research Centre), under the supervision of director Antunes Filho. She was coordinator of the CPT's Playwriting Circle between 1998 and 2003.

"Mary Quitéria", "Bilhete", "Impostura," "O Pelicano" and "Atos de Violência" were texts by Salomão already staged. In 1995, the text "Retiro dos Sonhos" received the first place at the Unpublished Texts Contest of SESI-SP. With three other playwrights - Beatriz Gonçalves, Vera de Sá and Claudia Vasconcellos - created the Dramáticas em Cena project, where they studied, discussed and produced dramatic texts.

Concomitantly with her dramaturgical projects, served as theater reporter-collaborator between 1998 and 2005, for the newspaper O Estado de S. Paulo (Caderno 2). Also collaborates eventually in the magazine Bravo!, cultural sites and publications aimed at theatrical discussion, writing on dramaturgy. Salomão has been currently responsible for the coordination of the Drama Course at SP Escola de Teatro, which began in November 2009, and the Dramaturgy Center at Sesi-British Council since June 2008, as well as member of the Shell Theatre Award jury.

## **ROUNDTABLE 3: Theatre in war zones / conflict zones**

- Monday, 26th September, from 11:30 am to 01:30 pm

This roundtable is focused on the reflection and debate on how can theater can work in violent environments, related to issues of social inclusion, war or political conflict.

Participants:

- **Reinaldo Nascimento (Brazil)** Coordinator of Freunde der Erziehungskunst Rudolf Steiner
- **Margrit Gysin (Switzerland)** Actress and founder of FigurentheaterMargritGysin.
- Mediation: **Bebê de Soares** Founder of Amazon Network.

**Reinaldo Nascimento** is Regional Coordinator for Freunde der Erziehungskunst Rudolf Steiner e.V. in Brazil. Reinaldo has taken part since 2012 in various international interventions with the Emergency Education Project, in countries which suffered natural disasters or countries ravaged by war and conflicts.

**Margrit Gysin** - The Figurentheater Margrit Gysin was founded and has been directed by Margrit Gysin, who began her theatrical career with puppets in 1976. Since then, she has performed in over forty theatrical productions and puppet theater plays; among the most recent:

2003 "Kemnhor – zu Besuch bei Astrid Lindgren," a play about the life and work of the author, Astrid Lindgren

2005 a co-production with Michael Huber "Ein Tag für den kleinen Bären", based on the work of Holmelund / Minarik

2006 "DornröschenKind" / 2007 "VaterbärundFindelmaus" / 2008 "VerstrickteZeit".

The FigurentheaterMargritGysin has participated in puppet theater festivals around the world and won awards in Prague (1979), Bécéscaba/Hungary (1980), Zagreb (1984), Mexico (1989), Klagenfurt (1989), Vienna (1992) Madras (1996) and Erfurt (2000). In 1990, it received the Kulturpreis of Baselland/Baselstadt.

**Bebê de Soares**, is an actress, choreographer, dancer and architect as well a director of numerous ballets and plays. She is artistic director and founder of Theatre 4Garoupas, the

Amazon Network, based in Chile since 2011, which operates in several countries, mainly in Germany and Brazil. Since 2015 has been IPAY member and represents several theater companies in Brazil, Chile and the Netherlands in the North American market and Asia.

## **ROUNDTABLE 4: What are the policies for theater in education in Brazil and in other countries?**

- Tuesday, 27th September, from 05:00 pm to 07:00 pm

What is the role of artists and education professionals in this field?

Participation:

- **Luvel Leyva Garcia (Cuba)** - Educator, critic and theater researcher
- **Sandra Vargas (Brazil)** - Actress and founder of Sobrevento group (São Paulo)
- **Merisio Paulo (Brazil)** - Director of the Trupe de Truões group (Uberlândia) and member of the board of the Brazilian Theatre Centre for Children and Youth - CBTIJ
- Mediation: **Valmir Santos (Brazil)** - Journalist and writer

**Luvel Garcia Leyva** is pedagogue, critic and theater researcher. Having received the Master scholarship level MS2 of FAPESP, was also granted master level CAPES scholarship between August 2013- and July 2014. Graduated in Theatre Arts, Theatre Studies profile at the School of Performing Arts of the Institute of Cuban Art (2004), graduated in Community Work in Popular Education Educators Association of Cuba (2007). He has worked in the field of international cooperation in cultural development projects and children and youth education, with international organizations (IDEA), with the Swiss NGO Zunzun (in partnership with the Swiss Academy for Development), with the Italian NGO GVC ONLUS - Group of Volontariato Civile- (in partnership with the European Union), among others. He taught at various institutions of Arts Education in Cuba. Has been dramatic advisor for the Cuban television. He has worked for twelve years as Children's Theatre Specialist at the Teatro Nacional de Cuba (National Theater of Cuba). He was a member of the World Executive Committee of the International Association of Theatre/Drama and Education as Director of Young IDEA (IDEA 2010-2013). Has given workshops, training courses for trainers and lectures on theater work with children at art education centers, universities, institutes, community centers, NGOs, in Cuba, Mexico, Hong Kong, South Korea, Colombia, United Kingdom, Guatemala, Brazil. As critic and theater researcher is mainly focused on the following themes: contemporary children theater, theater with children, theater pedagogy.

**Sandra Vargas** graduated as Bachelor of Performing Arts, with specialization in Theatre Interpretation at Universidade do Rio de Janeiro (Uni-Rio). Vargas is one of the founders of

Sobrevento group, one of the country's most relevant theater groups, recognized as one of the greatest Brazilian specialists in Puppet and Animation Theatre. Was nominated in 1989 for Best Actress and Revelation for Best Actress for Mambembe and COCA-COLA awards. In 2000, she won the APCA Prize (Art Critics Association of São Paulo) for Best Actress. With Sobrevento in 1988, she received a scholarship from the French government to further studies with the puppeteer Philippe Genty, from the Company Philippe Genty, Paris, and Yves Marc and Claire Heggen, from the Company Théâtre du Mouvement, also in Paris. Represented Brazil at the First South American Meeting of puppeteers in Trujillo, Peru, in 1988. She created Ato sem Palavras, Um Conto de Hoffmann, Sagraçiam Badrek, Mozart Moments, Beckett, O Teatro de Brinquedo, Ubu!, Cadê o meu Herói?, O Anjo e a Princesa, Brasil pra Brasileiro Ver, Submundo, O Cabaré dos Quase-Vivos and O Copo de Leite, with which she performed seasons in dozens of cities in several states. Participated in the international theater festivals of Campinas, Curitiba, Porto Alegre, among others, and won the Children's Theatre of Coca-Cola Awards and Maria Mazzetti (the RioArte) in 1991, Coca-Cola Prize for Youth Theatre in 1995, the Mambembe Award (Funarte/Ministry of Culture) in 1999 and in 1995 and 1996 for two consecutive times received the Estímulo Award (Ministry of Culture), because of the collection of her works and "for her contribution to the panorama of Arts and to the country's culture. " For her research work - and, more specifically, the development of the Animation Theater - was nominated along with Sobrevento for the SHELL and MAMBEMBE Awards. Sandra Vargas works as an actress and manipulator in all Sobrevento group plays and organized the International Exhibition of Animation Theater DOLLS RIO 92 (at the Centro Cultural Banco do Brasil) and MARIA MAZZETTI PUPPET THEATRE FESTIVAL 95 (in Teatro Ziembinski) which brought to Rio de Janeiro and Sao Paulo theater groups from China, Spain, Sweden, France, Chile, Argentina, and groups and soloists from other states of Brazil, and has been curator of the First International Festival of Theatre of Rio de Janeiro, RIO CENA CONTEMPORÂNEA in 1996. With Sobrevento group, promoted also lectures, round tables and workshops (for teachers, children, youth or theater professionals) in several areas of the Animation Theater, in several cities, like São Paulo, São Carlos, Santos, Ribeirão Preto, Bauru and Rio de Janeiro, among others. In São Paulo, in 1994, promoted by the Oficina Cultural Amácio Mazzaropi, a workshop lasting three months to train professionals in the areas of interpretation, direction and production of Puppet Theater. In January 1995, promoted the Catholic University Blas Cañas, in Santiago, Chile, Animation Theater Workshop with the duration of one month for teachers; the course was recognized by the Ministry of Education of Chile. She has performed with different parts of her repertoire in dozens of Brazilian cities and in several cities of Chile (1996 and 2002), Colombia (1998 and 2002), Spain (1997, 1999, 2000, 2001, 2004 and 2007), Ireland (2000), Scotland (2000), Argentina (2001 - two tours) and Angola (2004).

**Paul Merisio** – Graduated in Architecture and Urbanism at the Universidade Federal Fluminense (1987), qualified in Performing Arts - Set Design, at the Universidade Federal do Rio de Janeiro

(1991); Master in Theatre at the Universidade Federal do Rio de Janeiro (1999) and PhD in Theatre at the Universidade Federal do Rio de Janeiro (2005). With formation as actor in Martins Penna theater school (1993). He is currently Professor in the Theatre Course and in the Post Graduation Program in Performing Arts and Performing Arts Education at the Federal University of the State of Rio de Janeiro. Has received Scholarship Youth Program Scientists of Our State in 2013 (FAPERJ). Scholarship Productivity CNPq Research - PQ 2 (March 2010 to February 2016). Coordinated the Graduation Program in Performing Arts at UNIRIO from 2011 to 2013, having had two major projects approved in 2012 by Capes: Professional Masters in Teaching and Performing Arts and DINTER UNIRIO / UFU. Coordinates the Graduate Program in Performing Arts Education and the Laboratory on the Space Study on the Comical (LEEC) / CLA / UNIRIO. Integrates the History Study Group and Historiography of the Performance (GEHHE), former GETC, started in 1996 and coordinates the Study and Research Group on Creation Processes in Theatre for Children and Youth. Conducted postdoctoral research at the University of Paris Ouest / Nanterre La Défense, linked to CRILUS, under the supervision of Idelette Muzart-Fonseca dos Santos under Capes Scholarship - BEX 3266 / 13-3. He worked between 2000 and 2009 as teacher at the Theatre Course and from 2009 to 2012 in the Master of Arts at the Universidade Federal de Uberlândia. He has experience in the area of Arts, with emphasis on interpretation and theatrical direction, working on the following fields: theatrical interpretation, staging, children and young people theater, scenic area, melodrama, circus-theater and popular theater. Since 2002, has been directing the group Trupe de Truões, from Uberlândia, where Merisio was one of the education coordinators in the the Ponto de Cultura project named Trupe de Truões - 2009-2013. The group has already obtained several awards in national festivals and participated in 2013 Circuito SESC – Palco Giratório (<http://www.trupedetruoes.com.br/>). In Rio de Janeiro has directed, since 2011, Cia. Melodramática do RJ. Member of the board of the Brazilian Theatre Centre for Children and Youth - CBTIJ / since 2010. ad-hoc referee - Capes, CNPq, FAPERJ, Fapemig, FAPESP.

**Valmir Santos**, a journalist dedicated to theater coverage since 1992. Master in Theatre at Graduate Diploma in Performing Arts at the Escola de Comunicações e Artes Program (ECA / USP), served as reporter and functions editor in the newspaper Folha de São Paulo (1998-2008) and The Mogi Journal (1989-1996), Mogi das Cruzes, São Paulo.

He collaborated with articles and reviews in the newspaper Valor Econômico and Bravo !. Edits the site Teatrojornal - Scene readings since May 2010.

Has news coverage tickets for festivals and Performing Arts meetings in Avignon, Moscow, Berlin, Prague, Buenos Aires, Montevideo, Santiago and Bogota, plus the national circuit (Belo Horizonte, Brasília, Curitiba, Londrina, Porto Alegre, Recife, Rio de Janeiro, Sao Jose dos Campos and Sao Jose do Rio Preto).

Integrates the Paulista jury Shell Theatre Award, 2003-2011.

He is the author of books with historical profiles of Parlapatões groups (SP), Warehouse Theatre Company (RJ), Actuators tribe oi Nóis Here Traveiz (RS) and XIX Theater Group (SP).

Published the book "History on Stage", in 2010, work on the 35 years of the Teatro FAAP, São Paulo, published by the institution which it is named.

It was co-founder of Urban Doves Group in 1989, in São Miguel, São Paulo neighborhood of East Side, where he was born, having integrated the core directed by Lino Rojas in the first three years of his amateur stage.

## DOCUMENTATION OF ROUNDTABLES

All content of this year roundtables will be reported in a special magazine celebrating ten years of the Paideia International Theatre Festival for Children and Youth. For this work the Paideia has invited the writer and playwright Márcia Rodrigues.

**MARCIA REGINA RODRIGUES** is the author of the plays *Santa Maria do Egito* and *Uma flor no meio do nada*, staged by Cia. Paideia de Teatro. Adapted for the stage the children book *Histórias para pensar com a barriga*, by Marília Fiorillo, having been the homonymous play also staged by Paideia. In 2013, wrote the play for children *São Jorge vence o dragão* staged in the same year in Rio de Janeiro; in 2015, the reading of *São Jorge Vence o Dragão* was recorded on CD by actors and musicians. She also has a PhD in Literary Studies and is author of the e-book *Traços épico-brechtianos na dramaturgia portuguesa: O render dos heróis de Cardoso Pires* and *Felizmente, há luar!* of *Sttau Monteiro*, published by Cultura Acadêmica/Editora da UNESP (2010). Currently develops Postdoctoral research in Literary Studies in the Department of Literature at Faculdade de Letras da UNESP at Araraquara.