

APPENDIX 1

THE MANIFESTO MANGUE

The first *mangue* manifesto was written by Fred Zero Quatro and Renato L. (Renato Lins) and was distributed to the Brazilian press in 1991. Below is my translation of the text into English. This version of the manifesto (quoted in Teles n/d: 5-6) is slightly different from the version that appears on the debut CD of Chico Science & Nação Zumbi (*Da Lama Ao Caos*, Sony CD-81594/2-464476, 1995) (see footnote for major difference).

Caranguejos Com Cérebro [Crabs With Brains]

Mangue - The Concept

Estuary. The terminal part of a river or pond. A portion of the river with salty water. On its margins are found the manguezais, communities of tropical or subtropical plants flooded by the movements of the tides. Through the exchange of organic material between the sweet and salty water, the mangues are among the most productive ecosystems of the world, despite the fact that they are always associated with filth and with rotteness.

It is estimated that around 2,000 species of microorganisms and vertebrate and invertebrate animals are associated with the sixty mangue plants. Estuaries furnish areas for the laying of eggs and for breeding for two-thirds of the annual fishing production of the entire world. At least eighty commercially important species depend on the coastal marshes.

It isn't by accident that the mangues are considered a basic link of the marine food chain. Aside from the mosquitoes and other bugs, enemies of housewives, for scientists the mangues are taken as symbols of fertility, diversity, and richness.

Manguetown - The City

The wide coastal plain where the city of Recife was founded is cut by the estuaries of six rivers. After the expulsion of the Dutch in the seventeenth century, the (ex) "maurician" city [named after the Dutch leader Maurice] grew in an unorderly fashion, at the cost of indiscriminate landfilling and the destruction of its manguezais, which are on the road to extinction.

As a counterpart, the irresistible madness of a cynical notion of "progress," which elevated the city to the position of metropolis of the Northeast, was not slow in revealing its fragility.

It only took small changes in the "winds" of history for the first signs of economic sclerosis to manifest themselves in the beginning of the '60s. In the last thirty years, the syndrome of stagnation, allied with the permanence of the myth/stigma of the metropolis, has only led to the accelerated aggravation of the picture of misery and of urban chaos.

Today, Recife holds the highest index of unemployment in the country. More than half of its inhabitants live in favelas [slums] and alagados [shacks built on stilts in the mangue]. And, according to an institute of population studies of Washington, it is today the fourth worst city of the world in which to live.

Mangue - The Scene

Emergency! A shock, quick, or Recife will die of a heart attack. You don't need to be a doctor to know that the simplest way to stop the heart of a person is to obstruct its veins. The fastest way also to obstruct and evacuate the soul of a city like Recife is to kill its rivers and fill up its estuaries. So what is there to do to prevent sinking in the chronic depression that paralyzes the citizen? Is there a way to give back the spirit, delobotomize/recharge the batteries of the city? Simple, just inject a little energy in the mud and stimulate what still remains of the fertility in the veins of Recife.

In mid-'91, an organism/nucleus of research and creation of pop ideas began to be generated and articulated in various points of the city. The objective is to engender an "energetic circuit" capable of allegorically connecting the good vibrations of the mangue with the world network of the circulation of pop concepts. Image symbol: a parabolic antenna put in the mud.¹ Or a caranguejo [crab] remixing ANTHENA by Kraftwerk [a Euro-tech group] on the computer.

The mangueboys and manguegirls are individuals interested in Chaos Theory, World Music, Legislation about means of communication, ethnic Conflicts, Hip Hop, Chance, Bezerra da Silva [a samba musician of Rio originally from Recife], Virtual Reality, Sex, Design, Violence and all the advances of the Chemical applied in the terrain of the alteration/expansion of consciousness.

Mangueboys and manguegirls frequent locales like the Bar do Caranguejo [The Crab Bar] and the Bar do Maré [The Tide Bar].

¹In the linear notes to *Da lama Ao Caos*, the rest of the manifesto reads as follows:

"Mangueboys and manguegirls are individuals interested in charts, interactive TV, anti-psychiatry, Bezerra da Silva, Hip Hop, midiotia [a made up term that apparently plays on the words for "media" and "idiot" or "idiotic"], artism, street music, John Coltrane, chance, non-virtual sex, ethnic conflicts, and all the advances of the chemical applied in the terrain of the alteration/expansion of consciousness."

Mangueboys and Manguegirls are recording the collection "Caranguejos Com Cérebro" [Crabs with Brains], which brings together the bands Mundo Livre S/A, Loustal, Chico Science & Nação Zumbi, and Lamento Negro.

WESLEYAN UNIVERSITY

"MARACATU ATÔMICO":
TRADITION, MODERNITY, AND POSTMODERNITY
IN THE MANGUE MOVEMENT AND "NEW MUSIC SCENE"
OF RECIFE, PERNAMBUCO, BRAZIL

by

Philip Andrew Galinsky

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