

# America Oggi

di Mario Fratti  
20 OTTOBRE 2002

Al Castillo il capolavoro shakespeariano nella versione "decostruita" di Heiner Müller.

## Amleto riveduto e corretto

IL TEATRO CASTILLO di Fred Newman (500 Greenwich Street, tel. 212-941-1234) continua a produrre opere politiche stimolanti. Tocca ora ad una nuova versione dell' "Amleto" in "Hamletmachine" di Heiner Müller, che è considerato in Europa degno erede di Bertolt Brecht.

C'è ultimamente il metodo della "decostruzione". Si prende il classico e lo si analizza, rivoluziona. E quel che fa in questo testo l'autore e l'abile regista Fred Newman

che ha anche aggiunto musica e liriche. Aiutato dalla coreografia di Madelyn Chapman ed Earl Thomason, il regista ci porta in un mondo di sogno. Abili movimenti di danza ci preparano al nucleo dell'azione. E annunciata visivamente dal fatto che tutte le donne in scena carezzano le teste inclinate, abbassate, degli attori. Sembrano bambini cullati da tenere madri. Viene così annunciato che i personaggi di Amleto ed Ofelia

saranno differenti, ben lontani dalla loro immagine tradizionale. Amleto (Jeremy Black) appare effeminato e si veste da donna. Ofelia (Gabrielle L. Kurlander) è finalmente una donna moderna che si ribella e predica rivoluzione, opposizione, cambiamenti. Bellissima la scena in cui la inchiodano ad una sedia fasciandola di bianco, in una vera camicia di forza. Non si arrende e continua a cantare la sua ribellione. Liberata alla fine, danza con l'intera compagnia gioiosamente, mostrando che si può vincere, si può cambiare e migliorare. Un bel messaggio positivo. Bravi anche gli attori, personaggi.

Shakespeareans: Dave DeChristopher, Marian Rich, Kenneth Hughes, L. Thecla Farrell, Anne Suddaby e Roger Grunwald.

By Mario Fratti  
October 20, 2002

At Castillo, Shakespeare's masterwork in a version "deconstructed" by Heiner Müller

## Hamlet revised and flawless

THE CASTILLO THEATER of Fred Newman (500 Greenwich Street, 212-941-1234) continues to produce stimulating political works. The latest is a new version of "Hamlet" in "Hamletmachine" by Heiner Müller, who is considered in Europe to be the disciple of Bertolt Brecht.

Ultimately, it's about the method of "deconstruction". You take a classic, analyze it and revolutionize it. That's what this author and able director do with this text. Director

Newman added music and lyrics. Aided by the choreography of Madelyn Chapman and Earl Thomason, the director takes us to a dream world. Graceful dance movements prepare us for the nucleus of action. It's introduced visually by the fact that all the actresses in the scene caress the lowered tilting heads of the [male] actors. They seem like children being cuddled by tender mothers. Thus it becomes clear that the characters of Hamlet and Ophelia are different, really different from their traditional image. Hamlet (Jeremy Black) appears effeminate and dresses as a woman. Ophelia (Gabrielle Kurlander) is finally a modern woman who rebels and predicts revolution, opposition and change. The scene where Ophelia is in a seat getting wrapped by white gauze is beautiful, really strong. She doesn't stop and continues to sing of her rebellion. Liberated at the end, she dances joyously with the entire company, demonstrating that you can win, you can change things and improve things. A beautiful and positive message. The other actors and characters are great too. (Translation by Carrie Sackett).



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*Nella foto, Jeremy Black, Dave DeChristopher, Thecla Farrell e Gabrielle Kurlander in "Hamletmachine" di Heiner Müller (foto Ron Glassman)*