

Compagnia Berardi Casolari

presenta

AMLETO TAKE AWAY



by and with

Gianfranco Berardi e Gabriella Casolari

music by **Davide Berardi e Bruno Galeone**

light by **Luca Diani**

produced by **Compagnia Berardi Casolari / Teatro dell'Elfo**

With the support of

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**César Brie, Eugenio Vaccaro, Il Teatro del sogno di Cagliari, Sementerie artistiche di
Crevalcore (BO)**

Amleto take away is a tragicomic fresco that plays with the paradoxes of our time, with oxymorons and contradictions which have always been a source of inspiration for our “counter-temporary” theater. The starting point is, once again, words, which become symbols rather than meanings, labels rather than explanations, in a world where «everything is upside down, where “ethics” is a bank's name, missions are for peace and war is preventive».

It's an ironic and bitter reflection which comes from listening and observing the surrounding reality, which both attracts and frightens us. «Everything is crushed between people's pain and environment's temperatures, between barbarians from the north and nomads from the south. The generations are crushed between a useless education and a work which isn't there, between under 35 and over 63, between incomprehensible avant-garde and unbearable traditions...».



In this path Shakespeare's Hamlet finds the right place, a bit for provocative aims, a bit for a meta-theatrical play.

Hamlet, symbol of doubt and insecurity, icon of discomfort and inadequacy, is the ideal character to carry on, step by step, this investigation. But the **“Takeaway” Hamlet** also moves backwards: he prefers to fail rather than giving up, he does not ask many questions and decides with his guts, he dives into things even when he knows that they won't bring him any good. He's aware but is also a loser, with an old number 9 football shirt of Inter football team, driven to madness by reality's speed, virtuality and pornography.



Hamlet has serious difficulties to understand the meaning of things, he is overwhelmed by a crisis which is so generalized and profound that jeopardizes solid and consolidated relationships such as his own love relationship with Ophelia and his relationship with the theater.

«To be or FB, this is the problem! Close your eyes and dive into yourself, accept yourself for what you are, cut yourself off from virtual communities in order to look closer and try to understand the reality in which he live. Or rather rush off to post attractive, seductive, photoshopped smiling portraits online?

Show that you are happy at all costs, by putting 'I like you' on friends' profiles.

Publish sunsets, a nice spaghetti dish or the effects of tropical rain, always tense, even by the seaside, with a cocktail in your hand, taking a selfie for the world to know where you are, with whom, and how. Appear, appear, appear, beautiful, cool, the number one and finally envied!

“To be or fb, this is the question”.



Reviews excerpts

He is Gianfranco Berardi, a volcano of energy, Apulian fire in his veins, he roars, stunts, shifts through voices and roles, has a gripping humor and a melancholic tenderness. (...) To see him on stage is a an overwhelming experience: he has a magnetic power.

Every movement is balanced, but offered with extreme lightness. Next to Berardi there is the visible but discrete presence of Casolari, in the role of a stage-hand or “guardian”: she passes him objects, directs him, suggests pauses and movements. A delicate figure which counterpoints Berardi's muscular energy.

Gilda Tentorio, FrammentiRivista.it, 6 dicembre 2018

This new work by Berardi-Casolari is a small great piece of theatre. It moves through prose and parody of the everyday and enters the poetry which life can offer in its image of beauty.

Diego Cantore, DissolvenzeLab, 30 novembre 2018

This show is certainly the more mature among the latest productions of Gianfranco Berardi. Gabriella Casolari, his life and work companion, brings harmony to the show: she appears here in the humble yet necessary role of the assistant, almost as a stage-hand who allows Gianfranco to perform his reckless, explosive numbers, incredible for an actor affected by blindness. Furthermore blindness is itself an element of the show, it is declared and recounted, yet the neophyte spectator might believe it to be a dramaturgical invention.

Claudio Facchinelli, Corriere Spettacolo.it, 2 luglio 2018

Berardi on stage is a rocker, he's blessed and cursed at once, he's Iggy Pop and Dino Campana, he's Michael Jackson and Bukowsky, he's Michael Jordan and Baudelaire, he's Jim Morrison and Basquiat.. We could also dare to mention Carmelo Bene

Berardi is the front man in this new work and Casolari, more than just a stage-hand who moves lights and objects, is the Kantorian director who activates the device, gives pause, directs glances and parentheses, suggests with little touches. The duo tessellates, the duet works, amalgamated by the years, well kneaded. In their words there is a thick tender ferocity and a candid cruel delicacy...

Tommaso Chimenti, Recensito.net, 6 aprile 2018

The theater of Berardi-Casolari is physical, and it's also an irrepressible and engaging flow of words; it is a head-word-heart movement that doesn't stop, where stage objects become one with the protagonist, instruments of travel, of story, of pause and reflection; it's the dream of a possible world that can be built, which intersects with the real world of today dominated by appearances, by media, by social networks, by love relationships built on the virtual world.

Paola Abenavoli, paneacquacultura.net, 11 giugno 2018

Gianfranco Berardi, with Takeaway Hamlet, takes on a rather new poetic direction, following a very close creative relationship with Gabriella Casolari, both dramatists. In their crazed Christ, with a madness full of method, we discover a mature Berardi who seems to evoke Montale, praising the guide of his partner's eyes.

Rodolfo di Giammarco, la Repubblica.it, 3 giugno 2018

With Takeaway Hamlet, written and interpreted by a wild Gianfranco Berardi, assisted, guided and pampered by his Gabrielle Casolari, one has the impression of going on an acrobatic roller coaster ride; you have to keep yourself from every side not to fall down, feeling the heart coming in your throat when you see him coming on stage holding tied to a red banner like a Christ...

Gigi Giacobbe, Sipario, 8 giugno 2018

In the accomplished Takeaway Hamlet by the company Berardi-Casolari, Gianfranco Berardi – as often before - is on stage to evoke with a large dose of irony the contradictions of our time, affected

by speed and all stretched out on the surface. He is assisted by the co-author Gabriella Casolari, who is also on stage...

Between moments of evident and self-ironic comedy and others of more incisive examination of our days, the show runs towards the end with a light, well-working rhythm under which lurks more than one capital question.

Leonardo Mello, Nonsolocinema.com, 13 giugno 2018

This Hamlet by Casolari / Berardi turns down all the diktats of our time, in a game of continuous overturning. Gabriella Casolari is an almost hieratic presence, with her liturgy of minimal movements in the shadow...and Berardi is a war machine of prayer, with his snappy physique, tense nerves and a voice that chews words at high intensity, and then tears them apart, swallows them, turns them out, in a ritual shared with the public. He removes the safety lock and lets go his heart and lungs.

Valentina De Simone, Che teatro che fa, 13 giugno 2018

An uncommon dramaturgical writing, in waves, and a consistency which one can never completely catch and that only some actors and actresses possess....

Lorenzo Donati, 8 aprile 2018

Video promo:

<https://www.youtube.com/watch?v=z8YmLgAehUo>

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The show is accesible to deaf and blind people, through audiodescription and digital overtitling