



MARGARETHHAMLET

frei nach Shakespeare—Performance with Guitar by Margareth Kammerer Directed by Jay Scheib Objects by Sebastiano Ciurcina

ich gl he f r Wirklichkeit.

Free adaptation of the play by Shakespeare, some dancing, and 42 minutes in the life of a piece of her. Again and again. Seven Songs from Margareth: The First Love Song, I see my world through your eyes, What a Piece of Art is a Man, Machine to Hamlet Him, Somewhere I've never Traveled with trumpet by Axel Dörner, I eat the Air and The Syllable Song.

Seven songs by Margareth Kammerer

with theatre (this nasty word), and choreography. The whole world pushed—through her eyes and hands. Made for the apartment, in the apartment of Margareth Kammerer, with a beautiful view over Schwedter Straße. Where the water has lead in it but we drink it anyway.

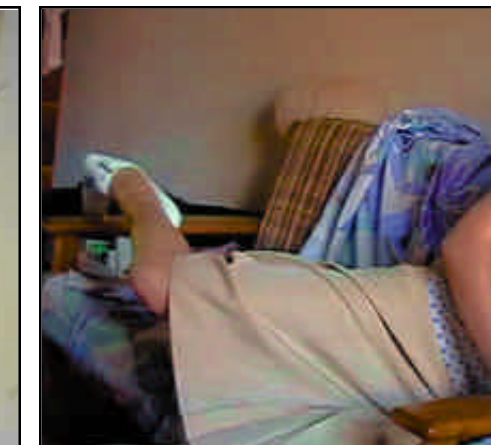
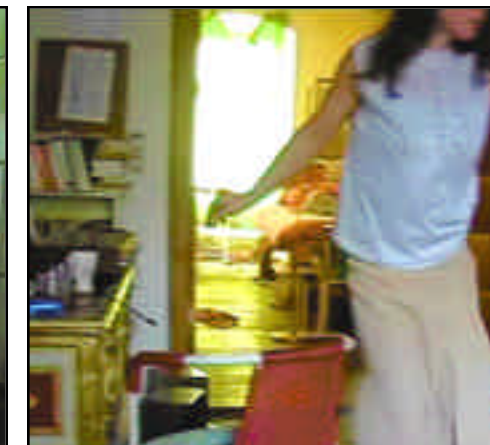
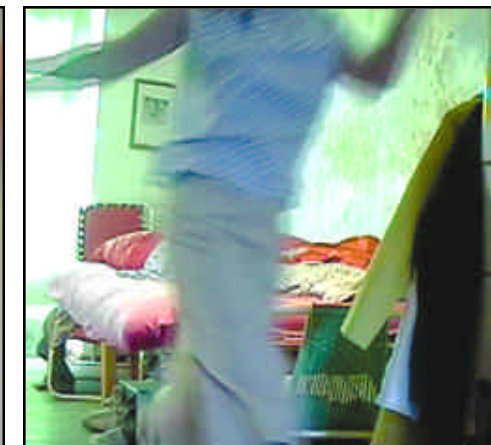
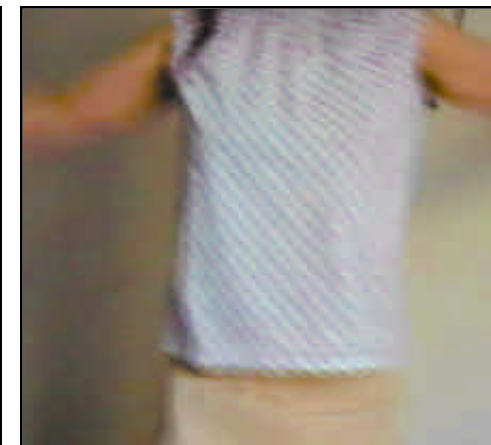
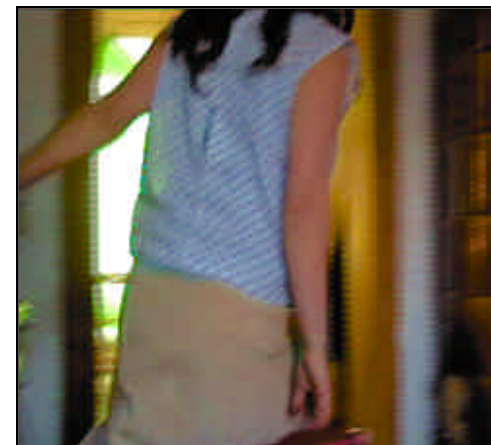
We are glimmering with reality where “This is th'impostume of much wealth and peace, that inward breaks, and shows no cause without why the man dies,” a5.IV

This project for solo performer with gui-

tar and voice is an effort to unfurl the emotional wasteland of Hamlet and the trappings of his political desperation. We have focused our attention on the world in which we live—to breathe the air (full of lead and promise crammed) and to experience the encroaching war as democracy.

We made Hamlet an excuse (for us) to see the world from another point of view; to shift our perspectives repeatedly; an excuse to see ourselves, seeing ourselves seeing ourselves.

OPENPREVIEW Performances Feb 27. 28.,20Uhr; M rz 1.,18Uhr, Schwedter Straße 12, RESERVATION REQUIRED!! ONLY 7 SEATS



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NOTE ON THE SPACE:

This performance takes place in the flat of Margareth. Performances in other locations are also possible. It could play, of course, in your flat... and then the play would also be about you. Such care must be taken to reconstruct the particularities of its architecture. Or else it changes. A room with a reality which we handle like an object. Space is not empty. This is part of what we do. We are quite interested in doing things.

MARGARETHHAMLET IS THE FIRST OF THREE PARTS. We don't know anything yet about the second part except that it might have to do with the death scenes of Hamlet, in combination with living scenes of FORTINBRAS. **MARGARETH - HAMLET could happen in a theatre or on top of the world trade center to an audience hovering in helicopters (müller).** We know even less about the third part.

Margareth Kammerer.

Margareth Kammerer was born in 1966 in Tschermers, Italy. University studies in Bologna, Italy in Musicology. Vocalstudies with Michiko Hirayama,

A vocalist and composer in the Berlin experimental music scene Margareth Kammerer has collaborated with numerous musicians both locally and internationally such as: Paolo Angeli, Daniela Cattivelli, Jon Rose, Butch Morris, Fred Frith, Leonid Soybelmann, Joe Williamson, Nicholas Bussmann, Axel Doerner, Chris Abrahams etc...

Since 2000 Margareth Kammerer has been making solo concerts and developing a body of work for her first solo release on Christoph Kurzmann's Charisma label. Her solo concerts have been heard at Kule, Raumschiff Citrone, sOIODuOtriO festival in Oslo, the Angelica Festival Bologna, Exiles Festival Berlin, and Podewil in Berlin.

Best known for her compositions melding classical and contemporary poetry, guitar and voice, Margareth Kammerer has been involved in numerous cross-disciplinary collaborations—also known as OBLIQUE POP SONGS. She has collaborated as both a composer and performer with filmmakers, video artists, theaters, and dance ensembles including the Schaubühne am Lehniner Platz, Theatre de l'Incendie in St. Etienne, France, Teatro Nuovo in Napoli, Italy, and Chashama Theatre in New York City with director Jay Scheib.

Margareth is currently collaborating with theatre director Jay Scheib on an adaptation of Hamlet for solo performer with objects, voice, guitar and movement, titled: MARGERETHHAMLET. MARGARETHHAMLET will open the Doing Performance Festival in March of 2003 in Bologna. Followed by performances in New York City in April and May.

Jay Scheib.

Jay Scheib is a freelance director designer and writer. His most recent works for the stage include the rewriting and staging of the trilogy of Aeschylus ORESTEIA AMERICA AMERICA commissioned by the Exiles Festival Berlin with performances by Aleks Kolkowski, Marie Goyette and Margareth Kammerer; Fernsehen and Vormittag in der Freiheit by Lothar Trolle at the Volksbühne am Rosa-Luxemburg-Platz (3. stock), Berlin in collaboration with BAT. Other international credits include: Glass/Mohn after texts by Tennessee Williams, Paul Celan and Walter Benjamin co-produced by Pont Mühely and Theater MU in Budapest; and The War Plays by Edward Bond, In the Solitude of the Cotton Fields by Bernard-Marie Koltès, and a studio production of Bartleby, Wallstreet: NEBRAS - KA after texts by Herman Melville, and the music of Bruce Springsteen at the Mozarteum, Salzburg Austria. New York credits include Falling and Waving, a digital opera composed by David Lang, with libretto by Ron Jones, co-produced by

Brooklyn Academy of Music and Arts at St Ann's in Brooklyn; Herakles after Euripides and Heiner Müller, at Chashama, The Power of the Dog by Howard Barker, Othello, and Mistressjulie, after texts by Strindberg. As a writer, Scheib recently collaborated with director Robert Woodruff in the writing of an adaptation of Jean-Luc Godard's oeuvre titled: Godard (distant and right) which premiered at the Ohio Theatre, produced by Columbia University School of the Arts. The production went on to win both the peer and professional jury prizes at the Festival des Jeunes at Theatre Nanterre Amandiers, Paris.

Upcoming projects include a production of Bernhard-Marie Koltès' Quai Quest at the Ohio Theatre in New York City as part of a festival of the work of Koltès. Scheib is currently in Berlin developing an adaptation of Hamlet with vocalist/composer Margareth Kammerer titled MARGARETHHAMLET.

