

HASE HASE MOND HASE NACHT
Produced by florschütz & döhnert

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Press comment:

Hares high of full moon

Hase Hase Mond Hase Nacht – a play for children at Die Schaubude Berlin

In the beginning it is a little dark, the background noise a little strange. Reason enough for the youngest visitors of Die Schaubude, to snuggle up to mam and pa or just wanting to go home. But there climbs already a hand with white gloves by waving out of the big round hole of the stuffed wall.

The hand is following a man with two big teeth like a hare. He counts on the fingers of his hands in which things the moon is in it: in the moonface, the flight of the moon, the moon landing, moonstone... but also in the half moon, a quarter of the moon, or even the eighth of the moon. When the man then sits behind the light projector and lets appear the round yellow ball at the stuffed wall, and when then his partner begins to catch the moon- even the children who were nervous in the beginning shed all restraint. They laugh, they ask questions and comment loud the event.

“Hase Hase Mond Hase Nacht” , the newest Co-production of florschütz & döhnert and the Puppentheater Berlin-Die Schaubude for children at the age of two is brilliant at his very poetical images. And with unusual, but extrem pleasant sounds and noises. Melanie Florschütz and Michael Döhnert create themselves this background music for their own play, for example with a long thin pipe or with a rope, which ones end is fixed in a bucket. Directed by Andrea Kilian they want to offer the little ones more than a simple light story.

It do work out. Even the youngest spectators are not bored a minute. And that the adults feel integrated, Florschütz plays for example with a tiny white flag in her hand the landing on the moon. Also moon remoulade or moon serenade are rather terms which are less adressed to the two- or three-year-old ones.

They enjoy much more the try, to catch the at once little light ball and to dance with him. Or they clap when the moonball change once again his form from the round into the square. 30 minutes are fast over, the mystery, why the performance has such a long unusual title, get solved. The mathematics play there an essentiaalso in the half moon, a quarter of the moon, or even the eighth of the moon. When the man then sits behind the light projector and lets appear the round yellow ball at the stuffed wall, and when then his partner begins to catch the moon- even the children who were nervous in the beginning shed all restraint. They laugh, they ask questions and comment loud the event.

Recommendation

With her theatre projects for very young children, Melanie Florschütz is one of the leading protagonists in this still developing field of children's theatre in Germany.

With her first production for that audience, Hase Hase Mond Hase Nacht (Hare Hare Moon Hare Night), she already set some aesthetic standards that are groundbreaking for the development of theatre for the very young in Germany. In contrast to the practice of theatres in other

European countries, she deliberately sticks to a certain distance between stage and audience but she always keeps the important connection of communication between the two spheres. Melanie Florschütz and her partner Michael Döhnert are creating this communication by using a very poetic way of storytelling, playing with words, gestures, movements, sounds and objects. This playful and associative way of (inter-)acting opens a connection to the thoughts and feelings of the audience (children aged 2 and older).

The two actors function like clowns without the typical red nose. Their status as clowns is being established through their play and their way of dealing with things. At the same time funny and exciting is the playing with the light when a spot light depicts the moon that is sometimes there and sometimes not and that can even fall into a hole in the back wall of the stage. The clowns act with monologues often clearly directed towards the audience. There are also dialogues that rather consist of words being connected with each other than of real discourse. That way, the children get many possibilities of understanding, rediscovering and picking up words and concepts. Consequently, in accordance to the abilities of reception of the very young audience, there is no linear story being told – but the hare in the moon constitutes the centre of that exceptionally poetic production.

The music of that production is extremely remarkable. The electronically modified a-capella live singing of the two actors seems at first hardly noticeable but then intensifies and impressively seems to be filling the whole room.

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Dr. Gerd Taube

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