

## Winter of our Discontent (theatre)

### Weekendavisen

“You will experience a disproportionate amount of mental discomfort when you see Hitler saunter onto the stage looking every bit the hot dad as imagined by Hugh Grant’s stylist from Love Actually. Dan Zahle grips the room with unquestionable control and power. The stage is his alone and that’s how he prefers it; he settles comfortably into the role as your host for the duration.

Underneath the white crisp shirt, the subtle arrogance tinted with the self-deprecating irony of a wild and humiliating rage seeps out. The endless perfect smile that houses both his obvious charm and unspeakable cruelty, reassures us and fills the room with a tight tension.

It is nothing less than sickening when he regales the stories of the death camps and just when you relax your mind and think you are safe, he then turns on this golden smile, leans back, relaxes, and lightens the mood all the while looking you straight in the eye.”

### POV

“It is a personable and strangely relatable Hitler you meet in Winter of our Discontent at Husets Teater as portrayed brilliantly by Dan Zahle. You don’t need a profound knowledge of history to recognize the growing discomfort when he challenges and jokes around with his audience; moves in between the rows of seats, into your space and acts like a real human like you and me. And like the real Hitler, Dan Zahle is seductive. He knows the power of words and he is bending them to his will.”

### Frederiksborg Amtavis

“Dan Zahle creates a dangerous and bone chilling portrait.”

### XQ28

“It is a masterclass in how to command a room as deftly as Dan Zahle in his portrait of one of history’s most unlikeable and unsympathetic humans of all time. He does not denounce or villainize Hitler, he reveals to us a man with incredible character and incredible flaws.”

### Sceneblog

“Dan Zahle is nothing short of eminent in his portrayal of the Chancellor of the Third Reich. The portrait of Adolf Hitler is both captivating and frightening all at once.

Andreas Dawes’s Winter of our Discontent at Husets Teater is overwhelmingly good – and Dan Zahle is intolerably good.”

## **Atlas Magasin**

“With seemingly effortless ease Dan Zahle transforms himself into a psychopath, all the while maintaining an appealing and mild tone which in an instant bounces to a spitting fury and rage. This is a testament to the complexity of work he delivers. It is an overwhelming experience to be in the same room as Dan Zahle’s macabre presence. Primarily because it brings forth a deep sadness that can be felt in your wintry wizened hands.”

## **Ungt Teaterblad**

“A nuanced dissection of the most archetypical examples to incite hatred as a human motivator, in our time, is on display at Huset’s Teater. You will experience a timeless review and cautionary portrayal of what could be waiting for us just around the bend. Dan Zahle’s version of Adolf Hitler is stripped bare of clichés, and he is as much Hitler as any other actor who has taken this controversial role upon himself.”

## **Den 4. væg**

“Dan Zahle has done a fabulous job with his portrayal of Hitler. He manages to create and shape his very own interpretation of this historical personality. It is both charming and unpleasant. If you want to experience a show about Adolf Hitler from a human perspective, you should hurry up and go.”

## **Out & About**

“Compelling, confrontational, and thought-provoking intimate theatre at its best. It is nothing less than Hitler on stage monologuing and dialoguing with the audience. It is fascinating and very skillfully done by Dan Zahle who is the sole performer.”

## **WrdsmtH**

“Theatre monologues are only successful when the script and the performer unite forces and bring forth a story so compelling that the audience lose their sense of time and place. Dan Zahle achieves just that at Huset’s Teater. He lays out the little dictator’s madness as an exhibit and guides you through the seduction of a People and the degradation of everything else. He becomes the icon we all have been taught to hate from the time we were able to hate. He becomes Adolf Hitler - the symbol of all things vile, cruel, horrible, the unthinkable and inhumane.

Dan Zahle shows us the human. The human being whom we will never quite understand but must never deny the existence of. With conviction and stoicism, we are allowed to be witnesses to the dictator’s final thoughts and reflections on his experience in our world.

As I step out of the darkness, I have the uncanny sense that I just witnessed the last hours of Adolf Hitler’s life.”

# The Monkey (theatre)

## Weekendavisen

“... About the latter, The Royal Danish Theatre was pre-empted by Copenhagen Music-theatre and UmDieEcke last week with a dramatization of Kafka’s short story A Report to an Academy. With a formidably played rendition by Dan Zahle interpreted by Andreas Dawe.

The play (which will be remembered by people older than I, as a theatre for television with actor Oluf Ussing I 1965), is narrated by a chimp, who is transported to Europe from the jungles of Africa. During this process he learns human behaviour to provide himself with a means of escape from his cage, improving his prospects. Only to learn that his only choices are ‘the Zoological Garden’ or ‘the Music Hall’.

In conclusion the anthropomorphism is so complete that he can no longer accurately describe his emotions and experiences as an ape and exhibits only contempt for his fellow species. An eminent and thought-provoking piece, deserving of a spot on the marquis for an extended period of time. Alas; it lived a smaller and quieter life.

However, for the few and fortunate of us, it proved how much of an impact you can accomplish with very few means when inspiration, word and talent comes together in that sweet spot.”

## Ungt Teaterblad

““Dear Sirs of the Academy, you have shown me the great honour of inviting me to come here and present a report on my past life - as a monkey”. This is how the play The Monkey can be and is summarized. It is a beautiful intimate play which focuses on the writings of Franz Kafka, which is brilliant but not always easily comprehended. The play reads into Kafka’s understanding on assimilation and powerlessness.

The play is based on Kafka’s satirical short story A Report to an Academy (1917), in which an ape is the focal point. The Monkey is presented as a monolog; a monolog where he (the ape) presents to a rapt academy the story of how he effected his transformation from ape to man. This evening we are that academy and are witness to this bizarre tale.

We are in the small auditorium at Copenhagen Music-Theatre, sweat is beading on our brows, and we are at the edge of our seats just to be ever so slightly closer, not to miss a single breath of this peculiar and haunting story. At times we truly are the Academy. And we get it. We get the unbelievable story of Red Peter – The ape. We are there all the way. The transformation from ape to man; how he learns to act like a human. We learn about the capture in Africa, the ship to Europe and the choice taken to become a man and the dire consequences this will have. The ape, sorry man, who enters impeccably dressed in a white shirt and jacket, with the briefcase under one arm; the dangling microphone and pulpit which is hard to reach, the lean in the battered old floorboards (...) The music and the content of the briefcase – Bananas and schnaps.

These are the sparse but incredibly efficient means with which the tale is told. And – pardon my French – Goddammit, it works like you wouldn’t believe! Dan Zahle plays the part of the Ape to perfection. In the short hour he does not merely “play” the ape, he IS the ape. From the cumbersome beard to the imitations, voices, and body language and lest not forget the bananas – every little detail goes into ‘creating’ the ape. Zahle manages to give Red Peter unchallenged presence with both heart and soul.”

The humour (...) is undeniable when Red Peter regales all the hardship and challenges he has had to endure, but the skewed and serious side to this tale is by no means downgraded or ignored. It touches on fundamental questions we all face, when weighing how to preserve our living standards and very existence; how much we must give of our original identity and memory of our true selves. How much must we adapt and twist ourselves in order to conform and what the consequences of these changes might be.

Identity and the breaking of these and assimilation are the major topics and Zahle and Theatre UmDieEcke walks a perfect tightrope - the play never becomes neither cheesy nor moralizing (...). What it does do however, is make you want to visit or re-visit the writings of Kafka. You leave with thoughts concerning our society and the problems we never seem to be able to solve, even to this day, even if Kafka's proposal is over 100 years old.

So, get thee to the Copenhagen Music-Theatre and be swept up by The Monkey, it'll only be there for a short while.