

Mac-bett

By **Eugene Ionesco**

Play no. 297

Opening show : 01/02/1975

Creative team

Hebrew By: Amos Keinan

Directed by: David Bergman

Sets and Costumes by: Eli Sinai

Music composed and collected by: Poldi Schatzman

Lighting: Natan Panturin

Cast

Glamiss: Yitzchak Bareket

Candor: Ariel Furman

Banco: Israel Biederman

Macbett: Jaacov Ben-Sira

1st Soldier: Alex Kutal

2nd Soldier: Yitzchak Kluger

Another Soldier: Yitzchak Kluger

Adjutant: Yitzchak Kluger

The Officer: Alex Kutal

Ducan: Avraam Ronai

Lady Ducan: Tehia Shmueli

Attending Lady: Dalia Gur

The wounded Soldier: Jaacov Ben-Sira

Rag Dealer: Jaacov Ben-Sira

1st Sorcreress: Thak Kluger

2nd Sorcreress: Dalia Gur

Monk: Jaacov Ben-Sira

1st Sick Man: Yitzchak Kluger

2nd Sick Man: Yitzchak Bareket

Sick People:

1st Servant: Alex Kutal

2nd Servant: Yitzchak Kluger

Macol: Raffi Goldwasser

Choral Performance: Renanim Choir

libesco's Macbett is opened by the rebellious barons who are referred by Shakespeare: Glamis and Candor ("Cawdor" in Shakespeare. Name distortion in this play is a means of alienation, mainly from the hovering associations of the Shakespearean tragedy) . They are practically interchangeable. They are seen plotting King Duncan's deposal and murder. Macbett and Banquo , who are also almost interchangeable and even resemble the rebellious barons in appearance, demonstrate in their first meeting with Glamis and Candor, unlimited loyalty to their lawful king in whose service they later out put down the rebellion. Yet the reasons for Glamis and Candor's discontent lurk within Macbeet and Banquo's hearts as well. As the play progresses , they too become conspirators against their king and against each other. In . Shakespeare's play , the weird sisters, who act as messengers of Hell, are those who plant ambition in Macbett Ionesco turns them into the voice of the unconscious, which raises to the surface and greed, power drive and jealousy already existing within Macbett and Banquo's souls. They have nothing to do with super-natural powers. Their accomplishment are the consequence of egocentric self-fulfillment, as made manifest in the diabolic tempting of their sensuality. Mystery is but a disguise, magic – a delusion, sex – a practical joke, victory – accidental, authority – arbitrary, achievement – a figment of the imagination. Ionesco's drama drives its protagonists to frustration, madness and death. But we are constantly reminded , by strange appearances as from another world, and by the cyclical processes shown, that despair and

downfall for one man and kingdom are not the end all. Such is the way of the world. War never inhibited the covetous , nor does murder necessarily mortify the flesh. The lesson of 'No experience is seldom learned, and some sill chase butterflies even when cannons are heard. "No society" says Ionesco, "has been able to abolish human sadness, no political system can deliver us from the pain of living , from our fear or death, our thirst for the absolute". This is the bitter lesson that fallen Macbett has personally learned: "We would have wished to do many things; we never do them. We do other things that we have not desired. History is tricky. Evreything evades you. We are never masters of events we have unrolled. What we have done is thrown in our faces. Whatever happens is the opposite of what you wanted to happen. To rule ... it is chance who rules over man, not man over chance".