

# Border Encounter

(Le Mal Court)

By: **Jacques Audiberti**

Play no. 216

Opening show: 19/01/1966

Hebrew Version and Directed by : M. Almaz

Decor and Costumes: Lydia Pincus-Gani

Music by: Z. Rosen

Lighting by: Michael Liberman

The Cast

**Alarica:** Dalia Friedland

**Perfect:** Nissim Azikri

**Ferdinand:** Rafi Nathan

**Toulouse:** Hanna Hendler

**Celestincic:** Leo Jung

**Silvestrius:** Shmuel Segal

**Cardinal:** Baruch David

**Lieutenant:** Ilan Toren

The close of the eighteenth century. A cold December night. In a country house belonging to the Prince-Elector of Saxony, two women trying to get a few hours sleep. Tomorrow is a great and glorious day. Princess Alarica of Courland, one of the two women in the room, is to marry King Perfect XVII of Occident, the greatest power the world has known.

Naturally the Princess is sleepless. She wonders what kind of man her future husband is. For to her, the young naive daughter of King Celestincic, the ruler of the most underdeveloped territory in Europe, marriage is a matter of romance and love.

Before the night is out Alarica discovers that for politicians nothing is sacred, not even a young girl's dreams, and that marriages are arranged as a matter of expediency.

With a knock on the door, Audiberti takes Alarica out of her world of fairy tales and day-dreams, of Hans Andersen's princesses, and pushes her into the universe of power and great powers, of evil, cruelty and deception. The rosy, cosy beginning is just a prelude to the unfolding of a plot (or an "affair", if you wish ... comparisons will unavoidably spring to mind) in which human beings are used as though they were inanimate objects.

Alarica finds herself a pawn in the ruthlessness of politics; there is only one way of escaping the jaws of the machine of State – becoming a part of it. And so the down-trodden becomes the one who tramples on others.

This is the "moral" of tonight's play. But this is not a moral play. It is a typical Audiberti product, - a mixture of comedy, slapstick, fairy tale, tragedy and

political satire served together in a plot of theatrical surprises. Any moral is purely co-incidental.

Audiberti belongs to that constellation of great French writers whose suddenly over war-shattered French in the forties and early fifties, a legendary period which has given the world already legendary dramatists: Becket, Adamov, Audiberti, Ionesco, Genet, Sartre. Each of these, in his own way, rejected the naturalistic-commercial theatre which, since the beginning of the 20<sup>th</sup> century had been in utter decay, and returned to the very sources of drama – to a world of theatrical experience and flighty imagination, unfettered by simplified psychology and uninhibited by pedestrian logic, that rejects the theatrical rules, a world that rejoices in theatrical action for its own sake, that takes its inspiration from magic and ritual. A world of fancy and poetry, of broad comedy, a theatre influenced by the youthful cheekiness of Alfred Jarry, whose "Ubu Roi" has been delighting theatregoers since the ninties, as well as by the silent film comedies, the crazy file comedies of the thirties and the revolutionary movements in poetry and the arts that have used shock tactics in order to shake the theatre out of its deadliest enemy – routine.

This is the firs Audiberti play to be presented in Israel. We hope that you, the public, will enjoy watching it as much as we, the actors, have enjoyed rehearsing it.