

Danton's Death

By Georg Buchner

Play no. 293

Opening show: 03/07/1974

Translated adapted and directed by: Joseph Milo

Songs of the Revolution and lyrics

on Buchner's Motive's by : Aaron Amir and Joseph Milo

Set by : Arie Navon

Costumes by: Lucia Metsch-Sestopali

Music by: Poldi Schatzman

Lighting by: Michael Lieberman

The Cast

Singer: Eran Baniel

Simon: Baruch David

Mrs. Simon: Tova Pardo

1ST Citizen

1ST Prisoner Eitan Priver

1ST Deputy

2nd Citizen

2nd Prisoner Yitzchak Bareket

2nd Deputy

3rd Citizen

3rd Prisoner Jacov Ben-Sira

3rd Deputy

4th Citizen

4th Prisoner Yossi Shohat

4th Deputy

5th Citizen

5th Prisoner Rateb Avaude

5th Deputy

Priest: Ari Kutai

Lacriux: Rolf Brin

Sechelles: Ariel Furman

Lady Citizen : Dina Roitkop

1st Old Man **Billaud-Varenes** : Raphael Klatzkin

Danton: Misha Asherov

Philippeau: Rafi Goldwasser

Camille Desmoulins: Alex Peleg

Julie: Jael Drujanov

Man from Lyons

Thomas Payne Yitzchak Kluger

Executioner

Collot D'herbois: Eliezer Yung

The Play

When the play begins the revolution already lies in its death-throes, Robespierre will send Danton and his friends to the scaffold.

Dictatorship will follow the revolution: nothing can stop this development.

Danton, the hero of the revolution, has become tired, not on moral or ideological grounds, rather he is overwhelmed by a feeling of disgust, disgust with man's inevitable, tragic compulsion to suffer and inflict pain.

"Some mistake was made when we were created, some thing is missing in us – I have no name for it". Disgust with the terrible fatality of history of which Buchner wrote to his bride: "We are puppets on strings pulled by unknown powers, we ourselves are nothing at all!". Disgust the course of compulsion from which everyone suffer and is in turn compelled to become a nuisance.

"The man on the cross made thing easy for himself – trouble is bound to come, but woe to him who causes it!"

Longing for rest and nothingness and the fear that perhaps even death will not bring it. "Nothingness has annihilated itself – creation is its wound we are its blood, the world the grave in which it rots.

Disgust and nothingness, two ideas which were interpreted no more profoundly even by Jean Paul Sartre 200 years later.

Disgust with the world and longing for nothingness; "The world chaos – nothingness is the nascent deity" – is Danton's basic mood

The decisive scenes of the drama are quiet; they deal with the end of Danton, who perished neither of the revolution nor of the intrigues of his opponents but because of his own changed attitude to the revolution to the world in general and because of the deep fatalistic feeling of revulsion. This betrays him to his opponents: Robespierre a moralist without goodness, the selfrighteous blood-messiah with an aura of tragedy: St. Just, unscrupulous technician of the show trail, protagonist of the false logic of the terror and murderously abstract ideologist.

When Danton's will to live asserts itself just once more against the longing for nothingness, when he is crippled by the fear of death, it is too late to act.

"The guillotine is the best physician –" is one of the last things he says. Julie his wife and Lucile the wife of his friend Camille Desmoulins, two women as simple and as beautiful as cornflowers, to voluntarily to their deaths. Julie poisons herself; Lucile cries in front of the guillotine; "Long live the King" then she is taken away by the guards.