

## NOTES FROM THE DRAMATURG

Eugene Ionesco was born in 1909 in Romania, but spent formative years living in France (1911-22). His father, Eugen Ionescu, was a Romanian national, who left a wife and two children in France to return to Romania to fight during WWI. He did not return, but divorced Ionesco's mother *in absentia*, married another woman, and eventually sent for his two children. This was a difficult severance for the future playwright, as he had a great love and respect for his mother, and a dislike of his father. In his journals, Ionesco talks of his authoritarian father's collaboration with fascists and later communists, supporting the violent politics of these regimes. During the 1930's, Ionesco wrote public criticisms of his father's politics, eventually severing all ties with him. "The last time that I saw him, he respected the State, I hated the State. He had called me 'Jew-friendly' -it is better to be 'Jew-friendly' than to be an idiot!" He later regretted blaming his father for his actions, realizing that his father was just the same as everybody else at the time.

Ionesco's indictment of people "throwing their lot in with the stronger" also extended to the French student revolts of 1968. Although the students had combined politics with cultural and artistic influences (an ideal mixture in Ionesco's view), revolutionary ideals lead to the same struggles for power and "lust for conquest."

In *Macbett* there is no single historical moment or actuality the dramatist is targeting. He is commenting on the experiences of a lifetime. The Scottish myth/history is the basic tune upon which Ionesco riffs, using themes of violent overthrow and despotic thinking. The cyclic patterns of European politics during his own life (WWI, the Russian Revolution, Spanish Civil War, WWII, French Imperialism in East Asia and Algeria, and student revolts in France) sound throughout the piece. At the same time, relations with his father become the metaphoric high notes at climactic moments. The playwright has interlimned his 'metaphysical farce' with the propaganda and horror of a lifetime of conflicts, both personal and political.

### Suggested Reading

Lamont, Rosette C. *Ionesco's Imperatives*. Ann Arbor: University of Michigan Press, 1993

Kott, Jan. *Shakespeare Our Contemporary*. Trans. Boleslaw Taborski. New York: Norton, 1974.

Gardner, Martin, ed. *The Annotated Alice: Alice's Adventures in Wonderland & Through the Looking Glass*, by Lewis Carroll. New York: World Publishing Co., 1963.

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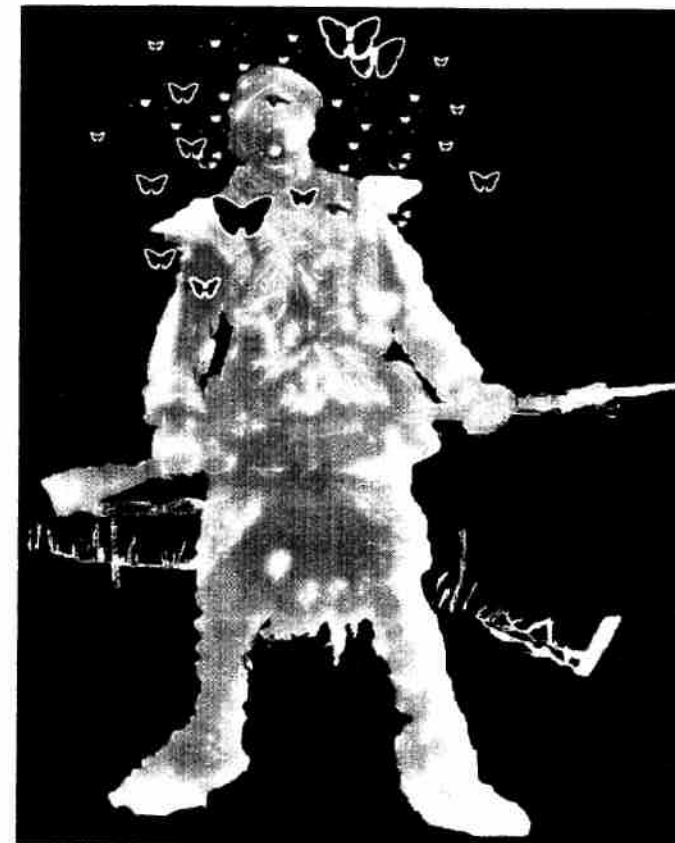
John Ashby Conway\*, Jack Clay, Betty Comtois, James Crider,  
Alanson B. Davis, Gregory Falls\*, Vanick Galstaun, Robert Gray,  
Agnes Haaga, Donal (Dan) Harrington\*, Robert Hobbs,  
Paul Hostetler, Glenn Hughes\*, Robert Loper, Warren Lounsbury\*,  
Michael Quinn\*, Duncan Ross\*, Geraldine Siks, Jack Sydow,  
Aurora Valentinetti, Jack Wolcott

#### STAFF

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Bob Boehler, *stage technician*  
Nacho Bravo, *master electrician*  
Malcolm Brown, *stage technician*  
Sue Bruns, *graduate programs*  
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Joanne Tall, *secretary*  
Rebecca Traber, *office assistant*  
Alan Weldin, *scene shop manager*

\* Deceased

# MACBETT



BY EUGENE IONESCO

TRANSLATED BY CHARLES MAROWITZ

UW  
SCHOOL OF  
Drama

The Penthouse Theatre  
60th Season  
422nd Production  
November 17 - 27, 1999

## CAST

(IN ORDER OF DISAPPEARANCE)

LEMONADE SELLER	HANA LASS
WITCH	
LADY-IN-WAITING	
A POOR WOMAN	
WOUNDED SOLDIER	JARON DANIOTH
A SICK MAN	
SINGING SOLDIER	
GUEST	
CANDOR	MELAENA KECKLER-CADIZ
SKYWITCH	
BUTTERFLY HUNTER	
GUEST	
FIELD OFFICER	JOHN GROSS
DEAD SOLDIER	
CASTLE SERVANT	
GLAMISS	MEREDITH TICHBOURNE
SKYWITCH	
SCREAMING WOMAN	
SHOPPING WOMAN	
WALKING WOMAN	
GUEST	
A POOR WOMAN	
CASTLE OFFICIE	MATHEW AHRENS
SOLDIER	
RAG AND BONES	
MAN	
GUEST	
ARCHDUKE DUNCAN	SAM ANDERSON
BANCO	JONATHON MARTIN
MACOL	
MACBETT	JOEL ISRAEL
LADY DUNCAN	STEPHANIE ALBORNOZ
WITCH	
SOLDIER	RAMIRO SEGOVIA
SICKMAN	

# MACBETT

BY EUGENE IONESCO

TRANSLATED BY CHARLES MAROWITZ

DIRECTED BY J. DANIEL STANLEY

SET DESIGN	ELLEN C. KING
COSTUME DESIGN	NORAH TULLMAN-KALTENBACH
LIGHTING DESIGN	TIFFANY MITCHELL
COMPOSER	J. DANIEL STANLEY
PROP MASTER	STEVE TENEYCK
DRAMATURG	MARK WEITZENKAMP
STAGE MANAGER	DANIEL ENEBERG NEIL MCLAUGHLIN
ASST DIRECTOR	JOBY EMMONS

“Power (n): The only Narcotic Regulated by the SEC instead of the FDA.”

— Anon

“And my more-having will be as a sauce  
To make my hunger more...”

— Macduff in *Macbeth* (IV.iii) and Macol in *Macbett*

“It will have blood, they say, blood will have blood.”

— *Macbeth* (III.iv)

“Power is the ultimate aphrodisiac.”

— Henry Kissinger

“Power corrupts, and absolute power corrupts absolutely.”

— Lord Acton

*There will be one 15-minute intermission.*

## PRODUCTION STAFF

ASST STAGE MANAGER	ROBA SAYAD EL SHAMY
ASST COSTUME DESIGNER	MOLLY KRAYTOR
ASST LIGHTING DESIGNER	MYSTERY BRIDGES
ASST PROPS	RICARDO MASTROROCOCO DA SILVA
LIGHT BOARD OP	AUSTIN ELSTON
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FACULTY ADVISORS	M.L. GEIGER BARRY WITHAM
HOUSE MANAGER	MICHAEL THOMPSON

*Produced by Special Arrangement with Samuel French, Inc.*

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**THEATRE PUGET SOUND**

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