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Fringe review: Macbeth Muet

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MACBETH MUET by the company (La Fille Du Laitier). At Tarragon Mainspace. July 9 at 10:30 pm, July 11 at 1:15 pm, July 13 at 9:45 pm, July 14 at 2:30 pm, July 15 at 12:30 pm. See [listing](#). Rating: **NNNNN**

Macbeth Muet (or “Mute Macbeth” in English) is one the most imaginative shows I've ever seen at the Fringe.

The description in the Fringe program gives the misleading impression that it's a silly whirlwind run-through of Shakespeare's tragedy. It is not. In fact, it's a brilliant alternative presentation of Shakespeare's play told through physical theatre and the manipulation of everyday objects, much in the style of the Belgian hand puppetry show **Kiss & Cry** seen at Canadian Stage.

When playing the Macbeths, performers **Clara Prévost** and **Jérémié Francoeur** are as impressive as the best young classical actors. Though they may be silent, their work is timed precisely to a pre-recorded soundtrack chosen from an enormous range of music, each selection reinforcing the meaning of a given sequence. Prévost chillingly enacts Lady Macbeth's sleepwalking scene to Simon and Garfunkel's *The Sound of Silence*.

The production views the Macbeths' quest for power as their way of deadening their envy of other people's families. Three interpolated “prologues” show how the Macbeths' carelessness led to the death of their children; they contrast with Banquo and the Macduffs, who lovingly cared for their offspring.

When Francoeur as Macbeth smashes the six eggs representing Macduff's children the effect is horrifying. Elsewhere, the show is filled with laughter, not at any foolishness but because of the continually amazing inventiveness of the performers in creating powerful imagery from such ordinary objects as tablecloths, cups, plates and flashlights.