

# The Rose Tattoo

By Tennessee Williams

Play no.259

Opening show: 04/03/1971

Creative team

**Directed by:** Michael Meacham

**Hebrew By:** Yair Buria

**Setting by :** Rubin Pidcock

**Costumes by :** Lidia Pincus-Gani

**Music by :** Poldi Schatzman

**Lighting:** Natan Panturin

Cast

**Serafina:** Miryam Zohar

**Rosa:** Tony Sach

**Assunta:** Tamar Robins

**Estelle:** Beyia Genauer

**Teresa:** Hana Handler

**Serafina:** Miryam Zohar

**Violetta:** Bronka Zaltzman

**Strega:** Aviva Apel

**Mariella:** Hana Milet-Pilzer

**Peppina:** Yael Rosen

**Father de Leo:** Ari Kutai

**Miss York:** Ruth Shalk

**Flora:** Prina Geri

**Bessie:** Geta Luka

**Jack:** Israel Biderman

**Salesman:** Ytzchak Bareket

**Alvero:** Eli Cohenb

"The Rose Tattoo" swings wildly between tragedy and slapstick comedy, between the abysses of primitive superstition and the imposing practicality of a ten-ton truck. Its two leading characters, Serafina and Alvaro, play to one another with the gusto of buffoons in heat, and are as vulnerable, as demanding of our recognition and pity, as tender-eyed street urchins.

In Serafina herself are met all of the passion, poetry, superstition, humour and dark tragic impulses of humanity. At the opening of the play she is joyous with love and big with child. The love for her husband is as passionate and sensual as if they did not already have a daughter of twelve; and she cherishes as a miracle the sign given her on the night of new conception: "That night I woke up with a burning pain on me, here, on my left breast! A pain like a needle, quick quick, hot little stitches. I turned on the light, I uncovered my breast! – on it I saw the rose tattoo of my husband!

Too credulous in every way, Serafina loses husband, baby and very nearly life itself in the ensuing scenes. She withdraws into a twilight primitive world still stubbornly worshipful of former joys, and unable to adjust to her new circumstances! Serafina's worship of her husband's memory leads her to keep his ashes in a little urn before the shrine in her home, and to signify her withdrawal from worldly pleasure by her unkempt, nearly undressed state. Her small world of neighbours is shocked, scandalized and totally unsympathetic, her sensitive daughter alienated and desperate for human love (mama has taken to locking her in to prevent her meeting her young sailor-friend, when Alvero appears.

Alvero Manglacavallo, a peasant of a truck-driver, who astonishingly resembles Serafina's late husband Rosario, "The Barone", in appearance, but in every other way is his complete, opposite, stirs something long dormant in Serafina. A pathetic rapprochement of these two – she fearful and denying, he as crude and direct as a farmyard rooster.