

Six Characters in Search of an Author

By Luigi Pirandello

Play no. 243

Opening show: 08/1969

Creative team

Hebrew By: Menashe Levin, Yossi Ysraeli

Directed by: Yossi Ysraeli

Set and Costumes by : Buki Schwartz

Lighting: Natan Panturin

Cast

The Father: Misha Asherov

The Mother: Shoshana Duer

The Daughter: Dalia Friedland

The Son; David Yardeni

Boy: Yonathan Chanuno, Shmuel Goldsider

Girl: Hila Mendil, Levana Miloch, Sivan Keross

Mamade pace: Hanna Hendler

The Company: Yehuda Efroni

Veteran Actor: Ari Kutai

Leading Lady: Tova Pardo

Leading Man: Eitan Priver

Second Actress: Pnina Geri

Second Actor: David Smadar

Prompter: Israel Rubintshik

Stage Manager: Gabi Amrani

Electrician: Asher Zorfatti

Props-man: Baruch Barkin

Carpenter: Giora Zur

Actors: Yael Ofir, Varda Chechik, Abraham Seliktar, Zipora Kerner, Elad Meged

Tuvia Tabi, Haim Bashi

When the play begins, the curtain is up, the set is stacked against the stage-wall, and a troupe of actors with their director to rehearsing a new play. The rehearsal is interrupted by the arrival of a family in deep mourning: Father, Mother, grown daughter and son, and two younger children. These are the "characters" – fictions of the imagination of an author who has refused to write their story – and they have come to get their story or their drama somehow realized. They ask the actors to perform it instead of the play which they had started to rehearse. From this point, the play develops on several levels of make-believe. There is the struggle of the "characters" against the actors and their director, who find the story confusing, or boring, or not good box-office. There is the more savage struggle between the various characters, who cannot agree about the shape, the meaning or, even the facts of their story, for each has rationalized, or mythicized it in his own way.

A few sordid facts emerge: the father had sent the mother away to live with another man, whom, he thought, she would love better, and the three younger children are hers by this other man. Hovering near the family, watching its life at a little distance, the father had met his wife's daughter at a house of assignation, Madame Pace's dress shop.

Complicated jealousies had developed among the four children of the double brood, culminating in the suicide of the little boy. The crucial episodes are re-enacted by the tormented and disputing characters in order to show the actors what the story is. When the suicide of the little boy comes up again, by a sort of hellish eternal recurrence, all breaks up in confusion – the fictive "characters" more real, in their conscious suffering, than the flesh-and-blood acting company.

