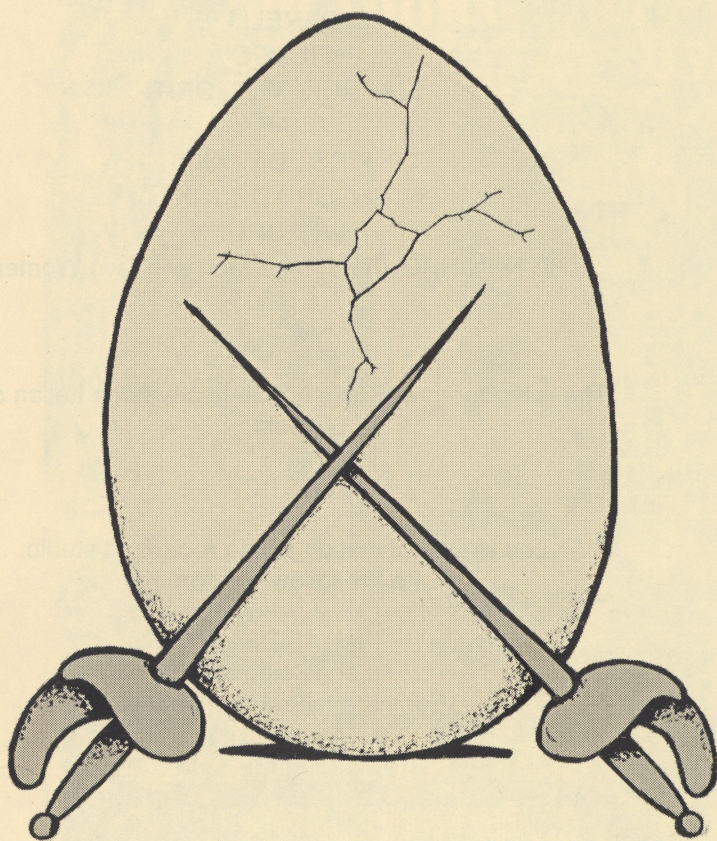


Luigi Pirandello's
'RolePlaying'



****ROLE PLAYING****

CHARACTERS

LEONE GALA

SILIA GALA

GUIDO VENZA

DR. SPIGA

BARELLI

FILIPPO

MARQUIS MIGLIORITI

CLARA

FIRST DRUNK

SECOND DRUNK

THIRD DRUNK

THE NEIGHBOURS (Three Men and Two Women)

ACT 1

The living room of Silia's home, in any large Italian city.
Evening.

ACT 2

Leone's combination dining room and studio.
Late the following morning.

ACT 3

Leone's house.
Early the following morning.

DalTheatre 2012-13 Presents
LUIGI PIRANDELLO'S

6 Characters in search of an Author

Performed with permission of the publisher, University of Toronto Press ©2011
Translation by Umberto Mariani and Alice Goldstone Mariani



Directed by Ken Schwartz
Feb. 4th to Feb. 9th
at 8:00 pm
Feb. 9th at 2:00pm

The David Mack Murray Theatre, Dalhousie Arts Centre, 6101 University Avenue
Box Office 494-3820 - Tickets are \$14 regular, \$7 students/seniors
To purchase on-line visit www.artscentre.dal.ca


For more information visit www.theatre.dal.ca



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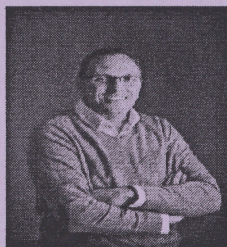
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Director's Note

I write these notes less than midway through rehearsals for the production of *Six Characters in Search of an Author* that you are seeing tonight and already the peculiar world of this play has turned my world inside out.

As I turn to the stage manager to tell him something important, I stop mid-way, excuse myself, and turn to the *real* stage manager of the production, who sits behind the Stage Manager who is actually a character in Pirandello's play. Both sit, one in front of the other, at nearly identical desks, each performing the same task. One is real. The other is real in the world of the play. I cannot for the life of me keep it straight. They both answer me politely when I ask for assistance, but apparently only one can actually help me.

Pirandello's clever conceit- a realistic world of the theatre invaded by a group of incomplete and apparently unwanted characters- is no longer as startling as it was when it was first performed some 80 years ago. Contemporary audiences are unlikely to become furious and storm the stage in rage as they did at the play's premiere in 1921. We can only dream that audiences would care so much about the theatre today.

This play, however, remains as engaging and surprising as ever. Pirandello's scathing examination of our inability to effectively communicate with one another and his brutal attack on the theatre itself- its arrogance and seeming irrelevance- are still as provocative as they would have been in his day.

Perhaps one of the more unsettling things for me as a director is to see myself in the production's other Director, whose vanity might occasionally, be a bit too familiar. Pirandello admonished his colleagues- and perhaps himself - for forgetting the importance of the real experience over the dramatic presentation that aims to "improve" it. While it's understandable that we take our chosen profession seriously, Pirandello reminds us that, in the end, it's still just a play.

Six Characters presents unique challenges to a company of actors. How, for instance, do you create a history for a character that, by design, is incomplete and has no history? How can the real and surreal inhabit the same space at the same time? These and other puzzles made the rehearsal process an engaging and rewarding one for both the established and emerging artists who collaborated on this production. I am indebted to everyone in the Dalhousie Theatre Department for making a presentation of this important play possible.

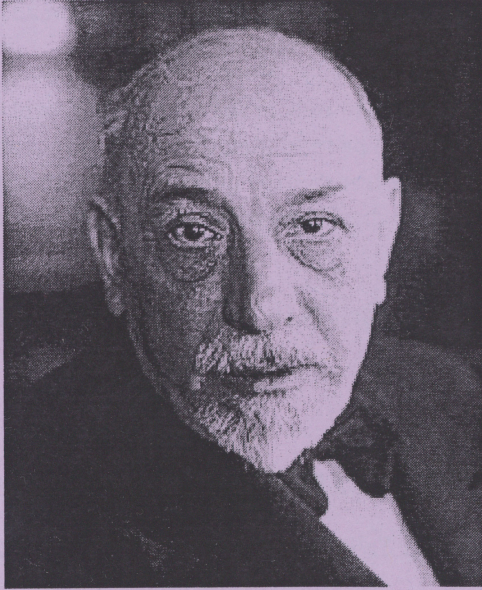
Ken Schwartz

Luigi Pirandello(1867-1936)

Pirandello was an Italian writer of both novels and plays.

In 1934 he was awarded the Nobel Prize for Literature.

Pirandello's tragic farces are considered the precursor to Theatre of the Absurd.



Parallels between *Six Characters in Search of an Author* and Pirandello's Personal Life

Pirandello's wife, Antonietta Portulano, was very much the inspiration behind *Six Characters*. His wife had a nervous breakdown and became mentally unstable, which led her to accuse Pirandello of having incestuous relations with his daughter.

This allowed Pirandello to realize that everyone has his or her own perceived reality and that because of this reality is a mere illusion.

The characters came to Pirandello's imagination through the darkness of his study and, with great force, begged him to write about their lives. Pirandello made many attempts to tell the stories of his six characters and attempted to write a novel about them multiple times, but the material was too personal and much too risqué for an early 1920's audience. This meta-theatrical play was the only way he felt he could express his characters' sorrow and turmoil.

Theatre in the 1920's

The audience arriving at opening night of Luigi Pirandello's *Six Characters in Search of an Author* was expecting to see a performance dramatizing the states of the subconscious or a work of pure fantasy. Pirandello worked in the opposite direction with his hyper-realist style: an absolute realism that confronted the audience with themselves.

With the hardships of life in Italy at the time, post-World War 1, the audience did not want to be reminded that they were seated in a theatre but rather wished to be transported out of their reality into a new environment with new characters with whose problems they could become involved.

This is what made Pirandello's *Six Characters* so difficult for the audience at the time to accept.

Opening Night: *Six Characters in Search of an Author*

Teatro Valle Theatre, Rome – May 10th 1921

At the end of the show there was a general riot on stage and in the streets. Critics, audience members and actors exchanged blows.

The audience on opening night did not like or understand the entrance of the 'characters' and there was great uproar as they entered.

The audience shouted in unison "mad house" and "buffoon".

The next day a respected theatre critic, Adriano Tighler, criticized the audience rather than the play, declaring that all the spectators were "deranged by not being able to understand the brilliance behind Pirandello's work".

A few months later when the production was staged in Milan, the audience was rather enthused about Pirandello's work and received the play with great satisfaction

Six Characters is arguably Pirandello's greatest work and his first successful play.

Costume Team

Cutters

Holly Anderson	Hayley Duffett	Kayla Fells
Lillian Glidden-Gaudet	Jeska Grue	Marissa Hoodikoff
Karen MacDonald	Kelsey MacDonald	Emlyn Murray
Ashley Perry	Anna Skanes	Kelsey Stanger
Julia Stott	Eliza West	Peryn Westerhof Nyman

Stitchers

Alex Boos	Laura Delchiaro	Jonathon Munro
Natalia Chaykowski	Naomi Froese	Shauna Murphy
Chelsea Conn	Sara Harlow	Elizabeth Perry
Jessica Copp	Audrey Levesque	Audrey Sawyer
Breese Dampsy	Kim Milligan	Martha Schram
Brooke Tascona		

Dressers

Alex Boos	Laura Delchiaro	Audrey Levesque
Natalia K. Chaykowski	Naomi Froese	Brooke Tascona

**Performed with permission of the Publisher, University
Toronto Press c2011.**

**The Umberto Mariani and Alice Gladstone Mariani translation
is from *Pirandello's Living Masks: New Translations of Six Major
Plays***

Creative Team

Director	Ken Schwartz
Assistant Director / Dramaturge	Sam Horak
Set Designer	John Dinning
Costume Design	John Pennoyer
Lighting Design	Bruce MacLennan
Movement Coach	Alexis Milligan
Voice and Speech Coach	Susan Stackhouse
Singing Coach	Lucy Hayes Davis

Production Team

Producer	Rob McClure
Publicity	Gini Cornell
Stage Manager	Olivia McGinn
Assistant Stage Manager	Christian Niles
Props Instructor	Melinda Robb
Scenic Carpentry Instructor	Torin Buzek
Costume Instructors	Anneke Henderson, Hilary Doda
Poster	John Pennoyer
Photography	Ken Kam
Head Shots	Nick Pearce
Programme	Sam Horak

Crew

Head of Scenic Carpentry/ Head Stage Carpenter Carpentry Crew	Janelle Dorey Veronica Blinkhorn Mary Hartley Jack Welsh
Head of Props Props Crew	Wai Wan (Liesl) Low
Head of Lighting Lighting Crew	Josh Rankin Brandon Randall Valeska Meyer
Head of Sound	Jordan Hames
Special Thanks	Neptune Theatre Props Department M.J. Macleod Sarah May Thurber

*****There will be no intermission*****

Please note that there will be gun shots fired during this production

Cast (In order of appearance)

The scene shifter/ Secretary/ Door keeper	Kate Bray
The Prompter/ Property Man	Chris O'Neill
The Leading Man	Scott Baker
The Juvenile Lead	Rachel Hastings
The Other Actress	Taylor Chancellor
2 nd Leading Lady	Nicole Adduci
Another Actress	Meagan Marshall
The Stage Manager	Colin Oulton
The Director	Kamila Swiatek
The Leading Lady	Paige Smith

The Characters

The Father	Taylor Olson
The Step daughter	Hilary Adams
The Mother	Chelsea Arseneault
The boy	Sansom Marchand
The girl	Katerina Bakolias
The Son	Jackson Fowlow
Md. Pace	Meagan Marshall



Before the curtain rises,

swing by the University Club.

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Share a cheese board and a drink to "Set the Plot"

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Departmental Secretary - Julie Clements

Undergraduate Advisor - David Nicol

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Shannon Brownlee - Assistant Professor, Film Studies

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Kathryn Edgett - Lecturer, Acting

Jure Gantar - Professor, Theatre Studies

Anneke Henderson - Instructor, Costume Studies

John Dinning - Lecturer, Technical Scenography

Dianne Kristoff - Senior Instructor, Costume Studies

Bruce MacLennan - Instructor, Technical Scenography

Rob McClure - Chair, Associate Professor, Acting

David Nicol - Assistant Professor, Theatre & Film Studies

John Pennoyer - Lecturer, Costume Studies

Peter Perina - Professor Emeritus, Technical Scenography

Melinda Robb - Instructor, Technical Scenography

Lynn Sorge-English - Associate Professor, Costume Studies

Susan Stackhouse - Associate Professor, Acting

**Jerry White - Associate Professor, Film Studies; Canadian Research Chair in
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Hilary Doda - Costume Studies

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Veronique Mackenzie - Dance, Acting

MJ MacLeod - Stage Management, Technical Scenography

Tessa Mendel - Directing, Theatre Studies

Darlene Nadeau - Costume Studies

Tamara Smith - Theatre Studies

Samantha Wilson - Acting

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Amanda Campbell

Faith-Anne Kyle

Claire Leger

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Natasha Conde

Sebastien Labelle

Nicole Parsons

Kristin Warman

Andrew Wood

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Construction Workshop Assistant - Jack Welsh

Prop Shop Assistant - Heather Orr

Lighting & Sound Assistant - Edward Cortijos

Up Next...
The Triumph of Love

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The Ends of the Earth
Oct 16th to 20th, 2012
David MacK Murray Theatre

Six Characters in
Search of an Author
Feb 6th to 9th, 2013
David MacK Murray Theatre

The Mill on the Floss
Nov 27th to Dec 1st, 2012
Sir James Dunn Theatre

Triumph of Love
Mar 26th to 30th, 2013
Sir James Dunn Theatre

Tickets and subscriptions can be purchased at the Jells Centre Box Office or by calling 494-3820. Regular \$18 or \$7 for students/seniors (All 4 plays for \$50 regular or \$25 student/seniors).
For more details on each play visit

www.theatre.dal.ca

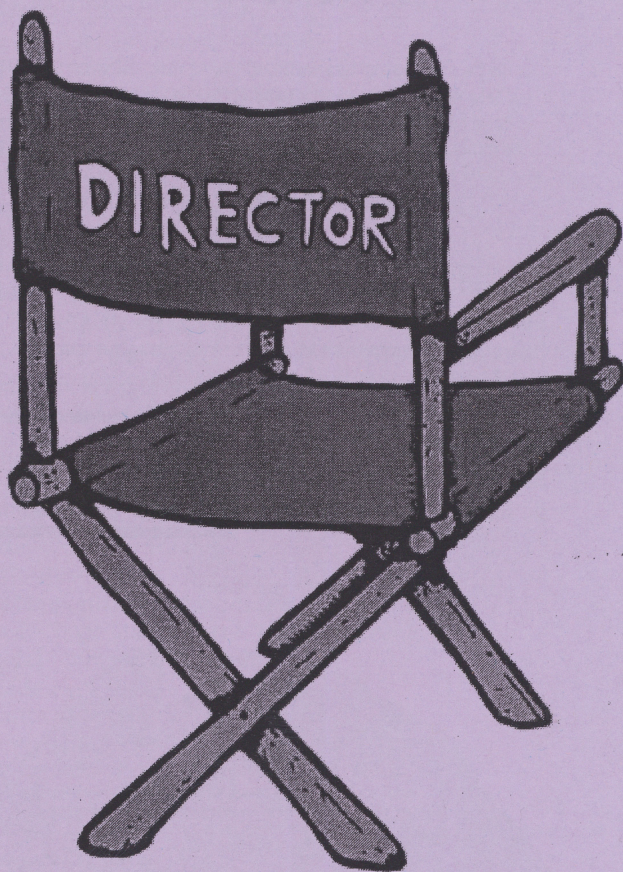
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