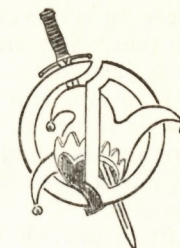


Six Characters
in Search
of an Author

CAP & DAGGER

presents



Six Characters in Search of an Author

by LUIGI PIRANDELLO

adapted by PAUL AVILA MAYER



Directed by HARVEY M. POWERS, JR.

Setting and Lighting by JOE MCCARTHY



BUCKNELL UNIVERSITY THEATRE

Lewisburg, Pennsylvania

MARCH 7, 8 and 9

1968

Produced by special arrangement with the Pirandello estate.

Speaking About The Play

At a certain moment in the play, the Father says to the Director, "What you are seeing is our eternal moment." In this sentence that you have just read (with its two "moments") lies the crux of the conflict. The certain moment in the play is just that—the present "reality" being crowded into the past by the onrushing future. But the moment in which the Six Characters are forever fixed has no future to displace it. Our clocks do not tick for them. In any one of our moments—and again and again—we can find the Six Characters in their various stages of realization, caught forever in a situation for which there is no resolution. The reason almost sounds like a bad joke: their Creator did not see fit to provide a resolution for their lives.

Pirandello has spoken elsewhere about this conflict between art and life, between fixity and flux. Art, he has said, does not imitate or reproduce life, "for the very simple reason that there is no life which constitutes a reality in itself. Life is a continual and indistinct flowing and has no other form outside of that which we give it from time to time, infinitely varied and constantly changing." Only art, according to Pirandello, is capable of providing an immutable reality which has "its necessity, its laws, its aims, only in itself."

What happens, then, when the living actor tries to assume the identity of a character? As Pirandello would have it, "The actor necessarily gives an artificial consistency in a false and illusory environment to persons and actions who have already had an expression of ideal life, which is that of art, and who live and breathe in a higher reality."

In light of this, now consider how Pirandello compounds the paradox in tonight's play. He uses the stage as a metaphor to pose the disturbing question of identity. What if all life is nothing more than acting before a mirror? A mirror which, in the Son's words, "not only doesn't reflect my likeness, but instead throws back my image twisted and distorted into . . . something grotesque . . . I don't know what to call it."

†

†

A word should be said about the translation we are using. It is considerably closer to Pirandello's original text than is the Edward Storer translation. Storer has transposed speeches, composed speeches of his own, and even altered the ending. Yet, ironically, the Storer translation is the one that has been most widely read!

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(In Order Of Appearance)

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Stage Manager	-----	Bob Lucke
Stage Hands	-----	Bruce Boyer, Rich Greene, Phil Johnson
Leading Man	-----	Paul Geier
Second Female Lead	-----	Shirley Ambrose
Juvenile	-----	Craig Eby
Ingenue	-----	Susan Bowen
Actors and Actresses	-----	Sally Finley, Lynn Williams, Trevor Lewis, Ron Taylor
Director	-----	Glenn Everett
Prompter	-----	Richard Beardsley
Leading Lady	-----	Peggy Harris

— THE CHARACTERS —

Father	-----	Dennis Baumwoll
Stepdaughter	-----	Laurie Campbell
Mother	-----	Maggi Crowson
Son	-----	Stuart White
Boy	-----	Jeff Johnson
Little Girl	-----	Diana Baumwoll
Madam Pace	-----	Marcie McCarthy

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