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Six Characters in Search of an Author

BAM Harvey Theater

Oct 29—31, Nov 1 at 7:30pm; Nov 2 at 3pm

Running time: one hour and 50 minutes, no intermission

By Luigi Pirandello

Théâtre de la Ville, Paris

Translation and adaptation by

François Regnault

Directed by Emmanuel Demarcy-Mota

Assistant director **Christophe Lemaire**

Set and light design by **Yves Collet**

Music by **Jefferson Lembeye**

Costumes by **Corinne Baudelot**

Make-up by **Catherine Nicolas**

American stage manager **R. Michael Blanco**

In French with English titles

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Six Characters in Search of an Author

THE CHARACTERS

The father	Hugues Quester
The stepdaughter	Valérie Dashwood
The mother	Sarah Karbasnikoff
The son	Stéphane Krähenbühl
The teenager	Walter N'Guyen
The little girl	Sierra Blanco
Madame Pace	Céline Carrère
The director	Alain Libolt
The actors	Charles-Roger Bour Sandra Faure Olivier Le Borgne Gaëlle Guillou
The stage manager	Gérald Maillet
The carpenter	Pascal Vuillemot
The assistant	Jauris Casanova

Production Théâtre de la Ville-Paris
In co-production with Les Théâtres de la ville de Luxembourg

US tour produced by David Eden Productions, Ltd.

French-American Fund for Contemporary Theater, a program of FACE

Mairie de Paris

Institut Français

Vivendi

The Cultural Services of the French Embassy in the United States

The actors are appearing with the permission of Actors' Equity Association.

The American stage manager is a member of Actors' Equity Association.

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LOOKING FOR ANY DRAMA

By Emmanuel Demarcy-Mota

An empty theater, a bare stage—no need to pretend. Or rather, yes there is. The very issue of pretense is raised here, the relation between illusion and reality. Has reality replaced the idea that the appearance of this world just passes by and is only an illusion, that we believe that “the whole world is a stage”?

The feeling is more that the illusion has trumped body and soul, causing the discomfort of hopelessly divided human beings. We gather on a ghostly stage, invaded by bodies caught in dreams. We then witness the lives of these characters through poorly controlled fitfulness and suppressed past violence as they mingle in the laboratory of theatrical activity.

Pirandello's play expresses power and tremendous strength because it contains a mystery: the contamination of the visible world by the invisible, “a surreal world” where the hidden magic—unimaginably terrifying and deadly—infiltrates the theater.

The theater is dominated by what is essential, its heart and roots: the characters! Characters that are not only in search of an author, but of theater as a whole. Theater must be at their service—sucked in by their existence, their incompleteness, by their violent drama that is not even expressed. A tragedy that must be rehearsed to exist.

This rich layering is dizzying, a reflection on contemporary theater's most intimate ins and outs. In theater, anything is possible: from barely disguised incest to the violent death of innocents.

The family of characters in the future is compared to actors who are in the present, and who act as a chorus to the present.

The sudden appearance of Madame Pace reveals the power of the stage, which opens a gap where the character demanded by the situation slips in, and the drama of the sex and death scene can then take place. At this moment, we relive a past situation, a primal scene. For the stepdaughter, this re-enactment's purpose is to seal the irreversible aspect of incest.

This takes place under the gaze of the theater director, who sees that these characters gain fresh blood from being on stage. They can be guilty victims among the living rather than weak heroes among the dead. They can delude themselves about their story.

This is a unique opportunity to exceed the limits of theater, not by denying them but by taking them to paradoxical consequences. To have a modern dream: a curtain billows in a gust of air, pulsating like a living thing, freezing in absolute stillness; a sheet becomes a home or a theater. A mobile boxing ring, gallows, a raft, where all meet to quote the father: “Chained and nailed for eternity.”

SYNOPSIS

A group of actors are preparing to rehearse for a Pirandello play. While starting the rehearsal, they are interrupted by the arrival of six characters. The leader of the characters, the father, informs the manager that they are looking for an author. He explains that the author who created them did not finish their story, and that they therefore are unrealized characters who have not been fully brought to life. The manager tries to throw them out of the theater, but becomes more intrigued when they start to describe their story.

The father is an intellectual who married a peasant woman (the mother). Things went well until she fell in love with his male secretary. Having become bored with her over the years, the father encouraged her to leave with his secretary. She departs from him, leaving behind the eldest son who becomes bitter for having been abandoned. The mother starts a new family with the other man and has three children.

The father starts to miss her, and actively seeks out the other children in order to watch them grow up. The stepdaughter recalls that he used to wait for her after school in order to give her presents. The other man eventually moves away from the city with the family and the father loses track of them.

After the other man dies, the mother and her children return to the city. She gets a job in Madame Pace's dress shop, unaware that

Madame Pace is more interested in using her daughter as a prostitute. One day the father arrives and Madame Pace sets him up with the daughter. He starts to seduce her but they are interrupted when the mother sees him and screams out. Embarrassed, he allows the stepdaughter and the entire family to move in with him, causing his son to resent them for intruding in his life.

The manager agrees to become the author for them and has them start to play the scene where the father is in the dress shop meeting the step-daughter for the first time. He soon stops the plot and has his actors attempt to mimic it, but both the father and the step-daughter protest that it is terrible and not at all realistic. He finally stops the actors and allows the father and stepdaughter to finish the scene.

The manager changes the setting for the second scene and forces the characters to perform it in the garden of the father's house. The mother approaches the son and tries to talk to him, but he refuses and leaves her. Entering the garden, he sees the youngest daughter drowned in the fountain and rushes over to pull her out. In the process, he spots the step-son with a revolver. The young boy shoots himself, causing the mother to scream out for him while running over to him. The manager, watching this entire scene, is unable to tell if it is still acting or if it is reality. Fed up with the whole thing, he calls for the end of the rehearsal.

—*PirandelloWeb.com*

EMMANUEL DEMARCY-MOTA (director) was born on June 19, 1970, the son of Portuguese actress Teresa Mota and French director and playwright Richard Demarcy. He founded the Compagnie des Millefontaines in 1988 and was director of La Comédie de Reims, Centre dramatique national from 2002 to 2008. He has directed Théâtre de la Ville since 2008, and has served as general director of the Festival d'Automne in Paris since 2011. Among the many works Demarcy-Mota has directed for the stage are *Caligula* by Albert Camus (Lycée Rodin, 1988); *The Suicide* by Nicolai Erdman (Paris V University, 1990); *The Story of the Soldier* by Ramuz (Théâtre de la Commune d'Aubervilliers, 1993—94); *Leonce and Lena* by Büchner (Théâtre de la Commune d'Aubervilliers, 1995—96); *Love's Labour's Lost* by Shakespeare (Blanc Mesnil and Théâtre de la Ville, 1998—99); *Marat-Sade* by Peter Weiss (Théâtre de la Commune d'Aubervilliers, 2000), *Six Characters in Search of an Author* by Pirandello (2001), *Le Diable en partage*, *L'Inattendu* (Théâtre de la Bastille, 2001—03), and *Ma vie de chandelle*, all by Fabrice Melquiot (CDN de Reims, Théâtre de la Ville, 2004); *Rhinoceros* by Ionesco (Théâtre de la Ville, 2004—06); *Marcia Hesse* by Melquiot (CDN de Reims, Théâtre de la Ville, 2005—07); *L'Autre Côté*, an opera by Bruno Mantovani (Festival Musica, Strasbourg, 2006); *Tanto amor desperdiçado* by Shakespeare (bilingual French-Portuguese version, Teatro Nacional Dona Maria II Lisbon, International Naples Festival, 2007); *Man Is Man* by Brecht (Théâtre de la Ville, 2007); *Casimir and Caroline* by Horváth and *Wanted Petula* (Théâtre de la Ville, 2009), and *Bouli année zero*, both by Melquiot (Théâtre de la Ville, 2010); *Rhinoceros* by Ionesco (restaging, Théâtre de la Ville, 2011); *Victor or Power to the Children* by Roger Vitrac (Théâtre de la Ville, 2012), and *Le Faiseur* (Mercadet) by Balzac (Théâtre de la Ville—Abbesses, March 2014).

FRANÇOIS REGNAULT (translation), born in 1938, studied philosophy at the Lycée Louis-Le-Grand before moving on to the École Normale Supérieure in 1959. At the École Normale he attended the seminars of Louis Althusser and Jacques Lacan in the early 1960s, and was a

member of *Cahiers* editorial board and the Cercle d'épistémologie from their inception in 1966. He taught at the Lycée de Reims (1964—70), where he became a close friend of Alain Badiou. In 1970 he joined the department of philosophy headed by Michel Foucault at the new University of Paris VIII (Vincennes). In 1974, he moved to Paris VIII's department of psychoanalysis, where he remained until his retirement from teaching. From the early 1970s, Regnault's work expanded to include, alongside philosophy and psychoanalysis, a practical involvement in theater. Coming from a family with theatrical connections, in 1973 he translated Tankred Dorst's *Toller* (1968) for Patrice Chéreau. He collaborated with Chéreau on several productions culminating with *Peer Gynt* in 1981. In 1974, with Brigitte Jaques-Wajeman, he founded the Pandora company. He has worked in the theater since then as a translator (Ibsen's *Peer Gynt* and J.M. Synge's *Playboy of the Western World*, among many other works) and as a theorist, dramaturg, and playwright. From 1991 to 1997, again with Jaques-Wajeman, he co-directed the Théâtre de la Commune (Pandora) at Aubervilliers, and from 1994 to 2001 he taught diction at the Conservatoire National d'Art dramatique in Paris. He joined Emmanuel Demarcy-Mota's ensemble in 1999 for the translation and dramaturgy of *Love's Labour's Lost*. He has since collaborated on most of the company's productions.

CHRISTOPHE LEMAIRE (assistant director) is a longstanding friend and collaborator of Emmanuel Demarcy-Mota. He is part of the founding and permanent team of the company Le Théâtre des Millefontaines working as an assistant director and artistic collaborator. Since high school, he has worked on every production and on all theatrical activities of the company.

YVES COLLET (set and lighting design) has designed sets and lighting for Emmanuel Demarcy-Mota since 1998: *Love's Labour's Lost*, *Marat-Sade*, *Six Characters in Search of an Author*, *Rhinoceros*, *L'Inattendu*, *Le Diable en partage*, *Ma vie de chandelle*, *Marcia Hesse*, *Man Is Man*, *Wanted Petula*, *Casimir and Caroline*, *Victor or power to the children*, *Le*





Faiseur, and others. He has also designed sets for *L'Autre Côté*, an opera by Bruno Mantovani based on a libretto by François Regnault, directed by Demarcy-Mota at Opéra National du Rhin. With the artistic ensemble, he works on other formats and has redesigned the public spaces of Théâtre de la Ville. He also collaborates with Catherine Dasté, Adel Hakim, Claude Buchwald, Elisabeth Chailloux, and Brigitte Jaques-Wajeman, among others.

JEFFERSON LEMBEYE (music and sound design) has composed music for all of Demarcy-Mota's productions since 1998. Within the artistic ensemble of Théâtre de la Ville, he composes and performs on a regular basis in poetry recitals and with small format work. His work mixes acoustic and electronic music. He has worked with Catherine Hiegel, Ricardo Lopez Munoz, and in dance with L'expérience Harmaat, Retouramont, and Kirvat. He also works in cinema and is a cofounder of the Mix Collective.

CORINNE BAUDELLOT (costume designer), after studying set design at the International School of Arts and Research (EPIAR) in Nice, worked at the Festival d'Avignon. She worked with Mathilde Monnier and Jean-François Duroure for many of their creations, collaborated with Hervé Robbe and Jacques Pattarozzi, and designed costumes for Kenzo's fashion shows. She also works with different circus artists, like Johann Le Guillerm. Since 2001, she has designed the costumes for most of Demarcy-Mota's productions.

CAST

HUGUES QUESTER ("The father") has acted under the direction of the greatest European theater and film directors (including Chéreau, Lassalle, Strehler, Régy, Planchon, Pintillié, Braunschweig, Tanner, Ruiz, Demy, Gainsbourg, Kieslowski, Rohmer, and Monteiro) in mainstream or avant-garde productions with both classical and contemporary texts. He met Demarcy-Mota in 2001 and has since worked with him on five different productions: *Six Characters in Search of an Author* (earning a critics' best actor award in 2002), *Rhinoceros*

(Ionesco), *Man Is Man* (Brecht), *Casimir and Caroline* (Horvath), and *Victor or power to the children* (Vitrac).

ALAIN LIBOLT ("The director"), since 1967, has focused on his stage acting career. He has worked under the direction of the greatest theater directors such as Patrice Chéreau (*Hamlet*, *La Dispute*), Didier Bezace (*La Version de Browning*, for which he was nominated for a 2003 Molière award), and Alain Françon (*Mais aussi autre chose*). His first encounter with Emmanuel Demarcy-Mota was for *Le Diable en partage* in 2002. He is also noted for his contribution in many film productions: *Home* (Patric Chiha), *L'Armée des ombres* (Jean-Pierre Melville), and *Out 1: Noli Me Tangere* (Jacques Rivette).

VALÉRIE DASHWOOD ("The stepdaughter") trained at the Florent School and the Conservatoire national supérieur d'art dramatique de Paris. Her first collaboration with Demarcy-Mota was on Shakespeare's *Love's Labour's Lost* in 1998. As a member of his ensemble, she appeared in *Marat-Sade* (Weiss), *Six Characters in Search of an Author* (Pirandello), *Ma vie de chandelle* (Melquiot), *Rhinoceros* (Ionesco), *Wanted Petula* (Melquiot), *Victor or power to the children* (Vitrac), and *Le Faiseur* (Balzac). She has also worked under the direction of Stuart Seide, Daniel Janneteau, and on a regular basis since 2002 with Ludovic Lagarde. In film, she has been directed by Fred Cavaye, Damien Odoul, and Marina de Van.

SARAH KARBASNIKOFF ("The mother") trained at École du Passage, Théâtre en actes, and the school of Théâtre national de Strasbourg, from which she graduated in 1996. She has worked with Adel Hakim, Stéphane Braunschweig, Declan Donnellan, Agathe Alexis, and Lionel Spycher. As a member of Demarcy-Mota's ensemble, she has acted in *Marat-Sade* (Weiss), *Rhinoceros* (Ionesco), *Tanto amor desperdiçado* (Shakespeare), *Man Is Man* (Brecht), *Casimir and Caroline* (Horvath), *Bouli année zéro* (Melquiot), *Victor or power to the children* (Vitrac), and *Le Faiseur* (Balzac).

STÉPHANE KRÄHENBÜHL ("The son") trained at the Conservatoire d'art dramatique de Strasbourg in 1992. As a member of Demarcy-Mota's ensemble he has acted in *Love's Labour's Lost* (Shakespeare), *Six Characters in Search of an Author* (Pirandello), *Rhinoceros* and *Ionesco Suite* (Ionesco), *Man Is Man* and *Variations Brecht* (Brecht), *Wanted Petula* (Melquiot), *Casimir and Caroline* (Horvath), *Victor or power to the children* (Vitrac), and *Le Faiseur* (Balzac). He is also assistant director to Demarcy-Mota for *Bouli année zéro* (Melquiot) and *Victor or power to the children* (Vitrac). He also acts with Catherine Delattres, la Compagnie de l'Élan Bleu, and Pierre Diependaele. He has appeared in several shorts and TV films and is a theater teacher in secondary schools.

WALTER N'GUYEN ("The teenager") began his career as an actor in 1992 with several TV films, and in 1996 in puppet theater with *Objouets 9/7* by S. Bault. He worked with the Arketal, 9mg, and Kiwat companies and with directors Agnès del Amo, Yves Borrini, Ricardo Lopez Munoz, Laurent Vignaux, and choreographers William Petit, Sandra Martine, Toméo Vergès, and since 2002 with Christian Bourigault (*Masculin Pluriel*, *Qui Danse*, *Vis à Vis*, *Le Théâtre des opérations*, and others). He became part of Demarcy-Mota's ensemble for the creation of *Rhinoceros* in 2004 and acted in *Man Is Man*, *Casimir and Caroline*, and *Le Faiseur*. He has worked with Jefferson Lembeye on the musical composition for several productions (*Ionesco Suite*, *The Flies*, *Variations Brecht*, *Man Is Man*).

SIERRA BLANCO ("The little girl"; AEA) is thrilled to be making her professional theatrical debut with Théâtre de la Ville's *Six Characters in Search of an Author* at BAM. Blanco is an award-winning playwright who recently won Stephen Sondheim's National Young Playwrights Competition with her play *The Drill*. This piece also won the NYC Write a Play! Competition as well as Best Dramatic Play in David Letterman's Worldwide Plays Competition (for playwrights 8—18.) Last year, she wrote and composed the musical *After I Caped Myself in Red*, selected for professional production off-Broadway at the Harold Clurman Theater as part of the Worldwide

Plays Competition. Blanco began her acting studies with Sheila Gray, and her dance training at the School of American Ballet. A member of the Dramatists Guild and MENSA, she attends a NYC public elementary school for gifted learners. She would like to especially thank: BAM, Bonnie Shumofsky of Abrams Artists Agency, Benet Braun, Sheila Gray, Philip Pelkington, Jay Binder, Remy Loumbrozo, and her mom and dad for all their support.

CÉLINE CARRÈRE ("Madame Pace") trained at the Conservatoire national supérieur d'art dramatique. She has notably worked with Patrice Chéreau (*Richard III*), Emmanuel Demarcy-Mota (*Love's Labour's Lost*, *Ionesco Suite*, *Rhinocéros*, *Variations Brecht*, *Casimir and Caroline*, *Le Faiseur*), Alain Milianti (*Hedda Gabler*), Nicolas Bigard (*Manuscrit corbeau*), Philippe Calvario (*Cymbeline*), Wissam Arbache (*Le cid*), and others. Since 2008, she has been part of Demarcy-Mota's company.

CHARLES-ROGER BOUR ("actor"), following initial theatrical training in Aix-en-Provence, attended the Florent School in Paris. In 1994, he joined Demarcy-Mota's ensemble and participated in most of his productions: *The Soldier's Story* (Ramuz), *Leonce and Lena* (Büchner), *Love's Labour's Lost* (Shakespeare), *Marat-Sade* (Weiss), *Six Characters in Search of an Author* (Pirandello), *Le Diable en partage*, *Marcia Hesse*, *Wanted Petula*, and *Bouli année zéro* (Melquiot), *Rhinoceros* and *Ionesco Suite* (Ionesco), *Man Is Man* (Brecht), *Casimir and Caroline* (Horvath), and *Le Faiseur* (Balzac). He has worked under the direction of Christian Rist, Brigitte Jaques-Wajeman, Christophe Pertont, Philippe Faure, Myriam Tanant, Jacques Weber, and Louis Castel, and in film with Yves Boisset, René Allio, Jean-Pierre Jeunet, and Tonie Marshall, among others.

OLIVIER LE BORGNE ("actor"), after theatrical training in Julie Villemont's workshop, joined New York's Lee Strasberg Institute. He has worked with, notably, Richard Brunel and Robert Wilson. Since 1998, the year of the production of *Love's Labours Lost*, Le Borgne has been part of Demarcy-Mota's company and has performed



in many of his plays, including *Six Characters in Search of an Author*, *Rhinoceros*, *Ionesco Suite*, *Marcia Hesse*, *Wanted Petula*, and *Casimir and Caroline*.

SANDRA FAURE ("actor"), in the course of 15 years, has trained in ballet and contemporary dance and has performed in musicals while attending a school for children in the performing arts. As a child, she performed in operas and musicals. She completed her training at the Florent School in four years. She then worked under Christophe Lidon, Susanna Lastreto, Frédéric Fisbach, Lisa Wurmser, and Christian Germain. She has been part of Demarcy-Mota's ensemble since 2002 and acted in Fabrice Melquiot's *Le Diable en partage*, *Wanted Petula*, and *Bouli année zéro* as well as *Rhinoceros* and *Ionesco Suite* (Ionesco), *Man Is Man*, *Variations Brecht* (Brecht), *Casimir and Caroline* (Horvath), and *Le Faiseur* (Balzac). She also writes, composes, and sings, and has released a CD called *Les nu-pieds rouges*.

GAËLLE GUILLOU ("actor") trained at Studio 34 and with Mario Gonzalés in clown and masked acting techniques. She took part in the following productions directed by Demarcy-Mota: *Leonce and Lena* (Büchner), *Love's Labour's Lost* and *A Winter's Tale* (Shakespeare), *Marcia Hesse* and *Wanted Petula* (Melquiot), *Rhinoceros* (Ionesco), *Casimir and Caroline* (Horvath), and *Le Faiseur* (Balzac). She has also acted with the following companies: Puzzle Théâtre d'Assemblage, Sortie de secours, and Puce Muse.

GÉRALD MAILLET ("The stage manager"), following his training at École nationale supérieures des arts et techniques du théâtre, worked with several companies, in particular with Thierry Lavat on Martin Sherman's *Bent* which earned a Molière for best play in 2000. He also acted in television and cinema. His first production with Demarcy-Mota was Shakespeare's *Love's Labour's Lost*. As a member of the ensemble he has participated in most of its productions: *Six Characters in Search of an Author*, *Rhinoceros*, *Casimir and Caroline*, *Wanted Petula*, *Ionesco Suite*, and *Le Faiseur*.

PASCAL VUILLEMOT ("The carpenter"), after receiving his degree from the Conservatoire national supérieur d'art dramatique de Paris in 1997, acted under the direction of Michel Didym, Gérard Watkins, and Victor Gauthier-Martin. Since 2000, when he joined Demarcy-Mota's ensemble, he has participated in most productions: *Marat-Sade* (Weiss), *Six Characters in Search of an Author* (Pirandello), *Love's Labour's Lost* (Shakespeare), *Rhinoceros* (Ionesco), *Man Is Man* (Brecht), *Casimir and Caroline* (Horvath), and *Le Faiseur* (Balzac). He also works regularly with filmmaker Philippe Garrel.

Jauris Casanova ("The assistant") trained at École Nationale des Arts et Technique du Théâtre and performs in theater, cinema, and television in a wide range of parts, including Chekhov's *Platonov*, Jason in Seneca's *Medea*, *Pale Horse* by Joe Penhall, and *Bent* by Martin Sherman, under the direction of Richard Brunel, Adel Hakim, and Thierry Lavat. With Demarcy-Mota, he has worked on *Love's Labour's Lost*, *Man Is Man*, *Rhinoceros*, *Casimir and Caroline*, *Wanted Petula*, *Bouli année zéro*, *Ionesco Suite*, and *Le Faiseur*. He acted in the films *Bord de Mer* by Julie Lopez Curval (Gold Camera at the 2001 Cannes film festival) and *Est-Ouest* by Régis Warnier.

R. MICHAEL BLANCO (American stage manager) has been the stage manager at BAM for Karole Armitage's *The Predator's Ball*; Jonathan Miller's *St. Matthew Passion* and *Così fan tutte*; *Playing Shakespeare USA* with John Barton; Sydney Theater Company's *White Devil* and *Hedda Gabler*; Donmar Warehouse's *Uncle Vanya*/*Twelfth Night*; the RSC's *Don Carlos*, *A Midsummer Night's Dream*, and *Hecuba*; Watermill/Propeller's *Merchant of Venice*; Vesturport Theatre's *Metamorphosis* and *Faust: A Love Story*; the Young Vic's *A Doll's House*; Chichester Festival Theatre's *King Lear*; Pan Pan Theatre's *Embers*; and Royal Court Theatre's *Not I*/*Footfalls*/*Rockaby*. At the Metropolitan Opera: Kirov Ballet, Bolshoi Ballet, and Robert Wilson's *Le Martyre de Saint Sebastian*.

THÉÂTRE DE LA VILLE, PARIS brings together collaborators who have been working with Emmanuel Demarcy-Mota for close to 20 years, from the Théâtre des Millefontaines Company, via the Comédie de Reims (CDN/National Drama Centre) for seven years. Among works developed by the company: Shakespeare's *Love's Labour's Lost* (1999), Pirandello's *Six Characters in Search of an Author* (2001), Ionesco's *Rhinocéros* (2005) and *Ionesco Suite* (2012), Brecht's *Man Is Man* (2008), Horvath's *Casimir and Caroline* (2009), Vitrac's *Victor or power to the children* (2012), as well as Fabrice Melquiot's *Ma vie de chandelle* (My Life as a Candle) (2006), *Marcia Hesse* (2007), *Wanted Petula*, *Bouli année zéro*, and Balzac's *Le Faiseur* (Mercadet, 2014).

DAVID EDEN PRODUCTIONS, LTD. (DEP)

is one of the leading American organizations devoted to producing international work in the US for over 25 years. Most recently, DEP has produced US tours of Bouffes du Nord's *The Suit* (2013/14), Batsheva Dance Company (2012, 2009, 2004, 1998), Théâtre de la Ville's production of Ionesco's *Rhinoceros* (2012), the Republic of Georgia's Ensemble Basiani (2012), Gate Theatre Dublin's *Endgame/Watt* (2011) and *Krapp's Last Tape* (2012, 2011), Maly Drama Theatre's *Three Sisters* (2012) at BAM,

as well as North American tours of Galway's Druid Theatre's *Cripple of Inishmaan* (five-month tour, 2011). Other recent tours include Declan Donnellan's *Twelfth Night* (2006) and a 2010 Kennedy Center retrospective of Donnellan's Russian work, Gate Theatre Dublin's *Waiting for Godot* (2006), Propeller's *The Winter's Tale* (2005), and Piccolo Teatro di Milano's *Arlecchino* (2005). In 2004, Eden curated Lincoln Center Festival's Ashton Celebration, a two-week centennial retrospective at the Metropolitan Opera House celebrating master choreographer Sir Frederick Ashton. In 2000, in association with the Kennedy Center, he toured the full Bolshoi Ballet throughout the US, marking the company's first US tour since the end of the Soviet era. Eden also produced the Bolshoi Ballet's subsequent national tour in 2002, and curated the Kennedy Center's Arts of the United Kingdom (Summer 2001), where he developed a commissioning project between the Almeida Theatre Company and Kennedy Center, producing Frank Wedekind's *Lulu*.

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LUIGI PIRANDELLO (1867—1936) was born in Girgenti, Sicily to a prosperous family. He studied philology and for 25 years was a professor of aesthetics and stylistics in Rome. He published collections of poetry and short stories in 1894—05, and produced his first novel just after the turn of the century. In 1904, Antonietta Portulano, his wife of 10 years, suffered a mental breakdown; her condition, which included jealous paranoia, declined, and she was institutionalized in 1919. In addition, their two sons were taken as POWs in World War I. Pirandello allied himself with the Fascists under Mussolini, yet declared himself apolitical. He would go on to win the Nobel Prize for Literature in 1934.

Pirandello's stories are marked by themes of identity, self-consciousness, and disquisitions on truth and reality. *The Late Mattia Pascal* (1904), his first successful novel, traces a character falsely declared dead who reinvents himself, only to fail and have to return reluctantly to his hometown and past. Pirandello found his true voice in playwriting, producing a number of major plays between 1916 and 1930. *Six Characters in Search of an Author* posits whether fictional characters can be more authentic than actual people, and examines the relationship between the author and his creations. The play was controversial upon its premiere in Rome, gaining high praise when it was produced in Paris by Georges Pitoëff.

Pirandello's *Henry IV* (1922), known in the US as *The Living Mask*, concerns a man who is thrown from his horse during a masquerade and begins to think he is the pseudonymous German emperor. His sister surrounds him with actors playing courtiers from the 11th century; he regains his wits, but continues to behave as if he's mad.

Contemporaries of Pirandello include Pablo Picasso, Frank Lloyd Wright, Käthe Kollwitz, Marcel Duchamp, Piet Mondrian, and in music, Sergei Prokofiev, Arnold Schoenberg, and Edgard Varèse—many who exploded the conventional structures of their genres and ushered in Modernism. Fellow writers who published new works in 1921, the year *Six Characters* came out, include Willa Cather, F. Scott Fitzgerald, Aldous Huxley, and Marcel Proust. Even among such distinguished contemporaries, Pirandello stands out as an important catalyst in Modernist culture.