

## ABOUT THE AUTHOR

The writings of Luigi Pirandello are considered to be the cornerstone of the majority of most important contemporary drama. This observation stems from his rejection of a theatre of entertainment and from his rediscovery of theatre's basic nature.

In the establishment of a theatre of thought and judgment, the main characteristic of Pirandello's plays is the presence of the intellect as the prime mover of the dramatic action. Pirandello reintroduced into a fundamentally materialistic and sensual society the element of consciousness--a reality it is impossible to avoid by appealing to noble sentiments or to impulses studied by the "scientific" psychology, or to current events. In Pirandello, what is at issue is not so much the morality, as the reality of the role the individual plays in everyday life; and what is discovered in the end is that in life play-acting is unavoidable. The individual comes face to face with himself regarding the truth of his existence--face to face with the image he has of himself as a free human being.

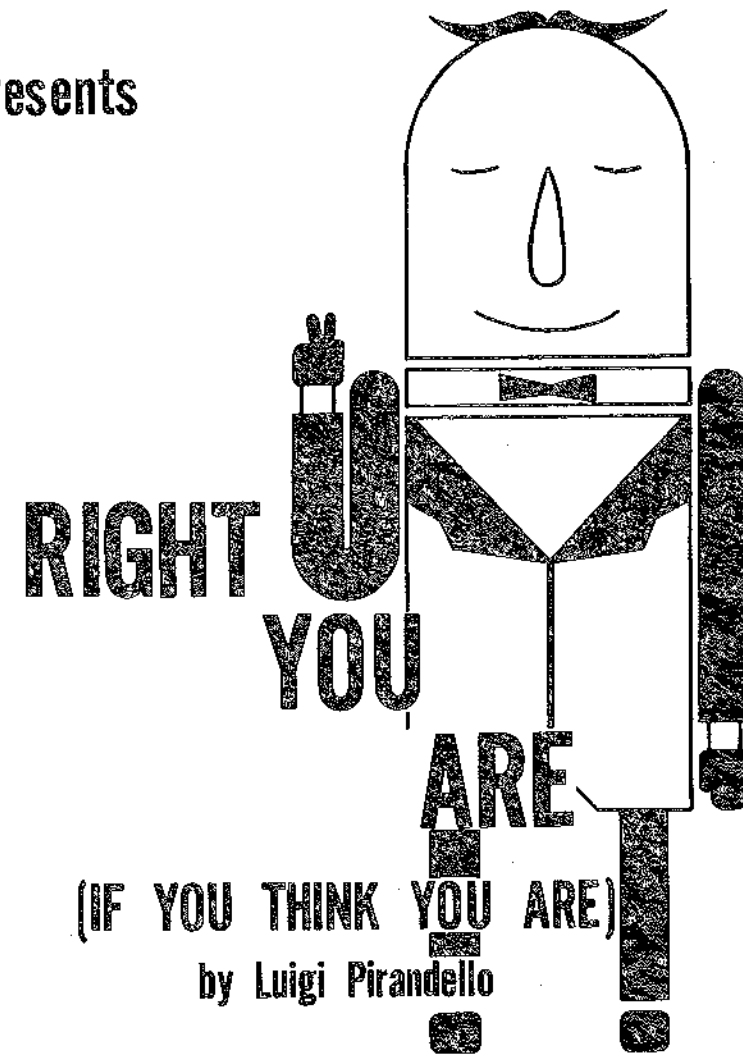
Pirandello makes no attempt to deceive through the perfection of staging or the realism of depicted events; on the contrary, there is the determination to reveal the relation between theatre and real life, literally showing what the theatre is and what the reality is. Theatre again becomes what it was in its earliest beginning: an empty space where one plays at questioning the meaning of human deeds and passions. This, then, is the rediscovery of theatre's basic nature, of one of its chief reasons for existence, namely the bond between "I" and the others of society.

### FUTURE FLORENCE THEATRE EVENTS

- Nov. 7-15 Florence Little Theatre  
Tennessee William's A Streetcar Named Desire
- Nov. 13 Francis Marion College  
The Kipnis Mime Theatre
- Dec. 18-21 Florence Little Theatre  
Louisa M. Alcott's Little Women
- Feb. 19-21 Francis Marion College Theatre  
Frank D. Gilroy's The Subject Was Roses

# THEATRE

presents



Oct. 23, 24, 25  
McNair Auditorium  
8:00 p.m.

LUIGI PIRANDELLO'S  
RIGHT YOU ARE (IF YOU THINK YOU ARE)

The Governor . . . . .	John Poindexter
Police Commissioner Centuri . . . . .	Phillip Tuck
Councillor Agazzi . . . . .	David O'Neill
Dina . . . . .	Tricia Ham
Amalia . . . . .	Connie Scovel
Lamberto Laudisi . . . . .	Barry Cameron
Signor Ponza . . . . .	Steve Hunt
Signora Ponza . . . . .	Selwa Baroody
Signora Frola . . . . .	Susan Thompson
Signor Sirelli . . . . .	Mike Woodall
Signora Sirelli . . . . .	Susan Graham
Signora Cini . . . . .	Susan Robertson
Signora Nenni . . . . .	Terry Wilkins
Alfredo . . . . .	Manfred Ilias
Signor Piscazzi . . . . .	Pat Sowell
Signor Rogazzi . . . . .	Bobbie Ruffin

PRODUCTION STAFF

Director . . . . .	D. C. Sanderson
Assistant Director . . . . .	Angela Boyd
Technical Director and Scenic Designer . . . . .	D. S. Campbell
Stage Manager . . . . .	Gary Hard
Costume Designer . . . . .	C. A. Sanderson
Wardrobe Mistress . . . . .	Debi Hard
Lighting and Sound Control . . . . .	Pat Sowell
Stage Carpenters . . . . .	Steve Hunt, Gary Hard
Set Construction . . . . .	Susan Early, Bobbie Ruffin, Jo Ann Detton, Steve Hunt, Pat Sowell, Gary Hard, Selwa Baroody
Costume Construction . . . . .	Susan Robertson, Debi Hard
Publicity . . . . .	J. Robert Ward, Frank Crow Susan Thompson

SCENE SYNOPSIS

The Time: Fall, 1916  
The Place: The drawing room of Councillor Agazzi's  
home in a small central Italian town.

ACT I

Early morning  
*10 minute intermission*

Act II

About 11:00 a.m. the same day  
*10 minute intermission*

ACT III

Mid-afternoon the same day

*The College Theatre requests that no photographs be  
taken during the performance.*

Right You Are  
(if you think you are)  
is presented by special arrangement with

Ms. Lucy Kroll  
119 West 57th St.  
New York, N. Y.

and

Mr. Robert Lantz  
Artist's Management  
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New York, N. Y.

A Special Thanks To

Ms. Dorothy Bate

Dr. Lou Hoff