



Treatment for Six Characters

Directed by Anne-Marie Creamer

Monday, 29 June 2015

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Treatment for Six Characters - an unrealised film by Luigi Pirandello - Précis

Format:

High Definition video - Colour

33 mins duration.

Language: Italian, with English subtitles.

Stereo sound, 48 Khz, 24 bit.

Screen ration: Hi Definition; 1.78.1 (16 x9); 1920 x 1080 pixels.

Format: .mov file- Apple Pro res 422HQ 157mbps; AVID DNxHD MXF, 175mbps.

Director, Editor, & Soundtrack: Anne-Marie Creamer

Cast:

The Narrator: Norman Mozzato. The Mother: Simona Senzacqua. The Chorus: Simone Douani, Nadia Ostacchini & Lara Parmiani.

Technical:

Lighting technician, Teatro Valle: Saba Kasmai.

Soundtrack mastered by Enrico Pinna at Quadra Recording Studios, London.

Short Précis:

For the last 10-years of his life Italian writer Luigi Pirandello tried to make a visionary prologue to his infamous meta-play 'Six Characters in search of an Author'. He failed. 79 years after his death British artist Anne-Marie Creamer carries out his plans – using a recently discovered text & working in Rome's oldest working theatre - then under political occupation - she approaches Pirandello's film as ruin, exploring the imaginative possibilities of the absent film she portrays a fictionalized, ethically ambivalent creative process. The film was made with the support of the British School at Rome & Teatro Valle Occupatto, amongst others.

5-minute Extract:

Further contextual information, further stills and a brief extract can be viewed at this link: <http://amcreamers.net/treatment-for-six-characters/>



Directors Statement about film:

For the last 10 years of his life Italian writer **Luigi Pirandello** wished to make a film that could act as a precursor to his seminal 1921 meta-play **Six Characters in**

Search of an Author. This was to feature his encounters with a Roman family who unwittingly became catalysts for the development of the

famous play; the film was to represent the early creative development of **Six Characters**. Had the film been realised it would also have marked Pirandello's acting debut, better allowing him to frame his interest in the ambiguous ethics of the creative process within which a successful author's projective imagination has a disastrous effect on the life of a family, ending in tragedy. His film was to conclude with a fictionalized account of the event of the historical premier of **Six Characters** at **Teatro Valle** in 1921, Rome's oldest working theatre: the play and the film would have formed an innovative kind of loop precisely united in place while connected by a curiously inverted temporal relationship. Pirandello tried, without success, to get **Treatment for Six Characters** made thirty-nine times. His texts for the film, a series of descriptive prose paragraphs, was found by chance in the archives of Austrian theatre director **Max Reinhart** in the 1980's.



During a Scholarship at the **British School at Rome** in 2012 I adapted Pirandello's original 1935 treatment, now narrated by veteran Italian actor **Norman Mozzato** (who was also **Andrei Tarkovsky's** Assistant Director on the film "Nostalgia"), and indeed set the final

quarter of the film at **Teatro Valle**. This has been underpinned by the fact that this influential 1724 theatre was currently under occupation, then run by **Fondazione Teatro Valle Occupato**, considered an important occupied experiment in Europe (and the focus of increasing media interest). **Teatro Valle Occupato** collaborated with me, giving me on-going access to the theatre as well as supporting work with actors and lighting technicians. Pirandello's film is then not just largely set in the locations he wished but also within a newly intense social and political space whose urgencies add new dimensions to the underlying risks of Pirandello's unrealized project.

Apart from a single crucial sequence featuring the actress **Simona Senzacqua** as the bereft Mother the locations of this Pirandello film (which also features Pirandello's home in Rome, **Studio di Luigi Pirandello**, Rome and iconic Italian fashion atelier **Fondazione Micol Fontana**) has been lit and filmed without actors. This is part of my deliberately oblique approach to Pirandello's text, exploring what can be called a 'cinema of the mind'. I have considered Pirandello's film as kind of ruin and from its fragments I have sought not to make the film in its entirety but instead to construct one film around the paradoxical lures and failures of another, absent film.

Published Interviews and articles:

You can read an interview about the work with the **Pirandello Society of America Journal**, at this link: <http://tinyurl.com/z5daqwt> (cited with the kind agreement from the **Pirandello Society of America**).

Screening History:

- A private screening event at **The Drawing Room Gallery, London**
- The **Italian Cultural Institute**, London
- The **British School at Rome, British Academy**, London.
- 'Global legacies: Pirandello across centuries and media', presented by Michael Subialka, hosted by the Pirandello Society of America, **Hunter College, CUNY, New York, USA**
- 'Pirandello and Cinema', presented by Dr Michael Subialka, **Italian Cultural Institute of Los Angeles, USA.**

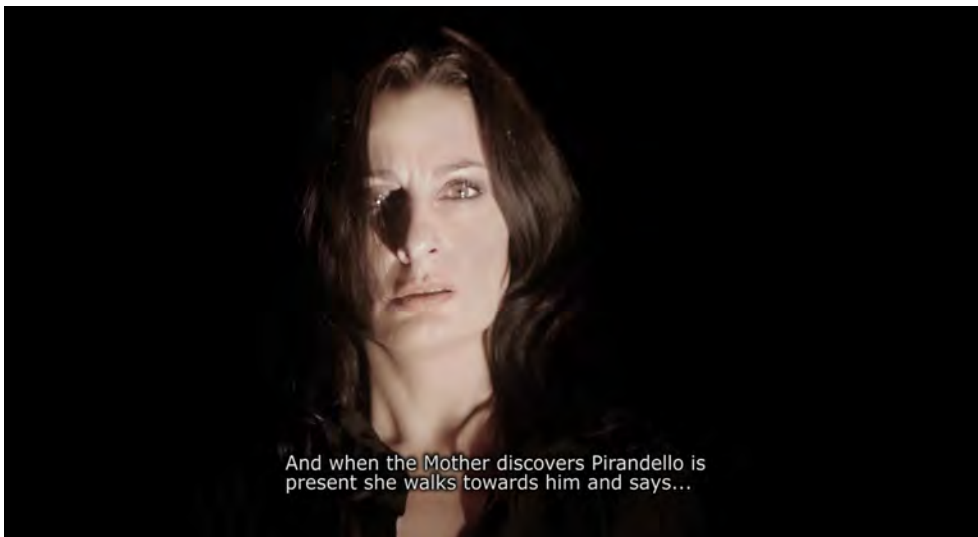
Made with the kind support of:

British School at Rome, Derek Hill Scholarship
Fondazione Micol Fontana, Rome
Fondazione Teatro Valle Occupato, Rome
Istituto di Studi Pirandelliani e sul Teatro Contemporaneo -
Studio di Luigi Pirandello, Rome

Production support from:

Tony Alotta, Jacopo Benci, Francesco Buonerba, Elisa Giovannetti, Maria Cristina Giusti, Dina Saponaro & Lucia Torsello





And when the Mother discovers Pirandello is present she walks towards him and says...



She seems to be shocked and seeing Pirandello's interest...



Director - Anne-Marie Creamer

Artist Statement:

ANNE-MARIE CREAMER IS A BRITISH ARTIST BASED IN LONDON WHOSE WORK EXPERIMENTS WITH CINEMATIC AND THEATRICAL FORMS USING DIGITAL FILM, FICTION, DRAWING, WRITTEN FILMS, FILMED STAGED SCENARIOS, AND LIVE VOICE-OVER. FOR ANNE-MARIE NARRATIVE IS COMPLEXLY ENTANGLED IN PLACE - ALWAYS UNDERPINNED BY HER INTEREST IN THE RELATIONSHIP BETWEEN REPRESENTATION AND PRESENCE. HER WORK DEVELOPS FROM A TENACIOUS ATTITUDE TOWARDS RESEARCH, WHICH COUPLED WITH CHANCE, SHE DEVELOPS INTO HIGHLY SCRIPTED NARRATIVES FEATURING OCCLUDED HISTORIES THAT ARE MELANCHOLIC BUT WRY, CORPOREAL, OFTEN INTENSE.

Brief Biography:

My latest, and most major project to date, 'Treatment for Six Characters', is based on an unrealized film Italian writer Luigi Pirandello's wished to make about a fictionalized, ethically ambivalent, portrayal of the creative process leading to his seminal 1921 play 'Six Characters in Search of an Author' – using a text found in a drawer in Vienna about 25 years ago I adapted Pirandello's plans making a film that explores the imaginative possibilities of his absent film. Most recently, I have made "The Passing of the Keepers of Salento" with organizations Progetto GAP and PepeNero, Italy as part of the 'Moving Landscape project', documenting and dramatizing a filmed declaration with the the train Keepers of Puglia about the moment their role fell into obsolescence in 2014, as well as "Dear Anne-Marie..." (forthcoming), a staged scenario in which a fictional character invades public events.

My work is regularly exhibited internationally at galleries and museums such as: Sogn og Fjordane Kunstmuseum (Norway), Palm Springs Art Museum, Kunstvereniging Diepenheim (The Netherlands), The Sir John Soane's Museum (London), Apex Art (New York) Draiocht Arts Center (Dublin), Sagacho bis (Tokyo), Galerie der Künstler (Munich), and Spacex Gallery (Exeter). Publications that feature my work include The Drawing Book, edited by Tania Kovats (Black Dog Publishing, 2006). I received the Derek Hill Scholarship in Drawing at British School at Rome, 2012. I was one of a number of a group of artists responsible for the London based artist-run Cubitt Gallery in the 1990's. I still occasionally curate exhibitions & projects, most recently in Norway, with Lars Sture & Kjetil Berge for the Sogn og Fjordane Kunstmuseum in western Norway. I was educated at Middlesex University & the Royal College of Art and live in London, where I am a Lecturer on the MFA course at Wimbledon College of Art, University of the Arts, London.

CAST

The Narrator: Norman Mozzato



Norman Mozzato is veteran Italian actor, voice actor, screenwriter and director, known for *Julia and Julia* (1987), *My Country* (2011) and *The Scent of Blood* (2004). He was Assistant Director on **Andrei Tarkovsky's** *Nostalgia* (1983); *Alessandro il Grande*, Dir. **Theodoros Angelopoulos** (1980) *Malamore*, Dir. Eriprando Visconti (1982); *Giulia e Giulia*, Dir. Peter Del Monte (1987); *Il ritorno di Cagliostro*, Dir. Daniele Cipri e Franco Maresco (2003); *L'odore del sangue*, Dir. Mario Martone (2004); *Commediasexi*, Dir. Alessandro D'Alatri (2006); *Rosso come il cielo*, Dir. Cristiano Bortone (2007); *La polvere del tempo*, Dir. Theodoros Angelopoulos (2008)

The Mother: Simona Senzacqua



Simona Senzacqua is an Italian actress, known for *Una ballata bianca* (2007). She studied dance and acting in the Sipario aperto di Frascati. She has acted in numerous international films and plays including; *The Ballad of the White Stefano Odoardi*, (Best Film at the Tiburon Film Festival, San Francisco, 2006); In 2003 she was selected to join the laboratory of the Teatro di Roma on the *Gospel according to Matthew* by Pasolini. *Attempts on Her Life*, Dir Martin Crimp (2009); *Furio Marat*, Dir Andrea Felici (2008); *5. di Giulio Marzaioli* (2010); *Le Muse Orfane di M.M. Bouchard*, Dir Roberto Corradino. She is an active member of Teatro valle Occupato.

The Chorus:

Simone Douani



Simone studied at Conservatorio Teatrale, Rome & “Lega Italiana di Improvvisazione Teatrale”. In 2003 he founded the Palcomix Cultural Theatre Association, Rome. An experienced voice-over actor & he works with corporate, theatre & cinema. As a singer Simone attended courses with Antonietta Franceschi, Musical Theatre & Vocal Training, with Mary Setrakian, Rome & New York. He has also starred in: *You won't succeed on Broadway if you don't have any Jews*, Dir M.Stern/D.Donskoy, Garrick Theatre (2015); *Be Italian, Gorgeous Pasta!* – Theatre – *Work in Process 4*, Iris Theatre – Actors Church, Covent Garden, London; *Visa Olympics 2012*– *Power Train*; *The Golden Chain*. Dir: Kenneth Michaels – Tricolore Company (All 2012).

Nadia Ostacchini



Nadia is a experienced actor, voice actor & theatre Director. Since graduating from the Academy Drama School in London in 2003, she has toured the UK, Slovenia and Italy. In 2005 she toured Italian theatres in a bilingual Italian/English production of *Hansel and Gretel*. In 2006, she played Hermia in an open-air production of *A Midsummer Night's Dream*. She is also Founder of the Tricolore Theatre company, active in UK & Italy. Other work includes: *Mummy*, Dir Ben Owora (2015); Narrator & Presenter of *Across the Border - Miho Sugita* (BBC Worldwide), Rapid Pictures Ltd (2014); *She appeared in Pirandello's The Man with the Flower in his Mouth*, Dir Dimitri Devdariani, Tricolore Theatre Company The Bloomsbury Theatre (2013);

Lara Parmiani



Lara studied Literature, ancient Greek & Latin at the Classical Lyceum, & read Dramaturgy at Universita' del Sacro Cuore, training as an actress at the prestigious Accademia Dei Filodrammatici & at the Guildhall School of Music & Drama. Versed in physical theatre, & having taken part in workshops with Peter Brooks & Grotowsky's companies & collaborators, she also worked with Complicite' in London & the Actors Studio, London. She has also appeared in: Pirandello's *The Old & the Young*, Bloomsbury Theatre, Dir Tanya Hossick & in features films; *Salima*, *SPECTRE*, *Eon*, Dir Sam Mendes (2015) & Chiara, *BERBERIAN SOUND STUDIO*, Warp X and *Illuminations Film*, Dir Peter Strickland (2012)

Sound:

The soundtrack was designed by Anne-Marie Creamer, & mastered by Enrico Pinna, at Quadra Recording Studios, London, in 2014.

Enrico Pinna & Quadra Recording Studios:

Enrico Pinna has been a professional guitarist, producer & engineer for more than two decades, with vast amount of recording & mastering studio experience throughout Europe. Credited in numerous albums, including *The Gathering Light* from globally acclaimed rock progressive band “*Karnataka*” as best foreign album 2010 at the Web Prog Awards. A versatile engineer, he has a wealth of experience. Credits & collaborations include Mike Stern, Paolo Conte, Karnataka, Johnny Mars, Jim Mullen, Dado Moroni, Enzo Zirilli, Abbey Road, Air Studios & The Way Studio in London, Regson, Zerodieci studio (it).

Lighting**Saba Kasmaei**

Saba is a member of Teatro Valle Occupato and is lighting technician working in Rome with a variety of theatres.