A decorative border of grapevines with leaves and clusters of grapes surrounds the text. The border is composed of a vertical line on each side, with horizontal branches extending from the top and bottom corners, all adorned with small leaves and clusters of grapes.

The Decameron

Originally Written in 14th Century
Italy By Giovanni Boccaccio

Adapted by Patrick Balsani

Directed by Margot Dionne

Department of Theatre Patrons – 2013-14

Honourary Patrons Fred and Elizabeth Fountain

Lifetime

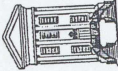
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Blanche Potter

Dr. Wayne Garland
Jeff Pinhey & Laurie
Dr. Hans-Günther

Diane Murray Barber
Dr. Thomas Curran
Oriell MacLennan
Judy Reade

Judith Fingard
Jane Gillis
Margo Lindener
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Penney Group Inc
Carmichael Wallace

Edmund Boyd
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Shao-Pin Luo
Gisela O'Brien
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Donna Bourne-Tyson
Elvira Gonnella Welch



Dalhousie University Club

Before the curtain rises, join us in the University Club Pub for a bite and drink, cozy atmosphere, lots of parking and less than a five minute walk to the Rebecca Cohn. Please redeem your \$5.00 coupon before March 31 2014

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Lydon
Mary Lu MacDonald
Joe O'Brien
Ian Thomson
Jonathan Tyson
Dr. J. Philip Welch

Director's Note

Ever in search of ensemble pieces for the DalTheatre company, and, having for years had it in mind that Boccaccio's *Decameron* would lend itself beautifully to ensemble endeavor, I was thrilled to discover that Patrick Baliani, an Italian writer who came to the United States as a young man and who now teaches Creative Writing at the University of Arizona, had created a superb adaptation for the theatre of Boccaccio's 14th century masterpiece. It captures not only the linguistic richness of the original, (Baliani translated the text as well!) but also its illuminating spirit. His play was professionally produced in 2011 at The Rogue Theatre in Tucson, Arizona. (The Rogue Theatre is the Recipient of the 2012 American Theatre Wing's National Theatre Company Award.)

When I approached Patrick with my deep desire to direct his play for DalTheatre, I proposed the idea of adapting the play to suit our DalTheatre company of actors, which this year numbers 9 women and 5 men. The original *Decameron* contains 100 tales told by a party of 10 young people over the course of 10 days. Baliani honors the group of 10 in his adaptation (7 women and 3 men). Again, I was thrilled that he should so generously give me permission to attempt an adaptation of his adaptation! While I have added four new characters, all of whom appear in Boccaccio's *Decameron*, I have not tampered with Baliani's text, except to re-distribute certain lines of dialogue. I thank Patrick from the bottom of my heart for his encouragement and support of the project, thus enabling us at DalTheatre to work on his gorgeous play.

The *Decameron* gives us a glimpse into medieval life, the most remarkable aspect of which is its communality. Tonight, fourteen young people will share their stories to bring each other and you, our audience, "sudden joy". "To make you – to make us – happy. Or happier." Should a story chance to offend you, know that Boccaccio's intent was to instruct as well as entertain.

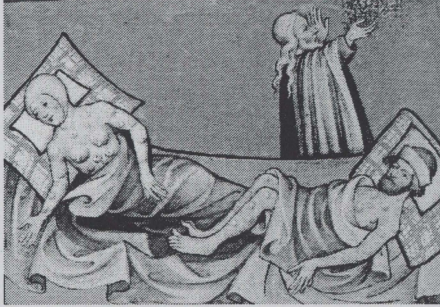
Thank you for your support of DalTheatre. We hope that you will continue to support us as we venture forth next season as the Fountain School of the Performing Arts. Enjoy the show!

Boccaccio



Giovanni Boccaccio was born in the summer of 1313 in Tuscany, and spent his childhood in Florence. His father was a merchant involved with the Florentine banking house, Compagnia dei Bardi. He was introduced to the works of Dante from an early age and pursued studies in law, natural philosophy and literature. He survived the bubonic plague in his adult life and produced a vast amount of poetry and prose. After the devastation of the plague he began work on his most famous and influential work, the *Decameron*. This anthology relates ten stories a day for ten days, and is narrated by a group of young people (seven women and three men). The *Decameron* takes many of its tales from the folklore of contemporary Italy and from Boccaccio's own earlier work. Many stories were meant to be recognized by the common people, and this is why Boccaccio wrote it in the vernacular of the time (Italian rather than the standard Latin). By 1352 he had mostly completed the *Decameron*, although he revised and rewrote it around 1370. He visited many of the regions and peoples of Italy, and had a long, successful career writing on and studying a variety of subjects before dying at age 62 in Certaldo.

The Pestilence



According to scholar Barbara Tuchman in her book *A Distant Mirror: The Calamitous 14th Century*, the bubonic plague was first introduced to Italy in October 1347. Genoese trading ships brought home sailors stricken with a bizarre new disease from a Crimean sea port, which spread quickly in the harbor of Messina, Sicily. The sailors had swollen black lumps (as large as a fist) in their armpits or groin and they secreted pus and blood. Soon black patches and boils were visible all over the skin due to internal bleeding, and after intense pain for five days the victims died. Instead of boils, some people came down with a continuous fever and spat blood, dying as quickly as within 24 hours, three days if they were lucky. This second type of the bubonic plague was respiratory in nature and resided in the lungs, while the first form was situated in the bloodstream. It was even possible to catch both at once, which of course sped up the process and resulted in faster contagion and quicker death.

Doctors could even become infected from their patients and die before them. The disease was so fast that no one could keep track of who was healthy and who was infected or dead, and this was all compounded by the fact that no one knew of any cures or methods of prevention for the "Pestilence." After four to six months the plague faded, although it would reappear after winter in larger cities and begin killing again. In Florence the efforts of the *Compagnia della Misericordia* (red-robed and masked caregivers for the sick) failed to maintain control of the amount of corpses to be removed from the city, and the bodies would simply rot in the street. Families were torn apart, and religious authorities believed that the plague was sent to either punish humanity or exterminate it entirely.

Boccaccio on the Pestilence



In Boccaccio's introduction to the original *Decameron*, he begins by commending compassion and gratitude. He wishes to create an alternative outlet for those stricken by melancholic love, and believes it is women who are most often deprived of this expression. Boccaccio answers any trepidation felt about creating an anthology of frivolity, sexuality, and love during such dark times in the introduction to the first day. He includes a simile that describes the "mortal pestilence" as a large, rugged mountain that must be scaled in order to reach a vast, peaceful plain that lies below. He believes "the toil of the ascent and descent" only serves to "make more agreeable to [humanity]" the joys that lie beyond. Encountering the calamity of the bubonic plague provides one with the opportunity to more thoroughly appreciate divergences into joyful entertainment. So, in facing descriptions of the plague we too can face the woeful reality and be rewarded with delight. Boccaccio speaks of the "energy" of the contagion, as even "things which had belonged to one sick or dead of the disease" when touched by non-human creatures caused "instantaneous death."

He also describes the diversity of methods for human survival, pinpointing four variations. First, there were those who isolated themselves in a small, healthy community to avoid all luxury but fine wines, and divert their attentions with music and conversation. Second were those who sought all luxury they could find, and reveled in public places to drink and take what they could, shunning the sick to enjoy the brevity of their lives. Boccaccio also says there were a few who mediated between these two courses to "comfort the brain" with flowers and enjoyable food and drink without becoming a recluse. Finally, there were those who sought flight as their answer, shrouding themselves with a hope that promised descent from the mountain of oblivion.

Synopsis



Our characters come to life in a time and place (14th century Italy) that is marked by death, but is not so different from our own. In their world, as in ours, traditional ways of communicating have been utterly changed, forcing them to re-examine the importance of sharing their sorrows and joys with one another. They belong to different classes; some come from entirely different cultures; and some have little experience outside their insular worlds. All of these backgrounds are shaken by the devastation of the plague, however, which temporarily dissolves authoritative structures and creates a social space open to change. This is not unlike our time, with our technological advancements providing new communicative opportunities and perspectives. With this change, certain oppressed women could begin to claim their agency and take control of their sexual identity. In the face of such uncertainty it is no wonder that our fourteen characters choose to take refuge in an abandoned Tuscan villa. Former abbess Pampinea encourages them to indulge in the catharsis of animating their culture and histories to one another, but not to lose their own self-governance and individuality. For one night they can explore this together and try to find peace, joy, and closure for the traumas they have endured. As we do now, they sit on the cusp of cultural transformation, for beyond the darkness of the plague lie the innovations and illumination of the Renaissance.

Creative Team

Director	Margot Dionne
Assistant Directors/Dramaturges	Holli Lowe & Molly Fraser
Set & Prop Designer	John C. Dinning
Assistant Set & Prop Designer	Jordan Hames
Costume Designer	Katherine Ryan
Costume Consultant.....	John Pennoyer
Lighting Designer/ Production Manager	Bruce MacLennan
Voice & Speech Coach	Laurel Thomson
Singing Coach	Lucy Hayes Davis
Mask Design	Melinda Robb
Composer (Original Score).....	Alex Arnold
Choreographer	Véronique MacKenzie

Cast

Alibech	Nicole Adduci
Pampinea	Hilary Adams
Amalia	Chelsea Arsenault
Natan	Scott Baker
Lisabetta.....	Kate Bray
Lidia	Taylor Chancellor
Dioneo	Jackson Fowlow
Lusca	Rachel Hastings
Fiammetta	Meagan Marshall
Panfilo	Chris O'Neill
Filostrato.....	Colin Oulton
Rinieri.....	Taylor Olson
Elena	Paige Smith
Rosaria	Kamila Swiatek

Note: The show will have one 15 minute intermission

Production Team

Producer/Chair	Rob McClure
Stage Manager	Brandon Randall
Assistant Stage Managers	Morgan DuPlessis & Christian Niles
Student Head Scenic Painter.....	Carolena Charles
Scenic Painters	Vekisha Drummond Kayla Smith Virginia Iredale
Student Head Scenic Carpenter	John Wilson
Head Stage Carpenter.....	Jack Welsh
Scenic Carpenters.....	Janelle Dorey Mary Hartley Clayton MacDonell Qing Wang Kirsten Moratz
Student Head of Props	Cassandra Thorbjorsen
Props Crew	Liesl Low Rebecca March
Head of Lighting	Veronica Blinkhorn
Lighting Crew	Robin Crocker
Lighting and Projections.....	Douglas Cox
Lighting/Sound	Elizabeth Wile

Special Thanks:

To Karen Smith, Music Librarian Extraordinaire
To Paolo Matteucci, Assistant Professor in Italian Studies
To Sébastien Rossignol, Adjunct Scholar, Department of History
To Jennifer Bain, Associate Professor of Music
To Jérôme Blais, Associate Professor of Music
To Dante Di Mattia of Casa Dante for Hair and Wig Design
To the Neptune Theatre Props and Lighting Department
To Our Scenic Painting Crew and Costume Studies Fabric Dyeing
Team for Volunteering Their Time During Reading Week
To Robbie O'Neill

Costume Team

Head Dresser Nadine Abovnga
Assistant Head Dresser Tara Fiteau

Dressers

..... Heike Wenaus
..... Noran Abovnga
..... Hayley Machat
..... Angie Kinsman

Cutters

For **Pampinea** Laura Delchiaro
For **Fiammetta** Audrey Levesque
For **Lisabetta** Julia Stott
For **Rosaria** Kelsey MacDonald
(First Hand- Sara Harlow)
For **Lidia** Anna Skanes
(First Hand- Victoria Burrell)
For **Amalia** Martha Schram
For **Elena** Peryn Westerhof
Nyman (First Hand- Breeze Dampsy)
For **Lusca** Brooke Tascona
For **Alibech** Jeska Grue
(First Hand- Naomi Froese)
For **Natan** Holly Anderson
(First Hand- Jessica Copp)
For **Dioneo** Lillian Glidden-Gaudet
(First Hand- Shauna Murphy)
For **Rinieri** Emlyn Murray
(First Hand- Kim Milligan)
For **Parfilo** Eliza West
(First Hand- Chelsea Conn)
For **Filostrato** Audrey Sawyer

Fabric Dyeing Team

Kelsey Stanger
Jonathan Munro

Dalhousie Theatre Department

2013-2014

Department Chair	Rob McClure
Administrative Officer	Gini Cornell
Departmental Secretary	Julie Clements
Undergraduate Advisor	Jure Gantar

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Instructor, Technical Scenography	Torin Buzek
Assistant Professor, Film Studies	Shannon Brownlee
Associate Professor, Acting	Margot Dionne
Lecturer, Acting	Kathryn Edgett
Professor, Theatre Studies.....	Jure Gantar
Instructor, Costume Studies.....	Anneke Henderson
Lecturer, Technical Scenography.....	John Dinning
Senior Instructor, Costume Studies.....	Dianne Kristoff
Instructor, Technical Scenography.....	Bruce MacLennan
Associate Professor, Acting.....	Rob McClure
Associate Professor, Theatre & Film Studies	David Nicol
Lecturer, Costume Studies.....	John Pennoyer
Professor Emeritus, Technical Scenography	Peter Perina
Instructor, Technical Scenography.....	Melinda Robb
Associate Professor, Costume Studies.....	Lynn Sorge-English
Associate Professor, Acting.....	Susan Stackhouse
Associate Professor, Film Studies;	
Canada Research Chair in European Studies	Jerry White

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.....	Natasha Conde-Jahnel
.....	Hilary Doda
.....	Sue Leblanc
(Dance and Movement Instructor).....	Véronique MacKenzie
(Stage Management Instructor).....	MJ MacLeod
.....	Katherine Ryan
.....	Laurel Thomson

Dalhousie Theatre Department

Cont.

Teaching Assistants and Markers

.....	K. Bethune
.....	Karen Bennett
.....	Amanda Campbell
.....	Ryanne Chisholm
.....	Luciana Fernandes
.....	Lindsey Hunnewell
.....	Dorian Lang
.....	Darlene Nadeau
.....	Myra Sloan
.....	Morgan Strug
.....	Jake Willet
.....	Andrew Wood

Rental Crew Chief

.....	Sara May Thurber
-------	------------------

Front of House Manager

.....	Deborah Preeper
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Student Assistants

Office Production Assistant	Rachel Hastings
Scenic Carpentry Workshop Assistant	Liesl Low
Prop Shop Assistant.....	Jordan Hames
Lighting and Sound Assistant.....	Veronica Endicott-
.....	Blinkhorn
Stores Assistant.....	Audrey Sawyer

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A Note on Lady Fortune

One of Boccaccio's greatest themes in the *Decameron* is the role "Fortune" plays in the lives and stories of humans. Originally the personification of "fortune" for Ancient Rome was a capricious, powerful goddess whom humans might influence. In Hanna Pitkin's book *Fortune is a Woman: Gender and Politics in the Thought of Niccolò Machiavelli*, she writes of a marked change in the accessibility of this figure with the advent of Christianity in the Middle Ages. Fortune was then thought to be an unreachable, inexorable agent of the providence and judgement of God. She distributed a person's fate as soon as they were born, so they must turn away from earthly pleasures and disappointments and look towards their existence in the afterlife.

Soon, however, Petrarch and Dante moved away from this image and merged its Christian aspects with a more variable, reachable feminine presence. At the time of the *Decameron*, Fortune was even thought to resemble a somewhat mischievous, cunning woman. She still carried out Divine Will, but in certain conceptions she seemed sympathetic to humanity's secular or illicit intentions. Perhaps a cold, unreachable Lady Fortune became too much to bear after the obliteration of the bubonic plague, and people felt it necessary to inject some of their lost humanity into their conceptions of the future.

Patrick Baliani

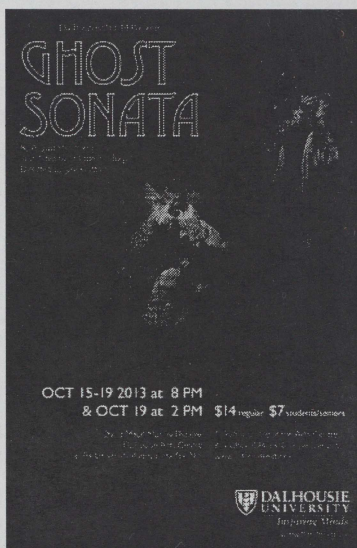
Patrick Baliani's translation and adaptation, *Dante's Purgatorio*, will have its world premier at **The Rogue Theatre** in Tucson, Arizona, in April 2014. **The Rogue Theatre** commissioned and produced his translation and adaptation of Giovanni Boccaccio's *The Decameron* in 2011 and his translation and adaptation of Pirandello's *Six Characters in Search of an Author* in 2008. Patrick's original plays—*Figs and Red Wine*, *Two from Tanagra*, *Reckless Grace*, *Verba Non Facta*, *Sabunana*, *Monologue of a Muted Man*, *A Namib Spring*, and *Lie More Mountains*—have been performed in New York, Los Angeles, Seattle, Phoenix, Prescott, and Tucson, where he has collaborated with **Arizona Theatre Company**, **TucsonArt Theatre**, **Third Street Kids**, and **Old Pueblo Playwrights**. His original one-act plays have been anthologized in *Play It Again: One Act Plays for Acting Students* (Meriwether Publishing, Colorado Springs) and *Twenty-Three Plays from the New Play Development Series* (Mississippi State University).

Patrick received the 2013 **Tucson/Pima Arts Council Artist's Project Grant** for work on *Dante's Purgatorio*. He was awarded the 2005 **Arizona Commission on the Arts Artist's Project Grant** for his play, *Lie More Mountains*. He was one of twenty Arizona artists in all fields to be selected by the **Creative Capital Foundation** to participate in the *Creative Capital / Arizona Commission on the Arts Artist Project*. He was selected by the **Tucson-Pima Arts Council** in 2002 to write an original full-length play based on gang life in South Tucson (ultimately not funded). He was awarded the 1999 **Arizona Commission on the Arts Playwriting Fellowship** and he received the 1998 *National Play Award* by the Los Angeles **National Repertory Theatre Foundation** for his play, *A Namib Spring*. He received a *Collaborative Artists Grant* from the **Arizona Commission on the Arts** in 1997 and was awarded the **Tucson/Pima Arts Council Playwriting Fellowship** in 1996. He was twice a Finalist for the **National Endowment of the Arts Playwriting Fellowship**, was a Finalist in the **Live Oak Theatre 1994 Harvest Festival of New American Plays**, and a Finalist for the 1994 *Panowski Playwriting Award*. He was selected by New York's **Young Playwrights, Inc.** to be its 1993 *Southwest Resident Playwright*. He has been a *Guest Playwright* at the **Arizona Commission on the Arts State Theatre Conference** and at the **Association for Theatre in Higher Education National Conference**. He received the 1991 **Arizona Theatre Company Genesis New Play Award** for his first play, *Figs and Red Wine*.

His English prose translations from the Italian include: Bianca Tam's novel, *Opium Tea* (Tale Weaver Press, Los Angeles) and Cesare Pavese's novel, *The Moon and the Bonfires* (unpublished).

Patrick is an Assistant Professor of Interdisciplinary Studies at **The Honors College, University of Arizona**. He has received **The Honors College Dean's Award for Excellence in Teaching**, the **Humanities Seminars Superior Teaching Award**, the **Academic Preparation for Excellence APEX Teaching Award**, and the **Mortar Board National Honor Society Teaching Award**.

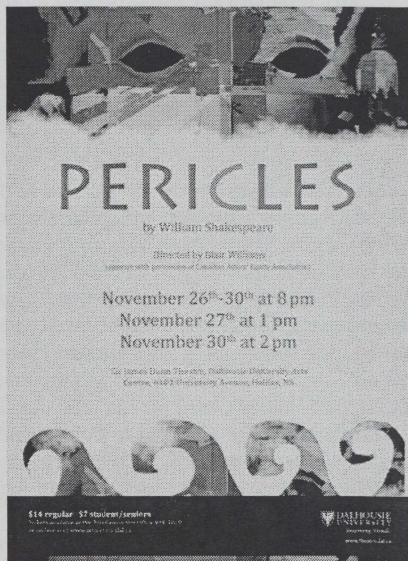
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by Henrik Ibsen
Directed by David Wilson

OCT 15-19 2013 at 8 PM
& OCT 19 at 2 PM \$14 regular \$7 students/seniors

Dalhousie University
Dalhousie Theatre
1000 University Avenue, Halifax, NS

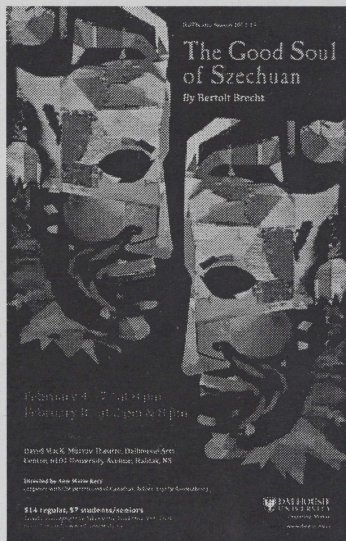


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by William Shakespeare
Directed by Blair Williams
in association with the province of Canada's Actors' Equity Association

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November 27th at 1 pm
November 30th at 2 pm

at James Dunn Theatre, Dalhousie University Arts Centre, 1000 University Avenue, Halifax, NS

\$14 regular \$7 student/seniors
Dalhousie University
1000 University Avenue, Halifax, NS

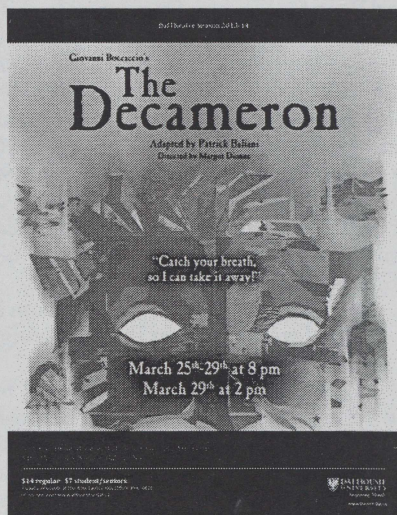


The Good Soul of Szechuan
By Bertolt Brecht
Directed by Greg Miller

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February 8 at 2 pm & 8 pm

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Dalhousie University
1000 University Avenue, Halifax, NS



The Decameron
by Giovanni Boccaccio
Adapted by Patrick Baines
Directed by Margot Dineen

"Catch your breath,
so I can take it away!"

March 25th-29th at 8 pm
March 29th at 2 pm

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