



Fugard    Boccaccio  
O'Neill    Saroyan    Ayckbourn  
              Moliere

A CONTEMPORARY THEATRE

12TH SEASON

1976

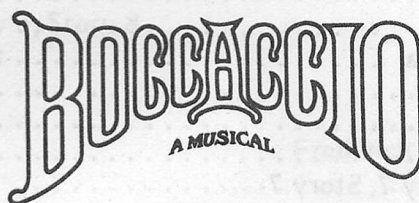




## **a contemporary theatre**

**presents**

**the West Coast Premiere of**



stories from Giovanni Boccaccio's *Decameron Tales*

dramatized by Kenneth Cavander

music by Richard Peaslee

November 4 — November 27, 1976

Director	Gregory A. Falls
Music Director	Stan Keen
Scene Design	William Forrester
Lighting Design	Al Nelson
Costume Design	Sally Richardson
Technical Director	Phil Schermer
Stage Manager	Eileen MacRae Murphy
Property Master	Peter Hardie

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### **The Cast** in order of appearance

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The Aristocrat	Robert MacDougall
Gilletta	Marnie Mosiman
Rustico	A. C. Weary
Beltramo	Frederick Sperberg
Contessa degli Lucchesi	Beth McDonald
Anichino	Kelly Walters
Alibech	Megan Dean

THE TIME .....1348  
THE PLACE ..... A villa outside Florence, Italy

# The Stories and Songs

## ACT I

*The Best of Times*

Citizens of Florence ..... The Company

### 1. MASETTO – Day 3, Story 1

*Masetto*

Masetto ..... Frederick Sperberg

Nuto ..... Kelly Walters

*Apples in the Garden*

Abbess ..... Beth McDonald

Sister Angelica ..... Megan Dean

Sister Teresa ..... Marnie Mosiman

*God is Good*

Abbess. .... Beth McDonald

Sister Angelica ..... Megan Dean

Sister Teresa ..... Marnie Mosiman

Masetto ..... Frederick Sperberg

*Masetto Finale*

Abbess ..... Beth McDonald

Sister Angelica ..... Megan Dean

Sister Teresa ..... Marnie Mosiman

Masetto ..... Frederick Sperberg

Nuto ..... Kelly Walters

### 2. ANICHINO – Day 7, Story 7

*Lucky, Lucky* ..... The Company

*Recitativo I*

Anachino ..... Kelly Walters

Egano ..... Robert MacDougall

*Egano d'Galuzzi*

Anachino ..... Kelly Walters

Egano ..... Robert MacDougall

*Beatrice*

Anichino ..... Kelly Walters

*The Men Who Have Loved Me*

Beatrice ..... Beth McDonald

*Whore, Slut, Etc.*

Anichino ..... Kelly Walters

*I Am Indeed A Lucky Man*

Egano ..... Robert MacDougall

*Lucky Anachino* ..... The Company

### 3. THE DEVIL IN HELL – DAY 3, Story 10

*Put The Devil In Hell*

Alibech ..... Megan Dean

Rustico ..... A. C. Weary

Chorus ..... The Company

THERE WILL BE ONE 10-MINUTE INTERMISSION

## ACT II

*All The Women You Want*

Young People ..... The Company

### 4. THE DOCTOR'S DAUGHTER – DAY 3, Story 9

*She Doctor*

Beltramo ..... Frederick Sperberg

Giletta ..... Marnie Mosiman

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## The Stories and Songs continued

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- Lover Like A Blind Man*  
Giletta . . . . . Marnie Mosiman  
*If You Had Seen*  
Giletta . . . . . Marnie Mosiman  
*A Game I've Lost*  
Beltramo . . . . . Frederick Sperberg  
*If You Had Seen — Reprise*  
Giletta . . . . . Marnie Mosiman  
Beltramo . . . . . Frederick Sperberg
5. **MADONNA ISABELLA — Day 7, Story 6**  
*Madonna Isabella*  
Isabella . . . . . Marnie Mosiman  
Leonetto . . . . . Frederick Sperberg  
Anachino . . . . . Kelly Walters  
Egano . . . . . Robert MacDougall  
Chorus . . . . . The Company
6. **FERONDO — Day 3, Story 8**  
*The Abbot Song*  
Abbot . . . . . Kelly Walters  
Monks . . . . . Robert MacDougall,  
Frederick Sperberg, A. C. Weary  
*Purgatory Waltz* . . . . . The Orchestra  
*Abbot Reprise*  
Chorus . . . . . The Company  
*Finale* . . . . . The Company

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## The Musicians

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Harp: Pamela Vokaler, Beverly Statter  
Reeds: John Budelman  
Percussion: William O. Kotick  
Bass: Andrew Lambert  
Keyboards, Musical Director: Stan Keen

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## The Company

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MEGAN DEAN has been seen on the ACT stage as "Catherine Sloper" in THE HEIRESS and "Natalia Stepanovna" in THE MARRIAGE PROPOSAL in 1974, and performed in the Locomotion Show on tour that season. For the last two years she has performed as part of the Empty Space Association resident company, playing "Isadora" in GERTRUDE, "Rose" in THE SEA, "Ronnie B'wana" in RONNIE B'WANA, JUNGLE GUIDE, and in RIDE ACROSS LAKE CONSTANCE, THE DOCTOR IN SPIKE OF HIMSELF, VAMPIRE, PILK'S MADHOUSE, GAMMER GURTON'S NEEDLE, TEN NIGHTS IN A BARROOM, and TOM THUMB. She played "Rosemary" and directed BULLSHOT CRUMMOND. Ms. Dean also wrote and produced a revue titled CHEEZ WHIZZ! OR PUTTIN ON THE RITZ. She played in the Edinburgh International Festival in Scotland in 1972. A graduate of the University of Washington School of Drama, Ms. Dean has been an artist in residence for the Washington State Arts Commission and teaches at The Lakeside School.



## The Company continued



**ROBERT MAC DOUGALL** played "Peter" in *DESIRE UNDER THE ELMS*, "Leandro" in *SCAPINO*, and "Tom" in *THE TIME OF YOUR LIFE*, and composed music for all three productions at ACT this season. He has degrees in both music and drama and was a finalist in the Theatre Communications Group National Student Auditions this year. He performed in several productions at the University of California at San Diego. He has composed music for *THE DEVIL'S DISCIPLE*, *THE GOOD WOMAN OF SETZUAN*, *CAMINO REAL*, *THE COUNTRY WIFE*, and others. Mr. MacDougall won the Walter Naumburg Prize for Composition in 1974.



**BETH MCDONALD** comes to ACT from the American Shakespeare Theatre in Stratford, Connecticut, appearing as "Mercy Lewis" in *THE CRUCIBLE* and "Celia" in *AS YOU LIKE IT*. In repertory in Durham, New Hampshire, Ms. McDonald played "Annie Sullivan" in *THE MIRACLE WORKER* and "Viola" in *TWELFTH NIGHT*. She is a graduate of the Juilliard School, where she played such roles as "Varya" in *THE CHERRY ORCHARD*, "Nora" in *THE PLOUGH AND THE STARS*, and "Katherine" in *THE TAMING OF THE SHREW*. Ms. McDonald has toured with the Claude Kipnis Mime Theatre, and has recently been seen on television in ABC's *ONE LIFE TO LIVE*.



**MARNIE MOSIMAN** is best known in Seattle for her work with the Empty Space Association this past year, playing "Salome" in *DANDY DICK*, "Mrs. Tilehouse" in *THE SEA*, and "Donna Luna Dona" in *YANKS 3, DETROIT 0, TOP OF THE 7TH*. She has played in *A LITTLE NIGHT MUSIC*, *THURBER CARNIVAL*, *OKLAHOMA* and *MY FAIR LADY* at the Chanhassen Dinner Theatre, and in *NOON AT THE GUTHRIE* at the Guthrie Theatre in Minneapolis. She played in *GODSPELL* at the American Conservatory Theatre in San Francisco and also with the National Touring Co. in 1973.



**FREDERICK SPERBERG** has played in *THE WINTER'S TALE*, *THE CRUCIBLE* and *AS YOU LIKE IT* at the American Shakespeare Theatre in Stratford, Connecticut. He played "Octave" in *SCAPINO* and "Cleonte" in *THE LOVE CURE* for the Lincoln Center Touring Co. in New York. At the Juilliard Opera Theater he was seen in *L'HISTOIRE DU SOLDAT*, and at the Juilliard Theatre in *THE CHERRY ORCHARD*, *THE DUCHESS OF MALFI* and *THE ROSE TATTOO*. Mr. Sperberg is a graduate of the Juilliard School and of Trinity University.



**KELLY WALTERS**, a graduate of the University of Washington Professional Actors' Training Program, made his Broadway debut last year playing the title role in *CANDIDE*. He was also seen on Broadway in *A TRIBUTE TO LILLIAN HELLMAN*. Prior to that, he played "Bobby" in *LOOK, WE'VE COME THROUGH* off-Broadway, and toured with Zero Mostel in *A FUNNY THING HAPPENED ON THE WAY . . .* and as "Kalman Rothschild" in *THE ROTHSCHILDS*. Mr. Walters has appeared in numerous ACT and Seattle Repertory productions, including *MOONCHILDREN*, *WHAT THE BUTLER SAW*, *THE ME NOBODY KNOWS*, and *MACBETH*. Regionally, he has played in *BOYS FROM SYRACUSE* at the Washington Theatre Club, among others. He recently directed *RAZZLE DAZZLE*, a children's show for PAF Theatre in Huntington, Long Island, and has just finished writing an original children's musical, which will be produced next Spring.



**A. C. WEARY** just finished playing "Carl" in Intiman's production of *BUS STOP* and returns to do his third production at ACT this season. His earlier roles were "Dudley" in *THE TIME OF YOUR LIFE* and "Ottavio" in *SCAPINO*. A national finalist in the Theatre Communications Group auditions last year, A. C. came to Seattle to be in ACT's *ABSURD MUSICAL REVUE FOR CHILDREN*, which toured in six western states. He did several seasons of stock in Ohio and Michigan, where he played "Will Parker" in *OKLAHOMA*, "Artie" in *HOUSE OF BLUE LEAVES*, "Bottom" in *MIDSUMMER NIGHT'S DREAM*, and "Alan" in *LEMON SKY*.



## The Company continued



**DIRECTOR GREGORY A. FALLS** has directed more than 30 productions at ACT, and is the founder of the theatre. He directed this season's *SIZWE BANSI IS DEAD*, *THE TIME OF YOUR LIFE* and *SCAPINO*, and last season directed *THE RESISTIBLE RISE OF ARTURO UI* and *QUIET CARAVANS*, as well as *THE CHRISTMAS SHOW*, *THE ABSURD MUSICAL REVUE FOR CHILDREN* and *SEE THE PLAYERS*.



**MUSICAL DIRECTOR STAN KEEN** has conducted six previous musicals for ACT, including *OH COWARD!*, *GODSPELL*, *THE COLE PORTER REVUE* and *YOU'RE A GOOD MAN, CHARLIE BROWN*. In addition, he is Musical Director for *BOOMERANG*, a weekly children's program produced by KOMO-TV in Seattle. He was invited to tour Romania for two weeks last Fall with the Kennedy Center's Alliance for Arts and Education. Composer, conductor, pianist and teacher, he is a native Washingtonian and a veteran of Northwest, Broadway and touring theatre. He was associated with Julius Monk's *UPSTAIRS AT THE DOWNSTAIRS* New York revues for two years, and the New York and national companies of *HELLO, DOLLY* with Carol Channing, *WEST SIDE STORY*, and the Canadian tour of *IRMA LA DOUCE*. His original compositions include *ACT'S THE ABSURD MUSICAL REVUE* and *THE CHRISTMAS SHOW*, symphonic arrangements of *GODSPELL* and *JACQUES BREL*, and work for the Seattle, Vancouver, B.C., and Spokane Symphony Orchestras, and the Seattle Repertory Theatre.

**PLAYWRIGHT AND LYRICIST KENNETH CAVANDER** was born in Prague, Czechoslovakia, and educated in England, where he started his professional experience while still at Oxford University, when his translation of Euripides' *HIPPOLYTUS* was performed on BBC Radio.

Later, he became an assistant to film director Sir Carol Reed, and wrote extensively for TV and movies, including an award-winning adaptation of E. M. Forster's *THE MACHINE STOPS* for BBC-TV. He also worked at the Royal Court Theater in London, with George Devine, with the Royal Shakespeare Company at Stratford-upon-Avon, and at the Mermaid Theatre with Sir Bernard Miles.

After a period spent living in Europe (including six months in Florence), he settled in the U.S., where he has written, translated and directed mainly for the theatre. His work has been seen at the Yale Repertory Theatre (*BACCHAE*, *DON JUAN*, *ST. JULIAN*, among others), the Williamstown Theatre, the Long Wharf Theatre, where he has directed for the Young People's Theatre, Baltimore's Center Stage, and in New York City with productions at the Manhattan Theatre Club. His current work, with his own acting group, is supported by a grant from the Institute of Current World Affairs, which also enabled him to complete this version of *BOCCACCIO*. His writing has been published by *The New York Times*, *Harper's Magazine*, *Horizon*, and the *Saturday Review*. One of his works in progress is a collaboration with Richard Peaslee on Arthurian legends.

**COMPOSER RICHARD PEASLEE's** theatre scores include *MARAT/SADE* and *A MIDSUMMER NIGHT'S DREAM* on Broadway; *US*, *THE SCREENS* and *THE THEATRE OF CRUELTY*, all with Peter Brook and the Royal Shakespeare Company; *OEDIPUS* with Peter Brook at the National Theatre; *THE SERPENT* and *TERMINAL* at the Open Theatre; and *INDIANS* at Arena Stage and on Broadway. He spent two years composing and arranging for Bill Russo's London Jazz Orchestra (*STONEHENGE*, *A LONDON ANTHOLOGY* and numerous shorter works) and also composed the *Chicago Concerto* for Gerry Mulligan. He's done the film scores for *MARAT/SADE*, *TELL ME LIES*, *WHERE TIME IS A RIVER* and for several shorter films. His concert work, the *October Piece* for rock group and symphony, was recently performed by the Philadelphia, Detroit, Milwaukee and Buffalo orchestras, among others. For television he wrote the theme and incidental music for *THE 51ST STATE*. A new show with Kenneth Cavender, *THE LEGEND OF KING ARTHUR* incorporates his latest work with synthesizer and quad. Peaslee lives in New York with his wife who is a painter, and two children. He is currently working on music for a Twyla Tharp ballet with the Joffrey Ballet Co.



**GIOVANNI BOCCACCIO** was born in Paris in 1313 and died in Certaldo, Tuscany in 1375. Along with Petrarch, he laid the foundations for the Humanism of the Renaissance and raised vernacular literature to the level and status of the classics of antiquity.

Boccaccio, who passed his early childhood in Florence, was sent, about 1328, to Naples to learn business. When he was recalled to Florence by his father, he took with him a store of literary work already completed. The ten or twelve years following his return to Florence is the period of his full maturity, culminating in *The DECAMERON*. The date of composition of the *DECAMERON* is now known. It was probably in the years 1348-1353 that he composed that work in the form in which it is ready today. It is quite possible, indeed probable, that the hundred tales were composed over a period of years. The framework of the books must have been devised shortly after 1348 (the year of the plague). However, recent study of the known manuscripts yields evidence that the work as a whole was written, as well as retouched and revised, over a period of some years in a manuscript, now lost, which Boccaccio must have kept by him as a working copy.

His first meeting with Petrarch, whose life he had already written, was in 1350. Boccaccio was appointed ambassador to the Lords of Romagna in 1350 and ambassador to Pope Innocent VI in 1351. He had to earn most of his income by transcribing his own works or those of others. In 1363 he retired to Certaldo.



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## Background about the Book

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### THE DECAMERON, FROM BOCCACCIO'S INTRODUCTION:

In this suffering and misery of our city, the authority of human and divine laws almost disappeared, for, like other men, the ministers and the executors of the laws were all dead or sick or shut up with their families, so that no duties were carried out. Every man was therefore able to do as he pleased.

One citizen avoided another, hardly any neighbors troubled about others, relatives never or hardly ever visited each other. Moreover, such terror was struck into the hearts of man and woman by this calamity that brother abandoned brother, and the uncle his nephew, and the sister her brother. Mothers and fathers even abandoned children.

### THE DECAMERON, FROM BOCCACCIO'S CONCLUSION:

Anyone can see that these things were not told in church, where everything should be treated with reverent words and minds (although you will find plenty of license in the stories of the church); nor were they told in a school of philosophers, where virtue is as much required as anywhere else; nor among churchmen or other philosophers in any place; but they were told in gardens, in pleasure places, by young people who were old enough not to be led astray by stories, and at a time when everyone threw his cap over the mill and the most virtuous were not reproved for it.

### ABOUT THE DECAMERON:

Like other works of Boccaccio's, the one for which he is known bears a name derived from the Greek. Decameron is genitive plural signifying "of ten days" with "work" or "narration" understood, and more correctly would be Dekameron.

Boccaccio continued the custom of enclosing his novellas within a single frame so that the work, for all its variety, achieves a certain organic unity. He imagines, then, in an introduction, that in 1348, the year of the plague, seven noble ladies and three youths met in the Church of Santa Maria Novella. To relieve their hearts of the plague's sadness, the ten young people agree to spend some time in a villa not far from the city.

There they pass their days in the most enjoyable occupations, and in the hot hours in the afternoon they retreat to a shady spot to tell novellas. Each one tells one novella, ten every day. Before they break up, they name a "chairman" who chooses the general theme from which the novellas of the following day will develop.

As the tales of the first day had happened to be of "peril averted by ready wit", so those of the second day were to be of "evil fortune unexpectedly turned to good". The third day told of "how patience won out". Fourth and fifth days present "issues of love — unhappy and happy". Sixth day reverts — with a difference — to "the saving grace of wit". Seventh day bares "treasons, stratagems and spoils of wives". Eighth day illustrates "the witty war of sex". Ninth day "not limited to any one particular subject". Tenth day proclaims "love's magnanimities".

In the evening after supper one of the girls sings a ballad. Then they retire for the night. Out of religious reverence, no novellas are narrated on Friday and Saturday. The stories are told for ten days, making one hundred novellas.

From a *History of Italian Literature*, Vol. 1, by Eugenio Donadoni; and *Literature of the Italian Renaissance* by Jefferson Fletcher

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## The Plague

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The infectious fever caused by the *Bacillus Pasteurella pestis*, transmitted by the rat flea. In man, the disease has three specific forms: bubonic, characterized by swelling of the lymph nodes; pneumonic, in which the lungs are extensively infected; septicemic, in which the blood stream is so invaded by bacilli that death ensues before bubonic or pneumonic forms have had time to appear.

1 SAMUEL 5:9: And it was so that the hand of the lord was against the city with a very great destruction; and he smote the men of the city, both small and great, and they had tumors in their secret parts . . . And the men that died not were smitten with the tumors, and the cry of the city went up to heaven.

THUCYDIDES, ATHENS, CIRCA 430 B.C., THE PELOPONNESIAN WAR: The plague was so overwhelming that men, not knowing what would happen next to them, became indifferent to every rule of religion or of law — a state of unprecedented lawlessness . . . People now began openly to venture on acts of self-indulgence which before then they used to keep dark. They resolved to spend their money quickly and to spend it on pleasure, since money and life alike seemed equally ephemeral. Prayers, oracles, and so forth, were useless; in the end, people were so overcome by their sufferings that they paid no further attention to such things.

ANTONIN ARTAUD, MARSEILLE, 1720 from THE THEATRE AND ITS DOUBLE: Once the plague is established in a city, the regular forms collapse. There is no maintenance of roads and sewers, no army, no police, no municipal administration. Pyres are lit at random to bury the dead; there are family feuds around the pyres, soon followed by a general fight, for the corpses are too numerous. Delirious victims, their minds crowded with hideous visions, spread howling through the streets. The disease that ferments in their viscera discharges itself in tremendous cerebral explosions. Other victims, without bubos, examine themselves proudly in the mirror, in splendid health as they think, and then fall dead with their shaving mugs in their hands, full of scorn for other victims.

ALBERT CAMUS, THE PLAGUE: Without memories, without hope, they lived for the moment only. Indeed the here and now had come to mean everything to them. For there is no denying that the plague had gradually killed off in all of us the faculty not of love only, but even of friendship. Naturally enough, since love asks something of the future, and nothing was left but a series of present moments.

Researcher: Cicci Mangione Boardman

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## A Special Invitation

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TO OUR OPENING-NIGHT AUDIENCE. Complimentary refreshments\* and wine\* will be served in our new rehearsal room (backstage) following the first night's performance of each production. It's your chance to meet the actors, chat about the play, get to know the person who sits in front of you all season. First-nighters, please be our guests.

\*Refreshments for the party are being provided through the courtesy of SCHUCKS AUTO SUPPLY.

\*Wine has been donated by the Pike and Western Wine Merchants, in Pike Place Market.



## Acknowledgements

ACT wishes to thank the Charles H. Beresford Co., Inc., The Vemo Company, the Fred Willey Co. and Pride & Suther Mechanical Contractors for their contributions to the remodeling of the theatre.

ACT wishes to thank Price Waterhouse & Co. for services rendered in preparation of ACT's financial statement.

ACT wishes to thank Kathy Sestrap for her help as the pianist during BOCCACCIO rehearsals.

THANKS to Murray Publishing for their cooperation in printing the program this season.

ACT's productions are funded, in part, by grants from the National Endowment for the Arts (a Federal agency), the Washington State Arts Commission, the King County Arts Commission, and the Seattle Arts Commission, through the purchase of special services, and Seattle's Corporate Council for the Arts.

ACT wishes to thank all the volunteer committees and workers for their tremendous efforts and work on behalf of the theatre's activities.

DOCTORS expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-9892 to their call service.

LATECOMERS will be asked to stand at the rear of the theatre until the first break in the play.

REFRESHMENTS available in downstairs lobby only, one-half hour before curtain time and during intermissions. No drinks may be taken into the seating area.

SMOKING in downstairs and outer lobby only.

TAKING PHOTOGRAPHS or making recordings during the performance is strictly forbidden.

NO TICKET REFUNDS CAN BE MADE, but subscribers may exchange tickets for any other performance of the same show, providing the box office receives the ticket 24 hours before date and time printed on the tickets.

TICKETS for all ACT productions are available to students and senior citizens for \$2.50 during the half-hour prior to curtain time, if the performance is not sold out. Preview night tickets (the Wed. before opening night) can be purchased by everyone anytime at the box office, also for \$2.50. Curtain is 8:00.

GROUP DISCOUNTS for theatre parties of twenty or more persons are available for ACT productions. Discounts range from 10 to 20 percent off, depending on the size of your group and the performance date. To arrange for group sales, or for more information, please call Robin Atkins, 285-5110.



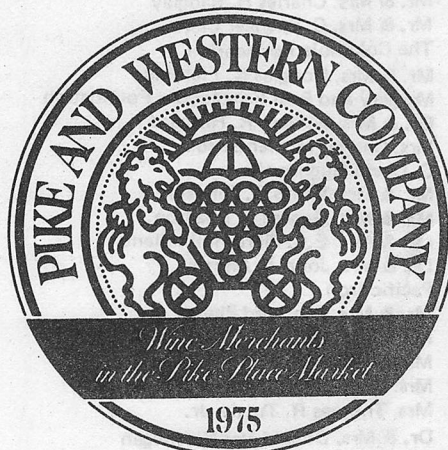
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ACT also gratefully acknowledges support by the National Endowment for the Arts (a Federal agency), the Washington, King County and Seattle Arts commissions for their help through the special purchase of services; and the Corporate Council for the Arts in Seattle.

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## Behind the Scenes

This is the sixth season that high school students have worked at ACT under a work training program administered by the Seattle School District and funded by the federal government.

The students attend school during the day, either at one of ten regular Seattle District high schools or at the NYC-2 School located in the Smith Tower.

They work at the theatre in the evenings performing vital audience-related tasks such as ushering (along with a steady cadre of volunteers), concessions, parking lot supervision, and custodial and maintenance work. Though they work closely with the house manager, the students tend to be involved with most everyone in the theatre at one time or another, from regular staff in the box office or production crews to members of the opening night party decoration committee. In several instances, they've gotten to know and befriend actors.

As part of the program, the students' job performances are evaluated and included on their school records. Counselors and teachers are continually involved in the students' work training program.

The students currently working at ACT are: Fabien Barnes, Marvin Cloy, Phillip Collins, Samantha Davis, Kari Glasjo, Tina Lidnin, and Denise Minor. Tina and Denise worked at ACT last season as well. Two other students, enrolled earlier in the season, Trice Pyke and Anita Wilson, have moved on and began college this fall, at Gonzaga and Central Washington State, respectively.

Federal funding makes it possible for these students to attend school and work for pay at the same time. Only non-profit organizations such as ACT can participate as outlined within the guidelines of the program's funding.

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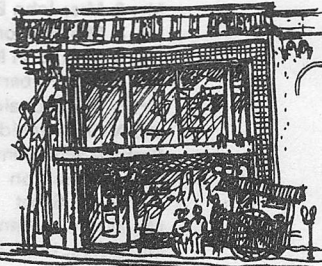
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## Background About the Play

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It took BOCCACCIO a little over three years to reach Broadway after it was first produced in Showcase by the Williamstown, Massachusetts Theatre Festival 2nd Company.

The project was conceived when playwright Kenneth Cavander was commissioned to create, write and direct a series of dramatic scenes for the newly formed 2nd Company. In 1972, Mr. Cavander decided to develop the project using Giovanni Boccaccio's classic as his focal point.

"There are 100 stories in the DECAMERON and I thought it would be exciting, educational, and theatrical for the actors to do scenes from selected tales. I was hoping the experience would be a challenge for the performers and entertaining and diverting for our audiences."

The work, which was performed without music, was an immediate success, and Nikos Pascharopoulos, Executive Director at Williamstown, asked Mr. Cavander to expand the piece and present it again the following summer.

In the fall of 1972, BOCCACCIO was presented as an Actors' Equity showcase production at the Manhattan Theatre Club in New York, where Cavander invited composer Richard Peaslee to view the work.

Mr. Peaslee was greatly enthused by the work and agreed to develop BOCCACCIO as a musical play. During the next several months, they wrote six songs for the production and the results of their collaboration were presented at Williamstown in the summer of 1973.

The musical was staged at prisons, at a camp for underprivileged youngsters, a home for senior citizens, and at the Hilton Hotel in Pittsfield, Massachusetts, then went to the Arena Stage in Washington, D.C. in 1974 and to Theatre Now, Inc. in New York in 1975.

For the stories told by his characters in the DECAMERON, Boccaccio borrowed from the literature of both East and West — among his sources were Ovid, Apuleius, the Arabian Nights (Madonna Isabella), Medieval troubadours (Masetto), and Sanskrit drama. Shakespeare's ALL'S WELL THAT ENDS WELL is based on the same story as Boccaccio's "The Doctor's Daughter". Passed along from generation to generation in song, ballad, poetry, drama and verse, these stories have been reincarnated many times in the course of literary history. The present version is only one of the many disguises they have assumed.

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## Director's Comments \*

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\*From the author:

A city . . . A deadly plague . . . A group of refugees in flight. They are young, and they want to live. They try to isolate themselves from the corruption of body and soul that the plague has brought with it by finding a safe retreat in the country .

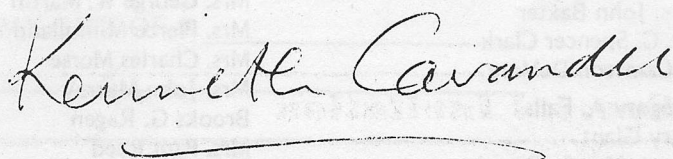
This is how Boccaccio introduces the 100 tales of *The Decameron*. The doomed city is Florence, just before the dawn of the Renaissance, but his young people could belong to any age.

The countryside is idyllic and innocent, and it throws the young people back on themselves. They start to tell stories. In a way, these stories are masks which they use to hide from death. But they are more. They are doors to unexplored regions in the psyches of the story-tellers.

In dreams, in fantasies, in the tales they love to tell and retell, people reveal their secrets.

The mysterious thing about these stories is their staying power. From century to century, from village square to king's court, they have survived through hundreds of reincarnations. Are we, in the 20th century, too blase, cool and all-knowing to be touched by them? I hope not. I think that if we can watch for the signals they send to us over the years, they will lead us into the strangest of all new-found-lands — our own forgotten dreams.

We are all, in a sense, searching for our "house in the country," where we can find refuge from the ills of everyday life that plague us. The path to the healing source lies through our own selves. And these stories are our guides.



Kenneth Cavander



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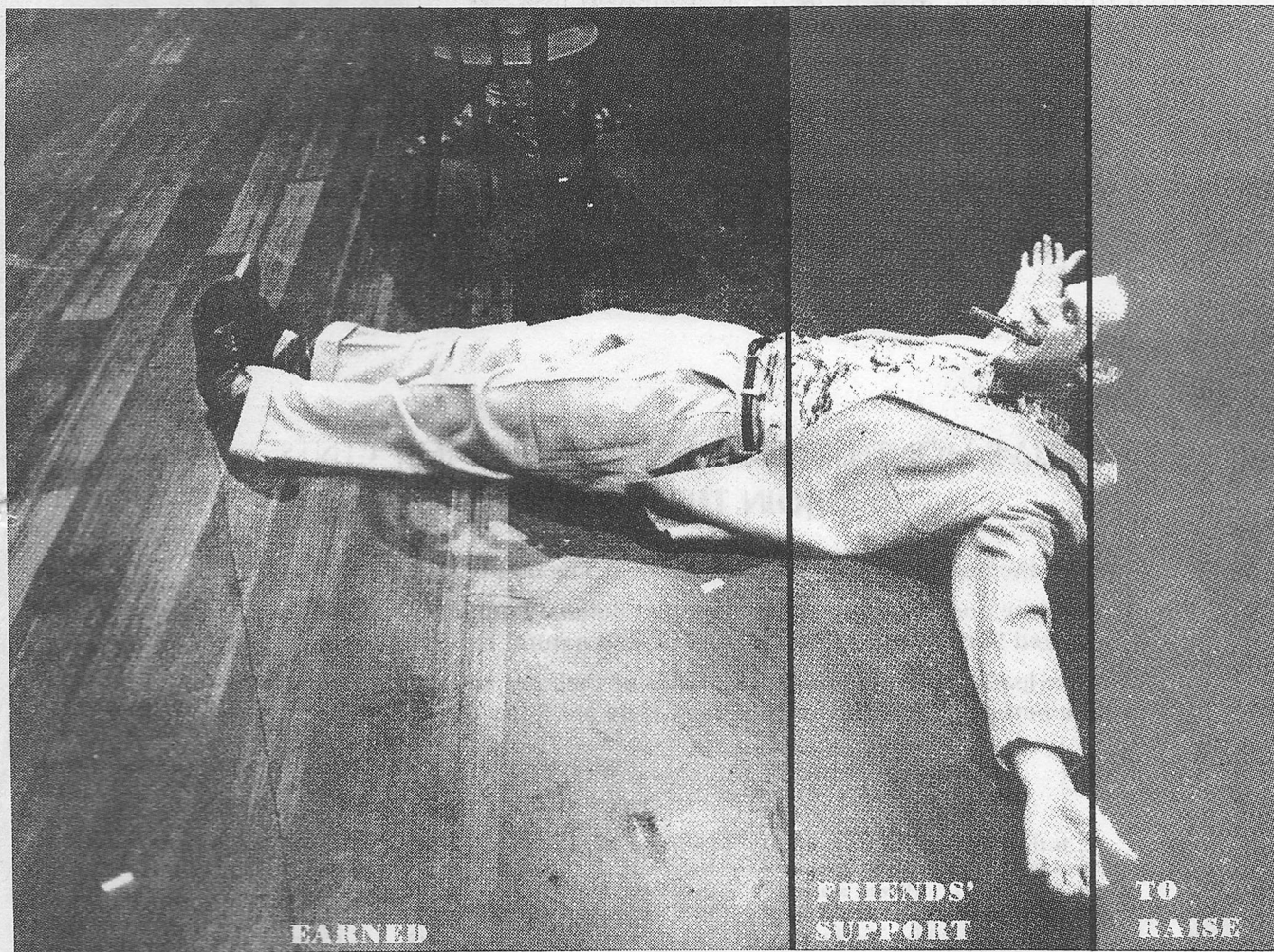
## Thanks, But...

Many of you have heard from one of ACT's enthusiastic Board members or their friends sometime during May, June or July. And many of you were able to respond to their request for funds with a gift.

THANKS, BUT... ~~\$21,000~~ **\$20,000**

ACT must still raise ~~\$21,000~~ from individuals to make ends meet this year—to pay actors, designers, directors... to buy paint and materials for props and costumes.

Can you become a part of ACT with a contribution?



(Christopher "Spider" Duncan in *THE TIME OF YOUR LIFE*)

Ticket sales paid for most of the picture; ACT's friends and supporters have paid for some of the picture, but part of the picture needs to be completed. CAN YOU HELP?

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