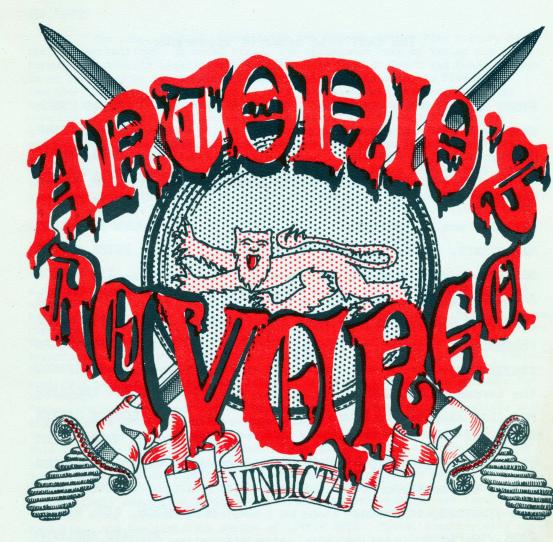
Wilson's School presents



being the Second Part of The History of Antonio and Mellida

by John Marston

Given on 11, 12 & 13th December, 1980

THE CAST - in order of appearance

PIERO SFORZA, Duke of Venice SIMON FINCH
GASPAR STROTZO, his accomplice NICK LOSSEFF
MARIA, mother to Antonio SARA WALTON
LUCIO, her servant IAN HUCKLE
NUTRICHE, her nurse JULIA DAVIES
ANTONIO, son to Andrugio JOHN NICHOLSON
MATZAGENTE, son to the Duke of Florence PETER ARNOLD
BALURDO, a gentleman and a fool TIM HUDSON
ALBERTO, friend to Antonio SIMON SCALES
PANDULPHO FELICHE, a gentleman and a stoic TIM MOULD
FOROBOSCO) henchmen to Piero JOHN ECCLES
CASTILIO J CHRIS GRANDY
The corpse of FELICHE'S SON CLIVE PECKOVER
MELLIDA, daughter to Piero LOUISE GITTER
Two PAGES PHILIP KNIGHT, JASON TROUT
The ghost of ANDRUGIO, lately Duke of Genoa CAMERON VENABLES
JULIO, son to Piero ROBERT STREET
Two SENATORS, of Venice ALEC MASON, PAUL HADLEY
PAGE, to Piero

The action takes place in Venice, circa 1600. There will be one interval of 15 minutes, when refreshments will be available.

PRODUCER'S NOTES

The Story:

The play, in fact, constitutes the second part of "The History of Antonio and Mellida". In brief Piero, the villainous Duke of Venice has been forced to reconcile himself with Andrugio, the Duke of Genoa and this alliance is to be sealed by the marriage of Andrugio's son, Antonio, to Piero's daughter, Mellida. However, Piero's megalomania and his deep-seated grudge against Andrugio for his marriage to Maria - to whom they had both paid court - result in a ghastly and murderous plot. As we join the action Piero is gloating over the success of his night's work: Andrugio has been poisoned, and Feliche's son has been strangled, stabbed and thrown into Mellida's bed - with Piero's daughter thus apparently guilty of lechery the proposed union with Antonio will not take place. As we later learn Piero subsequently intends to frame Antonio for both these crimes, have him executed, marry his exonorated daughter to the Duke of Florence's son and marry Andrugio's widow himself: thus, in one swift series of moves, gaining control of three of Italy's most powerful states.

The Play:

"Antonio's Revenge" is an interesting hybrid, being both a spoof and a serious examination of moral values. Its parodic quality is largely at the expense of a popular Elizabethan genre: the revenge tragedy which had by Marston's time already accrued its unique trademarks of blood, intrigue, ghosts, high drama, declamation and, more significantly, a sometimes worrying disregard for ethical considerations. Shakespeare - a writer of integrity - managed to transform such criteria into a thoroughly mature and superior product: "Hamlet"; Marston, however, decided that more fun was to be had by revelling in the preposterous melodramatic improbabilities of the genre itself. This accounts for two things: the strangely modern feeling of black farce which permeates "Antonio's Revenge", and, for the cognoscenti, its unmistakable parallels with Shakespeare's exactly contemporaneous play.

However, John Marston was also a serious dramatist and it is impossible to ignore the unsettling effect of certain occurrences in the play. The last scene, for instance, is particularly disturbing both in the nature of its action and in its implications. We cannot allow ourselves to condone the methods, or even the motives of the supposedly injured parties, nor can we accept their sanctified retirement; and when we look back we are forced to remember other unpalatable features: Antonio's self-pity, Pandulpho's pompous posturing, and the insidious murder of little Julio. These, together with the tonal juxtapositions and inconsistencies, produce a net result of shock and an awareness of deeper and more subtle moral perspectives than simple tags like "good" and "bad" usually suggest.

C.D.B.

BEHIND THE SCENES

PRODUCER Mr C.D.Burge
MUSIC composed and directed by Mr R.Stewart
MUSICIANS · · Richard Abrahams, Peter Arnold, Matthew Atwood
Paul Geddes, Chris Hooton, Adrian Izatt
Oliver Lewis, Paul Longhurst, Ian MacGregor
Andy Morris, Jeremy Rayment, Matthew Rogers Jeremy Sandford, Simon Scales, Andrew Smith
Andy Morris, Martin O'Donnell, Jeremy Rayment
Matthew Rogers, Jeremy Sandford, Simon Scales
Andrew Smith, David Wood, David Woolgar, David Wyatt
SOUND ENGINEERS Andy Morris, Jeremy Rayment
SET DESIGNED by Mr J.M.Shaw
SET CONSTRUCTED by Andrew Cannon, Richard Couzins
Stephen Crowley, Julian Issberner
Sanjay Kewalram, Richard Petts
Luke Sanders, Bradley Walter STAGE MANAGER Bradley Walter
STAGE CREW David Floyd, Julian Issberner
LIGHTING DESIGN Mr J.Gibbons
LIGHTING CREW Mr K.M.McDermid, Andrew Munden assisted by James Beagley, David
Girling, Robert Pearson
MAKE UP Howard Wiltshire assisted by
Tim Assirati, Giles Crowley
Graham Ransley, Andrew Wright
PROPS Mrs N.Finch, Jeff Brown
COSTUMES Mrs N.Fineh
PROMPTER
CALL BOY David Richardson
HOUSE MANAGEMENT Mr J.Rankin, Roland Smith assisted by Jonathan Le Bihan
assisted by conduiting the binding

We would like to extend our thanks to A. Cunningham for help with scenery, to Mr T.Whittaker for his advice and equipment, to members of the P.T.A. for providing interval refreshments, and to Mrs Jones of the Old Palace School for finding our actresses.