

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		
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	.. .. .	RICHARD ABRAHAMS

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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 exonerated 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.Finch  
PROMPTER .. .. . Peter Walter  
CALL BOY .. .. . David Richardson  
HOUSE MANAGEMENT .. .. . Mr J.Rankin, Roland Smith  
assisted by Jonathan Le Bihan

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.