

# Melbourne Theatre Company

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The Melbourne Theatre Company, then the Union Theatre Repertory Company, was formed by the University of Melbourne in 1953 and played in the Union Theatre at the University. In 1959 The Australian Elizabethan Theatre Trust came into association with the Company. In 1966 the Company moved into the Russell St. Theatre on a full-time basis by arrangement with the Council of Adult Education. It changed its name to the Melbourne Theatre Company in 1968.

## WHEN THE M.T.C. WAS SET UP, THE OBJECTS OF THE COMPANY WERE SET OUT AS FOLLOWS:

- (a) to provide for the production, representation and performance of theatrical entertainments which are not generally offered to the public by commercial managements;
- (b) to educate theatre-goers to a finer appreciation of the theatre by first-class presentation;
- (c) to present theatrical entertainments which seek both to educate and entertain;
- (d) to give young artists interested in the work of the theatre a chance to become educated in that work by first-hand experience;
- (e) to encourage playwrights and give them an opportunity to become educated in the work of the theatre and to present their work whenever practicable;  
and
- (f) to encourage talents and skills necessary or ancillary to the development and maintenance of first-class theatrical entertainment.

MELBOURNE  
THEATRE  
COMPANY

THE REVENGER'S TRAGEDY  
by Cyril Tourneur



The Melbourne Theatre Company acknowledges financial assistance from the Australia Council,  
the Victorian Ministry for the Arts and the Melbourne City Council.

**SEASON 23 FEBRUARY to SEPTEMBER '76 PROPOSED BOOKING ARRANGEMENTS**

Current Subscribers' brochures, except Y.P.P., will be posted approximately Thursday, January 8 and bookings will open on Saturday, January 17.  
Non Current Subscribers and Y.P.P. Subscribers' brochures will be posted on approximately January 27 and bookings will open on Saturday, January 31

If you will be away at this time perhaps you could let us know your vacation address and we can post your brochure to you on holidays so  
you will not miss your preferential bookings, or if you have changed your address recently – don't forget to let us know.

If you are not already on our Mailing List and you would like a brochure sent to you, please leave your name and address at the  
Box Office or phone 654 4000 and we will be pleased to send you one.

**SEASON 22 - PART 2** AUG TO  
FEB

Melbourne Theatre Company at St. Martin's Theatre by arrangement with St. Martin's Theatre Company Ltd,  
The University of Melbourne presents

Melbourne Theatre Company  
**THE REVENGER'S TRAGEDY**  
by Cyril Tourneur

St. Martin's Theatre 654 4000  
Commencing Tuesday 21 October 1975 Nightly 8:15pm Saturday 5:00 and 8:30



# THE TRAGEDY OF REVENGE

... So shall you hear  
Of carnal, bloody, and unnatural acts,  
Of accidental judgements, casual slaughters,  
Of deaths put on by cunning and forced cause,  
And, in this upshot, purposes mistook  
Fall'n on the inventors' heads.

Horatio's comment gives us an accurate description of a whole genre of plays, sometimes called Revenge Tragedy which appeared during the last few years of the sixteenth century and the first decade or so of the seventeenth. The earliest notable example of the form is Thomas Kyd's *THE SPANISH TRAGEDY* (c. 1589) and the greatest is *HAMLET* (1600). The age lived in a tension between two conflicting attitudes centred on the notion of revenge. On the one hand, the law was unequivocal in condemning private revenge as an attempt by man to usurp the prerogative of God. On the other hand the tradition of private revenge, dating from an earlier and more turbulent time when the power of the state to punish crime was neither codified in law nor always effectual, was still very much alive; and it had become linked with certain extreme notions of personal honour.

There were three basic situations when the Christian sanctions against revenge seemed to be neutralized or at least modified in the general consciousness. The first arose when an injury had been done in a treacherous or dishonourable manner. In such a case, revenge, even if obtained in a treacherous manner, was more or less justified. Secondly, revenge could be extenuated where a wrong had been done, but the victim was unable to obtain legal redress. But the most striking justification of revenge, and the most important, was the situation of blood-revenge for murder. While the law, backed by religious teaching, made blood-revenge for murder unlawful and sinful, revenge by murder for murder was not in itself wholly condemned by the Elizabethan and Jacobean audience.

## THE REVENGER'S TRAGEDY

*THE REVENGER'S TRAGEDY* is unique in its unremitting sardonic fury and compression of language. Few actions on the Jacobean stage are swept forward so impetuously; and nowhere outside Shakespeare and Johnson is the essence of the drama — the symbolization of evil — so firmly embedded in its imagery, in the sensory impact, the movement, the inner tension of its words. The people in the play have no humanity outside it, but are solely 'characters' in a Jacobean literary sense, abstract qualities of good or evil rhetorically heightened and endowed here with a burning intensity of passion. By naturalistic standards they are crude and unconvincing and although time and time again they violate our ordinary notions of plausibility and credibility they still exert a strange and growing fascination. One of the play's richest sources of characterisation is the contrast between the idea of revenge and the central character's changing awareness of it, from a stern and bracing duty, to a savage and sadistic lust for destruction. From one aspect the play is a nightmare of the Calvinist sense of sin, and yet, thoroughly intensified though it is, Tourneur's satire on evil, inseparable from his revenge theme, is remarkably concrete, exuberant and alert. There are three dominant impulses behind *THE REVENGER'S TRAGEDY*. First there is the revulsion from sin which recalls the medieval moralist; allied to this there is the mixture of loathing and fascination with which Tourneur regards the life of the senses; and lastly there is the Jacobean dramatist's endless delight in a spectacle of the 'bitter bit' — almost everyone is involved in the conspiracy and they are all deceived. The exceptions, those who are not deceived and do not deceive, are the embodiment of purity in a tainted world, and the ambiguous representative of justice. It belongs to the age, not to one mind alone. In one part of his mind, however, in his raging horror of poverty and decay, Tourneur resents the laws of his world. The play, therefore, is deeply moral and deeply traditional. Much stronger than Tourneur's sense of crime and punishment is his feeling for the downfall of 'greatness'; for human pride and overweening ambition reaching their inevitable issue in the grave's decay. The moral coherence of the play resides not so much in the final brief assertion of authority, nor even in the fact that everyone acknowledges the existence of the universal moral law; it is most clearly evident in Tourneur's vivid, almost sensuous, apprehension of two worlds of value which are rendered in terms of various opposites. The final, most comprehensive contrast of all is the one between the shifting disordered round of earthly existence and the endless peace, certitude and judgement that follows death; you cannot deceive worms.



## THE AUTHOR

THE REVENGER'S TRAGEDY, published anonymously in 1607 or 1608, has usually been assigned to one of two authors — Cyril Tourneur or Thomas Middleton. Very little is known of the supposed author except that he was probably of gentle origin, spent some time abroad, saw action as a soldier in the Netherlands and served, or was patronised by, Sir Francis Vere and the important Cecil family; among his writings are AN ELEGY ON THE DEATH OF VERE (1608) and THE CHARACTER OF ROBERT CECIL, EARL OF SALISBURY, who died in 1612. In 1613 he was granted forty shillings for carrying letters to Brussels and subsequently received a pension from the United Provinces. In 1617 he was in trouble with the Privy Council in London but the Cecil family rescued him and he eventually set sail with Sir Robert Cecil's fleet on the ill-fated Cadiz expedition in October 1625. Tourneur fell ill and was put off at Kinsale from his ship and died there in February 1626. Few other works by Tourneur survived in print and he was perhaps never a fully professional writer. However he appears for a period of some years to have had a close connection with the stage. His name was first linked with THE REVENGER'S TRAGEDY in the middle of the seventeenth century, but his THE ATHEIST'S TRAGEDY was printed in 1611 and a lost play of his called NOBLE MAN was acted by the King's Men in 1612. In this period Tourneur also wrote AN ELEGY ON THE DEATH OF PRINCE HENRY (1612), which was published in 1613 together with elegies by two other dramatists, Thomas Heyward and John Webster. Tourneur's connection with the stage seems then to have been a relatively short one, extending perhaps over six or seven years of occasional writing, although it is very possible that more plays by him have not survived. His hand has been detected in THE HONEST MAN'S FORTUNE, a play written about 1613 by several authors, and some have argued that he wrote THE SECOND MAIDEN'S TRAGEDY in 1611, which survives in a manuscript and is indebted for features of its plot to THE REVENGER'S TRAGEDY, but in neither case is the evidence more than conjectural and in neither case has it been widely accepted. Since the disputed masterpiece resembles the work of many others, from Marston and Shakespeare to Middleton, Johnson and Dekker, any unknown impressionable genius of the time may have written it, but its imagery and moral tone are consistent with an obscure verse allegory on religion, the TRANSFORMED METAMORPHOSIS published by Tourneur in 1600; and to give the play any other candidate would raise even greater problems of artistic continuity. With Tourneur then rests the benefit of the doubt.

# REVENGE IS A KIND OF WILD JUSTICE

**Revenge is a kind of wild justice;** which the more man's nature runs to the more ought law to weed it out. For as for the first wrong, it doth but offend the law; but the revenge of that wrong putteth the law out of office. Certainly, in taking revenge, a man is but even with his enemy; but in passing it over, he is superior; for it is a prince's part to pardon. There is no man doth a wrong for the wrong's sake; but thereby to purchase himself profit, or pleasure, or honour, or the like. Therefore why should I be angry with a man for loving himself better than me? And if any man should do wrong merely out of ill nature, why, yet it is but like the thorn or briar, which prick and scratch, because they can do no other. The most tolerable sort of revenge is for those wrongs which there is no law to remedy; but then let a man take heed the revenge be such as there is no law to punish; else a man's enemy is still beforehand, and it is two for one. Some, when they take revenge, are desirous the party should know whence it cometh: this is the more generous. For the delight seemeth to be not so much in doing the hurt as in making the party repent: but base and crafty cowards are like the arrow that flieth in the dark. A man that studieth revenge keeps his own wounds green, which otherwise would heal and do well. Public revenges are for the most part fortunate; as that for the death of Caesar; for the death of Pertinax; for the death of Henry the Third of France; and many more. But in private revenges it is not so. Nay rather, vindicative persons live the life of witches; who as they are mischievous, so end they infortunate.

— Francis Bacon.



# Melbourne Theatre Company

in

## THE REVENGER'S TRAGEDY

by Cyril Tourneur

### THE ACTORS

VINDICE  
HIPOLITO  
GRATIANA  
CASTIZA  
DUKE  
JUDGE/PIERO/  
DUKE'S NOBLE  
DUCHESS  
LUSSURIOSO  
AMBITIOSO  
SPURIO  
SUPERVACUO

John Krummel  
Adrian Wright  
Monica Maughan  
Catherine Wilkin  
Frederick Parslow  
  
Lloyd Cunnington  
Jennifer Hagan  
Peter Weston  
Bruce Myles  
David Downer  
Peter Curtin

JUNIOR/ACCOMPLICE  
OF VINDICE  
ANTONIO  
  
DONDOLO/KEEPER  
SERVANT TO SPURIO/  
2ND OFFICER  
SERVANT TO SPURIO/  
3RD OFFICER/ ACCOMPLICE  
OF VINDICE  
NENCIO/1ST OFFICER  
SORDIDO  
DUKE'S NOBLE/  
4TH LORD

Ross Thompson  
Edward Hepple  
  
Ernie Bourne  
  
John Gibson  
  
Mervyn Drake  
John Garrett  
Brendan Cassidy  
  
Hu Pryce

Director           David Myles  
Designer           Kristian Fredrikson  
Music               Helen Gifford  
Choreography      Graeme Murphy  
Percussionist      Ross Dovey

Place:             Italy  
Time:              The Sixteenth Century

There will be one interval.



#### PETER CURTIN

Most of Peter's acting over the past few years has been with the M.T.C. with whom he first worked in 1966-67 in Youth Theatre and on tour with the Young Elizabethan Players. Over the last eighteen months he has done two tours – a Victoria/Canberra tour of Molnar's THE PLAY'S THE THING, and with THE LAST OF THE KNUCKLEMEN company which performed throughout Victoria and at the Sydney Opera House. Other appearances with the M.T.C. include JUMPERS, MOTHER COURAGE, CORALIE LANSDOWNE SAYS NO and THE DOUBLE DEALER.

#### EDWARD HEPPLER

Edward first appeared with the M.T.C. in 1963 when he appeared in ROSS. Later he appeared in TINY ALICE, THE HOMECOMING, WAR AND PEACE and THE ROYAL HUNT OF THE SUN. He was co-founder of the Q Theatre and has appeared with the Old Tote Theatre Company, the Independent Theatre Company and in WITNESS FOR THE PROSECUTION and MAN FOR ALL SEASONS for the Australian Elizabethan Theatre Trust. On television he has appeared in most of the regular series and in THE ROVERS, THE HUNGRY ONES and BARLEY CHARLEY, and has written for THE BATTLERS, HOMICIDE, DIVISION 4 and THE CLASS OF 74.

#### DAVID DOWNER

David graduated from N.I.D.A. in 1967. In England he appeared in SPRING AND PORT WINE in the West End, with the Birmingham Repertory Company and on television in Z CARS, SOFTLY SOFTLY, SPYTRAP, THE PATHFINDERS and THE REGIMENT. In Australian theatre David has appeared in THE IMAGINARY INVALID for the Old Tote Theatre Company and in PERICLES, LONDON ASSURANCE, THE DOUBLE DEALER, SHINDIG and MUCH ADO ABOUT NOTHING for the M.T.C. Television appearances include HOMICIDE, MOTEL, SKIPPY, RIPTIDE and recently THE BOX.

#### JOHN KRUMMEL

John joined the Old Tote Theatre Company in 1967 and appeared in THE HOMECOMING, SCHOOL FOR SCANDAL, KING LEAR and HEDDA GABLER. He played the lead role in THE BOYS IN THE BAND, for which he won the Sydney Critics Acting Award. He has appeared with the Community Theatre in ON APPROVAL and ROPE, and with the Nimrod Street Theatre Company in PRESIDENT WILSON IN PARIS. Recently he appeared in a Sydney production of THE MISANTHROPE and in LOVE FOR LOVE. Appearances with the M.T.C. include THE DOUBLE DEALER and MUCH ADO ABOUT NOTHING.

#### ROSS THOMPSON

Since graduating from N.I.D.A. in 1965, Ross has appeared in YOU NEVER CAN TELL for the Old Tote Theatre Company, THE DANCE OF DEATH, THE COCKTAIL PARTY and THE ANNIVERSARY for the Independent Theatre Company, THE OZ REVUE and THE SPORT OF MY MAD MOTHER – Jim Sharman productions, and SIX CHARACTERS IN SEARCH OF AN AUTHOR, THE UNKNOWN SOLDIER AND HIS WIFE and THREE MONTHS GONE for the M.T.C. Television appearances include THE POINT OF DEPARTURE, WONDERBOX, THE CONTRABANDITS and BELLBIRD for the A.B.C.

#### CATHERINE WILKIN

After graduating from the University of Canterbury in New Zealand, Catherine joined the Mercury Theatre for two years appearing in A MAN FOR ALL SEASONS and THE THREEPENNY OPERA. Following this engagement she appeared in THE WHITE WHORE AND THE BIT PLAYER and AS YOU LIKE IT for the Downstage Theatre Company, FIRST RETURN for the Court Theatre Company and in THE GLASS MENAGERIE and THE MAIDS for the Gateway Players. Since arriving in Australia she has appeared in HAMLET and ROSENCRANTZ AND GUILDENSTERN ARE DEAD for the Alexander Theatre Company.

#### PETER WESTON

Canberra born, Peter graduated from the Australian National University and then went to London where he graduated from R.A.D.A. Before returning to Australia this year he worked extensively in British theatre and television. Appearances in repertory theatre include THE VENETIAN TWINS, PERICLES, ZORBA, THE FINEST FAMILY IN THE LAND and MICE ON THE FLOOR. British television appearances include DIXON OF DOCK GREEN and LEAR; film appearances include THE TAMARIND SEED and THREE FOR ALL. Since returning to Australia, Peter has appeared in HOBSON'S CHOICE for the Old Tote Theatre Company and in NUMBER 96.

#### ADRIAN WRIGHT

Born in England, Adrian worked extensively in British repertory theatre and television before coming to Australia in 1974. His British stage appearances include MOTHER COURAGE and HENRY IV Pt. 1 for the John Neville Company, THE THREE SISTERS, WOMEN AROUND and CHARLEY'S AUNT for the Edinburgh Theatre Company, and THE CREEPER and THE REHEARSAL for the Swansy Repertory Company. For the B.B.C. he has appeared in THE BEFRIENDERS and DOOMWATCH and for I.T.V. – THE FREEWHEELERS. Australian television appearances include DIVISION 4, HOMICIDE and ANDRA.



# SEASON 22 PART TWO

AUGUST TO FEBRUARY

## KID STAKES

by Ray Lawler  
Commences December 2

## THARK

by Ben Travers  
Commences December 16

### THE VICTORIAN COLLEGE OF THE ARTS – SCHOOL OF DRAMA

The School of Drama at the Victorian College of the Arts will, in February 1975, enrol students for a three-year full time course of practical drama studies leading to the award of the Diploma of Arts in Dramatic Arts.

The course is a practical and vocationally based study to prepare graduates as professional actors, stage managers, production managers, designers and directors. It is based on the experience of producing a series of projects which cover almost the entire range of work an actor or technical specialist is likely to encounter in the course of a career. The projects to be studied and performed in the context of group ensemble interaction, are: improvisation, texts, commedia dell'arte, street theatre, documentary theatre, children's theatre, "workshops" on plays, touring plays, club and variety entertainment, stage musicals, radio, film, television, Australian plays and classical plays. Separate but linked study will cover skills such as voice, movement, dance, mime, costume, acrobatics, budgeting, etc.

Enrolment forms are available from the College and should be completed and returned by 30 October 1975. All enquiries should be directed to the School of Drama – 62 5061.

### NATIONAL INSTITUTE OF DRAMATIC ART – AUDITIONS

The National Institute of Dramatic Art at the University of New South Wales will be holding auditions in mid-November for the Three Year Diploma Courses (Acting, Design, Technical Production and the One Year Post Graduate Director's Course) beginning March 1976. Auditions will be held in Melbourne. For application forms write immediately to N.I.D.A., P.O. Box 1, Kensington, N.S.W., 2033.



## DAVID MYLES

Born 1945 in Wagga Wagga, New South Wales and educated at North Sydney Boys High School.

He began his career in television. Having obtained the 'Diploma of Television Studio Techniques' he joined ATN Channel 7 and later transferred to the newly opened TEN Channel 10.

He left for England in 1965 where he made the transition from television to the theatre. In 1967 he became a Stage Manager with the National Theatre Company where he remained for three years. During that time he worked on some 15 productions including the 'all-male' AS YOU LIKE IT, THREE SISTERS, BACK TO METHUSELAH, IN HIS OWN WRITE, CYRANO DE BERGERAC and OEDIPUS and toured Europe and America before leaving to become a freelance director. However, he was recalled to the National as the Assistant Director in 1971 and whilst in this position worked with some of the world's leading directors including Peter Brook, Ingmar Bergman, John Dexter and Jonathan Miller. Amongst his production achievements during this time was the extremely successful revival of THE MERCHANT OF VENICE with Laurence Olivier as Shylock, A WOMAN KILLED WITH KINDNESS and the National Theatre's first musical TYGER.

On leaving the National he co-directed, with John Schlesinger, a musical in London's West End I AND ALBERT. Since then he has directed plays in and around London including the British premiere of Maxim Gorky's A RESPECTABLE FAMILY; HEDDA GABLER, THE IMPORTANCE OF BEING EARNEST, THE CRITIC, BEAUX STRATAGEM, MIXED DOUBLES and Strindberg's THE CREDITORS recently in repertoire at the Young Vic. Prior to his return to Australia he directed a new American play JASON which opened at London's Little Theatre in July.

He is also a photographer and lectures extensively on British and American theatre.



# THE STAFF

## PRODUCTION:

Associate Director	Malcolm Robertson
Designer	Kristian Fredrikson
Youth Director	Jonathan Hardy
Movement Coach	Wendy Robertson
Technical Director	Peter Roehlen
Wardrobe Supervisor	Betty Druitt
Workshop Supervisor	Brian Jackson
Lighting Designer	Jamie Lewis
Wig Maker	Kathryn Denniss
Milliner	Marjorie Head
Stage Manager	Mervyn Trim
Asst. Stage Manager	Paul Firman
Lighting Operator	Richard Johnstone

## ADMINISTRATION:

General Manager	Carrillo Gantner
Business Manager	Donald Gray

## SALES:

Consultants	J. & J. Finlay
Press Representative	Barry Balmer, 645 1100

## CREDITS:

All scenery, wardrobe and properties executed in the workshops of the M.T.C.  
M.T.C. artists and staff fly Trans-Australia Airlines.  
Photographs by David Parker.

The taking of photographs during the performance is not permitted.

SMOKING IS NOT PERMITTED IN THE AUDITORIUM.

what interstate  
drama companies  
are doing

### ADELAIDE

South Australian Theatre Company  
WHEN VOYAGING

### BRISBANE

Queensland Theatre Company  
DA

### PERTH

The National Theatre Company  
WHAT IF YOU DIED TOMORROW? Commences November 6

### SYDNEY

Old Tote Theatre Company  
Opera House Drama Theatre  
ABELARD AND HELOISE  
Commences October 24

Parade Theatre  
THE DEPARTMENT

what's on  
around town

### COMEDY THEATRE

WHY NOT STAY FOR BREAKFAST?

### HER MAJESTY'S THEATRE

AT LAST YOU CAN SAY YOU'VE SEEN IT Part 2

### PRAM FACTORY

THE HILLS FAMILY SHOW

### RUSSELL ST. THEATRE

THE FREEWAY