

COMING SOON

RELATIVE VALUES

by Noel Coward

in association with Dominic Pty Ltd

directed by Rebekah Jennings

A comedy of appalling manners



Saturday 09/07/2004 - Saturday 14/08/2004

For full details of our 2004/2005 subscription season pick up a brochure from the box office or visit www.genesiantheatre.com.au

DINNER AND PLAY PACKAGE

In association with the Forbes Hotel (cnr King and York)

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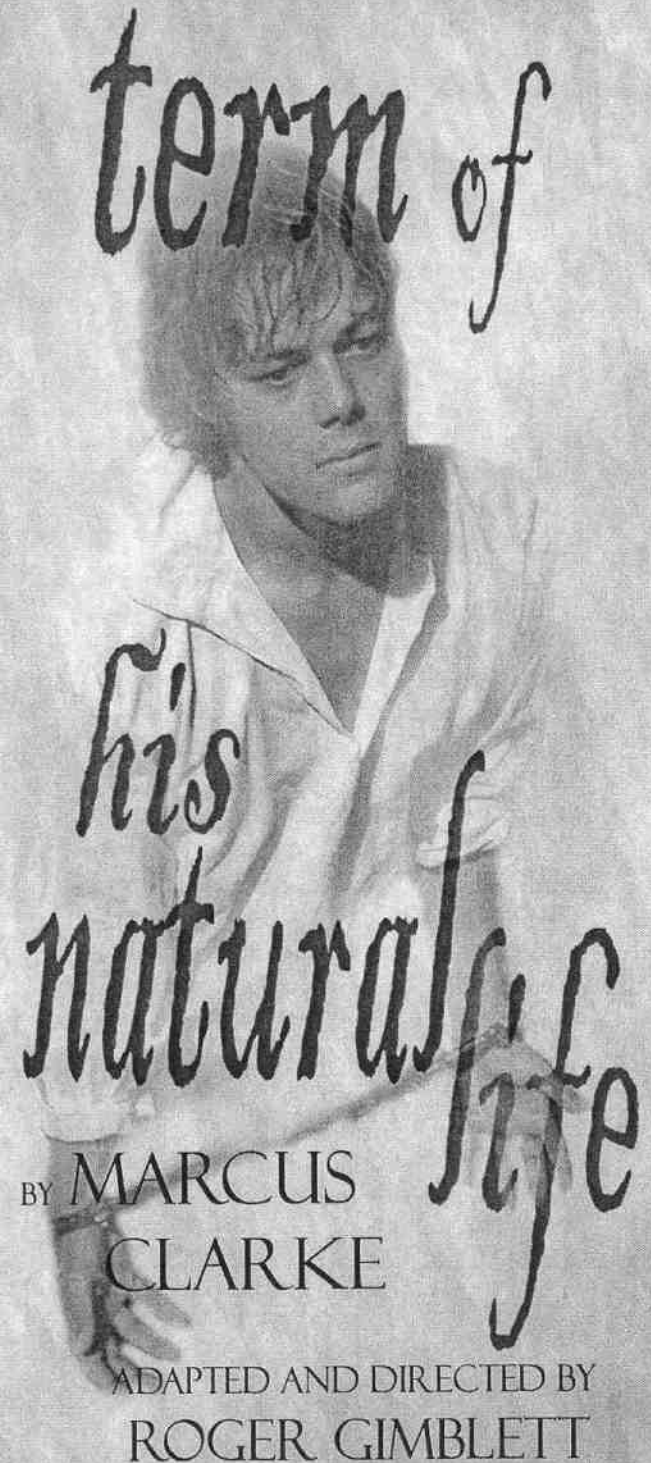
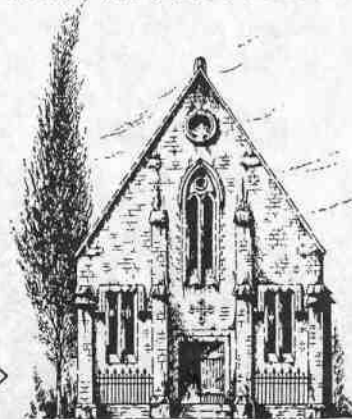
term of his natural life

THE STORY

When his true parentage is revealed young aristocrat Richard Devine is banished from his London home. Subsequently falsely accused and arrested and unable to reveal his true identity, Devine (now 'Rufus Dawes') is transported to a harsh Australian prison colony. His inherent goodness is recognized by the child of the prison Commandant and in his subsequent devotion to her and his friendship with the troubled Rev North, Dawes, despite his tribulations, finds vindication and redemption.



The Genesian Theatre
420 Kent Street
Sydney NSW 2000



THE COMPANY (in order of appearance)

Richard Devine/
 Rufus Dawes: Myles Ward-Thornton
 Sir Richard Devine: Darrell Hoffman
 Lady Ellinor Devine: Susan Wareham
 Lord Bellasis: Graham Swan
 Mogford: Peter Maple
 Jack: Emmanuel Said
 Judge (London): Tim Bennett
 Mrs Vickers: Gaye Bell
 Frere: Roger Gimblett
 Captain Vickers: Michael Long
 Captain Blunt: Graham Swan
 Sarah Purfoy: Loretta Tolnai
 Gabbett: Greg Walsh
 Crow: Dan Jackson
 Moocher: Emmanuel Said
 Sentry (Miles): Peter Maple
 Sylvia: Masaya Arellano
 Mrs Jellicoe: Susan Wareham
 Mrs Protherick: Shane Bates
 Rev. Meekin: Tim Bennett
 Clerk of Court: Dan Jackson
 Court Sentry: Peter Maple
 Solicitor: Emmanuel Said
 Judge (Hobart): Darrell Hoffman
 Rev. North: Paul Miskimmon
 Dr Mackelwein: Greg Walsh
 Kirkland: Peter Maple
 Burgess: Graham Swan
 Troke: Dan Jackson

The Crew:

Director's Associate: ... Joyce Birch
 Dramaturge: Sandra Bass
 Costumes: Susan Carveth,
 Lissa Knight
 Set Design: Owen Gimblett
 Stage Manager: George J Wright
 Associate Stage
 Manager: Mark Thorpe
 Rigging: Eric Bicknell
 Lighting Design: Michael Schell
 Board Operation: Lachlan Mennie
 Sound Design: Michael Schell
 Computer Operation: .. Sarah Morrissey,
 Cynthia Gibbs
 Projection Design: George J Wright
 Set Construction: Paul Gilbert,
 Owen and Wendy
 Gimblett and team
 Graphics: Kit Messham Muir,
 Glen Harman
 Properties: Del Dines, Ruth Ford

Acknowledgements: Old Sydney Town, Christine Bailey and Fleur Theimeyer in Hobart, Roger Hind, Brian Donovan, Grant Fraser, Nick Edwards, All those who participated in the script development including the first reading cast.

The incidental music used in the play is by Richard Rodney Bennett and is licensed through APRA

MARCUS CLARKE

Marcus Clarke (1846-1881) was the only child of a London barrister. His father died when he was sixteen and it was arranged for him to join his uncle in Australia. He worked as a bank clerk and on a property in the Wimmera before gaining a position on the *Argus* and quickly establishing his reputation as a journalist.

His first novel, "Long Odds", appeared in serial form in 1868-69, but forays into magazine publishing proved

unprofitable and he returned to journalism. A working trip to Tasmania resulted in his most famous work, the convict novel "His Natural Life", first published in serial form in 1870-72. In 1869 he married the actress Marian Dunn for whom he wrote some of his plays and they were to have six children.

In 1873 he was appointed Secretary to the Trustees of the Melbourne Public Library, and was later made sub-librarian. His inability to manage money led to bankruptcy in 1874, and he was involved in a second round of insolvency proceedings when he died suddenly at the age of thirty-five.

DIRECTOR'S MESSAGE

Adapting a novel of over 400 pages becomes regrettably a task of 'what to leave out?' I hope that, for those familiar with the book, my deletions and slight alterations will be excusable. Chief amongst these is to have the wonderful character of John Rex appear only by repute. His adventures warrant a play in themselves. I have also attempted to play down some of the more incredible coincidences for which Clarke has been rather unfairly criticized. Literary coincidence was, in his day, a much more acceptable device.

The novel is an important historical record as well as an exciting adventure. Many events touched upon actually occurred. In the early 1900's dramatic representations of the story were very popular in Australian theatres. It is pleasing to note that in recent years the somewhat neglected text has been receiving new attention with a stage musical, exhibitions of Clarke's life and the re-release of the silent movie version and the mini-series of the late 1970's.

On a personal note I am grateful for the support of an exceptional production team and a wonderful, enthusiastic and extremely patient cast (even when the director unexpectedly joined their ranks!) I also thank the Genesian Theatre for the opportunity to stage this adaptation of Clarke's Australian classic. I hope you enjoy your evening with us.