

'86



gunn high school
theatre department
presents

William Shakespeare's

THE MERCHANT OF
VENICE

may 1, 2, 3, 4,
8 & 9, 1986



THE MERCHANT OF VENICE IS NOT AN EASY PLAY TO PRODUCE. INDEED, IT HAS BEEN ARGUED THAT IT HAS NO PLACE IN A MODERN REPERTOIRE OF DRAMATIC PRODUCTIONS; THAT THE SPECTACLE OF AN INDIVIDUAL OR GROUP HATED AND ISOLATED BECAUSE OF RACE OR CREED IS TOO PAINFUL, UGLY, AND DANGEROUS TO BE PERFORMED. IT IS, HOWEVER, AN OVERSIMPLIFICATION TO VIEW THIS PLAY AS AN ANTI-SEMITIC TRACT. THOUGH THIS PLAY ILLUSTRATES PREJUDICE AND ANTI-SEMITISM, IT ESPOUSES NEITHER OF THESE POSITIONS. IT IS, RATHER, AN ELOQUENT AND POWERFUL REMINDER OF THE TRAGIC AND DANGEROUS EFFECTS RACISM HAS ON INDIVIDUALS AND SOCIETY.

THE HISTORY OF THE JEWISH PEOPLE IN EUROPE IS REPLETE WITH EPISODES OF ANTI-SEMITISM, IN THE FORM OF FORCED CONVERSIONS, DENIAL OF CITIZENSHIP, GHETTOIZATION, POGROMS, AND EXPULSION. THE JEWS OF SHAKESPEARE'S ENGLAND HAD BEEN BANISHED FOR THREE CENTURIES, SINCE THE REIGN OF KING EDWARD I, AND THOSE FEW REMAINING IN LONDON WERE SEEN AS ALIENS, INDEED. SHAKESPEARE'S PORTRAYAL OF THE CLASH OF CULTURES, OF THE CONFRONTATION BETWEEN THOSE ADHERING TO THE OLD TESTAMENT AND THOSE ADHERING TO THE NEW, IS NECESSARILY A PAINFUL ONE. SHAKESPEARE HAS FRUSTRATED OUR DESIRE FOR SIMPLE VILLAINS AND HEROES IN THE MERCHANT OF VENICE, HOWEVER, TREATING US INSTEAD TO A FASCINATING EXPLORATION OF PREJUDICE, FILIAL OATHS, AND LOVE, INVOLVING COMPLEX CHARACTERS, NONE OF WHOM ARE COMPLETELY GOOD OR COMPLETELY EVIL.

James Shelby

THE MERCHANT OF VENICE

SYNOPSIS OF SCENES

ACT I

SCENE 1	A STREET IN VENICE
SCENE 2	BELMONT
SCENE 3	A STREET IN VENICE

ACT II

SCENE 1	BELMONT
SCENE 2	A STREET IN VENICE
SCENE 3	IN FRONT OF SHYLOCK'S HOUSE
SCENE 4	A STREET IN VENICE
SCENE 5	IN FRONT OF SHYLOCK'S HOUSE
SCENE 6	THE SAME
SCENE 7	BELMONT
SCENE 8	A STREET IN VENICE
SCENE 9	BELMONT

ACT III

SCENE 1	A STREET IN VENICE
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*** 15 MINUTE INTERMISSION ***

ACT III

SCENE 2	BELMONT
SCENE 3	A STREET IN VENICE
SCENE 4	BELMONT
SCENE 5	THE SAME

ACT IV

SCENE 1	THE COURT OF VENICE
SCENE 2	A STREET IN VENICE

ACT V

SCENE 1	BELMONT
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THE CAST

ANTONIO.....	JON OGILIVY
BASSANIO.....	FRANKLIN BRADLEY
SALARIA.....	SHARLA BLANK
SOLANIA.....	REBECCA SNIDER
GRATIANO.....	BRY SANDERS
LORENZO.....	ROBERT LITTLE
PORTIA.....	CARRIE ELLEN MATHIOTT
NERISSA.....	BECKY AGIEWICH
SHYLOCK.....	JEFF BOTTOMS
JESSICA.....	MARY CUMMINS
LAUNCELOT GOBBO.....	ELIZABETH FOX
OLD GOBBO.....	TOSHIO OMORI
PRINCE OF MOROCCO.....	JOHN YEARLEY
PRINCE OF ARRAGON.....	JESS EISINGER
TUBAL.....	JILL VANONCINI
DUKE OF VENICE.....	MIKE LINDENBERGER
BALTHARA.....	DARCY LYON
STEPHANIA.....	SARA BERNS
LEONARDO.....	GLENN BEESON
GAOLER.....	GREG BEIRNE

TOWNSPEOPLE AND PRINCES' TRAINS:

WENDY ANDERSON
PETER BRYCE
CHARISSA CHU
EDNA ENCISCO
MICHELLE HOOTNICK
SARA JULIAN
KERITH LAPIN
ELENA MILBERG
MICHELLE MORRISON
ROBERT ROSSELLO
EMILY WEISSMAN
KELLY WILLIAMS
LORA ZUCKERMAN

MUSICIANS:

THE EARS

JOSHUA BURBANK
PETER MADSEN
ANDREW SEIDEL

THE PRODUCTION STAFF

DIRECTOR.....JAMES SHELBY
ASSISTANT DIRECTOR.....JILL SHALLENBERGER
TECHNICAL DIRECTOR.....DONALD FRIED
SET DESIGNERS.....ADAM BERNS
FRANKLIN BRADLEY
DONALD FRIED
MARIE HOPPER
LIGHT DESIGNER.....LEE HUSTON
STAGE MANAGER.....DONALD FRIED
ASSISTANT STAGE MANAGER.....MARIE HOPPER
MASTER ELECTRICIAN.....LORI RUNYAN
ELECTRICIAN.....RON CARGILE
MASTER CARPENTER.....JEFF SAUNDERS
STAGE HAND.....ADAM BERNS
PROPS CREW.....EJ NDETO
DARCY LYON
COSTUMES.....SUSAN ALTSTATT
ALISON ALTSTATT
MAKE-UP CREW.....CARLA PERZ
ERICA AGEIWICH
GRETTA GUISE
GAIL RAPPA
HOUSE MANAGER.....CATHERINE MCKISSOCK / PHILIPPE
POSTER AND CASKET DESIGN.....RUTH LEY KENNEDY
PROGRAM.....CATHERINE MCKISSOCK
KEVIN CROSSMAN
SET CONSTRUCTION.....ADAM BERNS
GLEEN BEESON FRANKLIN BRADLEY
MARY CUMMINS DONALD FRIED
MARIE HOOPER SARA JULIAN
DARCY LYON CATHERINE MCKISSOCK
JEFF SAUNDERS DAN WEXLER
PUBLICITY.....CHRISTINE BEIRNE
BEN YALOM

MEET SOME OF THE CAST AND CREW

BECKY AGIEWICH - NERISSA.
SHAKESPEARE BRINGS BACK MEMORIES OF OUR STAR STUDDED SIXTH GRADE PLAY... WE WERE DOING A MIDSUMMER NIGHT'S DREAM, AND IN THE MIDDLE OF THE LAST SCENE SOME WAYWARD ADOLESCENT RELEASED THE CONTENTS OF A FIRE EXTINGUISHER INTO THE MULTI-PURPOSE ROOM. WE ALL STARTED COUGHING, EVACUATED THE AUDITORIUM, AND FINISHED THE PLAY ONCE THE STUFF HAD EVAPORATED. REAL DRAMA.

SHARLA BLANK - SALARIA.
THE BEST PART ABOUT DOING THE MERCHANT OF VENICE FOR ME HAS BEEN WATCHING IT COME TO LIFE. AT FIRST I FELT THE SCRIPT WAS A FOREIGN LANGUAGE, BUT NOW I SEE THE REAL HUMAN EMOTIONS IN SHAKESPEARE'S WRITING. ALSO, I'LL NEVER FORGET BEING ONE OF THE NERDS.

JEFF BOTTOMS - SHYLOCK.
I WONDER WHAT SHYLOCK WAS LIKE AS A CHILD. SHYLOCK STICKS TO HIS PRINCIPLES WHETHER OR NOT WE AGREE WITH THEM. THERE MAY NEVER BE ANOTHER OPPORTUNITY FOR ME TO PORTRAY SUCH A MAN AGAIN, BUT THIS ONE SHALL SURELY LIVE LONG IN MY MEMORY.

FRANKLIN BRADLEY - BASSANIO.
MY BEST EXPERIENCE WITH SHAKESPEARE WAS IN MY PAST LIFE, ABOUT 1592, IN A PUB. AT THE TIME I WAS WANDERING ABOUT ENGLAND LOOKING FOR WORK AS AN ACTOR AND I WAS BROKE, BUT BILL BOUGHT ME A BIT OF STOUT. AFTER QUAFFING A FEW, BILL OFFERED ME A JOB ...THE REST, AS THEY SAY, IS HISTORY... THANKS TO FAMILY, BEASTS, AND FRIENDS.

MARY CUMMINS - JESSICA.
THINGS THAT I LIKE: GUACAMOLE, PALLY THESPIAN PRESIDENTS, KNITTING, AND DOING SHOWS AT GUNN WITH MR. SHELBY.
THINGS THAT I DON'T LIKE: MUD IN MY SHOES, THE GUY IN THE JACK IN THE BOX COMMERCIALS, TUNA FISH SANDWICHES, AND THE FACT THAT THIS IS MY LAST SHOW HERE.

DONALD FRIED - STAGE MANAGER, TECHNICAL DIRECTOR, CO-DESIGNER
WHEN I HAVE FOUND THE ANSWERS TO MY QUESTIONS, I WILL WRITE A PLAY, FOR YOU ALL, AND PERHAPS I MAY HELP YOU.

MIKE GESCHWIND - SOUND
I'VE DONE THE SOUND FOR ALL OF THE THEATRE DEPARTMENT'S 'BIG SHOWS'. THIS YEAR WE'RE TRYING A NEW IDEA. WE'RE MAKING THE THEATRE UP IN SPEAKING IN AROUND. I HAVE HAD REAL FUN WORKING WITH A GREAT CAST AND CREW. I HOPE TO WORK WITH THEM AGAIN SOON.

MARIE HOPPER - ASSISTANT STAGE MANAGER
THROUGHOUT HISTORY, AUDIENCES HAVE SURROUNDED THEIR STORYTELLER... COME SURROUND US, AND LET US TELL YOU A STORY.

ROB LITTLE - LORENZO.
ACTING IN THIS PLAY HAS GIVEN ME A MUCH GREATER APPRECIATION OF SHAKESPEARE, AND I'VE HAD THE OPPORTUNITY TO DISCOVER HOW LOW, PUNNY, SUBTLE, AND COMPLEX SUCH A "SIMPLE" PLAY AS MERCHANT OF VENICE CAN BE. I'VE HAD AN EXTRAORDINARY THEATRE EXPERIENCE HERE AT GUNN, AND I'D LIKE TO THANK MR. SHELBY AND EVERYONE ELSE WHO MADE IT POSSIBLE. BYE.

CARRIE ELLEN MATHIOTT - PORTIA.
THROUGH THIS SHAKESPEAREAN PLAY I
HAVE BEGUN TO TRULY UNDERSTAND
THAT, "THE QUALITY OF MERCY IS NOT
STRAINED." IT HAS BEEN A
DIFFICULT, YET FUN EXPERIENCE
TRANSLATING AND UNDERSTANDING
SHAKESPEARE'S COMPLEX PHRASEOLOGY.
I HOPE YOU, THE AUDIENCE, WILL
ENJOY SHAKESPEARE'S LANGUAGE, AND
THAT IT WILL TAKE ON MEANINGFUL
EMOTIONS WHEN PORTRAYED BY THE
CAST.

CATHERINE MCKISSOCK - PROGRAM,
HOUSE MANAGER
OLD TECHIES DON'T DIE, WE JUST
BURN OUT... BUT FOR SOME
UNEXPLAINED REASON WE KEEP
PLUGGING IN THERE. I'M THE LIVING
PROOF. SO WHERE'S MY PRINCE
CHARMING TO TAKE ME AWAY FROM THIS
PLACE?

EJ NDETO - PROPS MISTRESS
"MY DEAR BOY, WE NEVER KNOW WHAT
MIGHT HAPPEN IN THIS WORLD. LIFE
HAS SO MANY SUPPRISES!"
-GEPETTO

JONATHAN OGILVY - ANTONIO.
WITH EACH CHARACTER I'VE PLAYED
I'VE DEVELOPED A CERTAIN AMOUNT OF
LOVE AND HATRED FOR THE PERSON I
AM ON STAGE. VIEWED OBJECTIVELY
AS MY SEPERATE SELF, ANTONIO IS
THE CHARACTER I MOST HATE, NOT AS
PART OF THE PLAY, BUT FOR THE WAY
HE IS. AND YET, IT'S IMPORTANT
THAT WHEN I AM ANTONIO I HAVE A
DEGREE OF LOVE AND HIGH REGARD
THAT JUST BARELY EXCEEDS MY LOVE
FOR BASSANIO. SUCH A HEART
DESERVES TO LOSE IT'S OUTSIDE
FLESH.

TOSHIO OMORI - OLD GOBBO.
SHAKESPEARE REMINDS ME OF MY PET
SHRIMP HAROLD. HAROLD, AS WELL AS
SHAKESPEARE, HAS INSPIRED ME TO DO
MANY THINGS I NEVER THOUGHT I
COULD.

LORI RUNYAN - MASTER ELECTRICIAN
TWO YEARS AGO A PLAY, TO ME, WAS A
DIRECTOR AND ACTORS. NOW IT'S SO
MUCH MORE. YOU DON'T KNOW WHAT
YOU'RE MISSING.

BRY T. SANDERS - GRATIANO.
FROM A JEW IN HIDING, TO A PERSON
WITH MULTIPLE PERSONALITIES, AND
FINALLY A LOUD BOISTEROUS
SHAKEPEAREAN JERK. THANKS JIM, I
COULDN'T HAVE DONE IT WITH OUT
YOU, I LOOK FOWARD TO NEXT YEAR.
GOOD LUCK TO ALL MY FRIENDS WHO
ARE LEAVING. YOU KNOW I LOVE YOU,
AND I'LL MISS YOU.

JEFF SAUNDERS - MASTER CARPENTER
"WATER?"
FOUR YEARS. WOW. IT'S BEEN FUN,
SO NOW WHAT DO I DO?

REBECCA SNIDER - SOLANIA.
MY MOST EXCITING THEATRE
EXPERIENCE WAS WHEN I WAS SIX. I
WATCHED WENDY FLY ACROSS THE STAGE
IN A PRODUCTION OF PETER PAN.
OKAY, I WANT TO KNOW, ARE WE TWO
PEOPLE OR JUST ONE?

JILL VANONCINI - TUBAL.
ONLY SHAKESPEARE COULD BRING SUCH
DEPTH TO A CHARACTER IN UNDER TEN
LINES. I MUST ADMIT THAT PLAYING
A SEVENTY-FIVE YEAR OLD FERVISH
MAN IS NEW TO ME. IT NEVER
OCCURED TO ME THAT BEING A NASTY
OLD MAN COULD BE FUN. BAH!

JOHN YEARLEY - PRINCE OF MOROCCO.
"A LITTLE NONSENSE NOW AND THEN IS
CHERISHED BY THE WISEST MEN."
-WILLY WONKA.

SPECIAL THANKS TO:

BOB ANDERSON

RON COOPER

ANN GARR

HERBERT LINDENBERGER

KEVIN SIMS

DAN WADLEIGH

JACKIE BERMAN

SCOTT EDWARDS

LINDA SEARL-HALLISEY

SPANGENBERG THEATRE

THEATREWORKS

GALEN WOLF

WILLIAM SHAKESPEARE

