

**COMING ATTRACTIONS
AT THE
SCHOOL OF DRAMA**

**THE ARCHITECT AND
THE EMPEROR OF ASSYRIA**

Fernando Arrabal
Penthouse Theatre
May 27-June 6

*Call 543-4880 for subscription
and ticket information!*

NEXT SEASON

Play titles for the 1992-93 season will be announced after June 30. Our popular package rates will continue to be available, including the **THEATRE NUT** and the **CRAZY EIGHT**. Student **PLAYCARDS** will be available after September 1st. You can see six plays any day of the week except Monday; you can take a date to three plays, five friends to one play or see all six yourself for a special price.

Call the UW Arts Ticket Office at 543-4880 for current season information; after June 30st for the 1992-93 season information; and after September 1st for **PLAYCARD** information.

SCHOOL OF DRAMA

FACULTY

Executive Director, Barry Witham
Associate Director, Jack Wolcott

Theatre History, Misha Berson
Artist in Residence, Tim Bond
Theory, Sarah Bryant-Bertail
Acting, Jack Clay
Playwriting, M. E. Comtois
Design, Robert A. Dahlstrom
Design, Dick Devin
Acting, Max Dixon
Design, William Forrester
Design, Sarah Nash Gates

Technical Director, Jay O. Glerum
Acting, Robyn Hunt
Theatre History, Richard Lorenzen
Design, Richard Paulsen
Acting, Steven Pearson
Theory, Michael Quinn
Acting, Judith Shahn
Child Drama, Aurora Valentinetti
Directing, M. Burke Walker

RETIRED AND EMERITUS FACULTY

James Crider
Vanick Galstaun
Agnes Haaga

Paul Hostetler
Robert Loper
Warren (Tyke) Lounsbury

Geraldine Siks
Jack Sydow

PART-TIME FACULTY

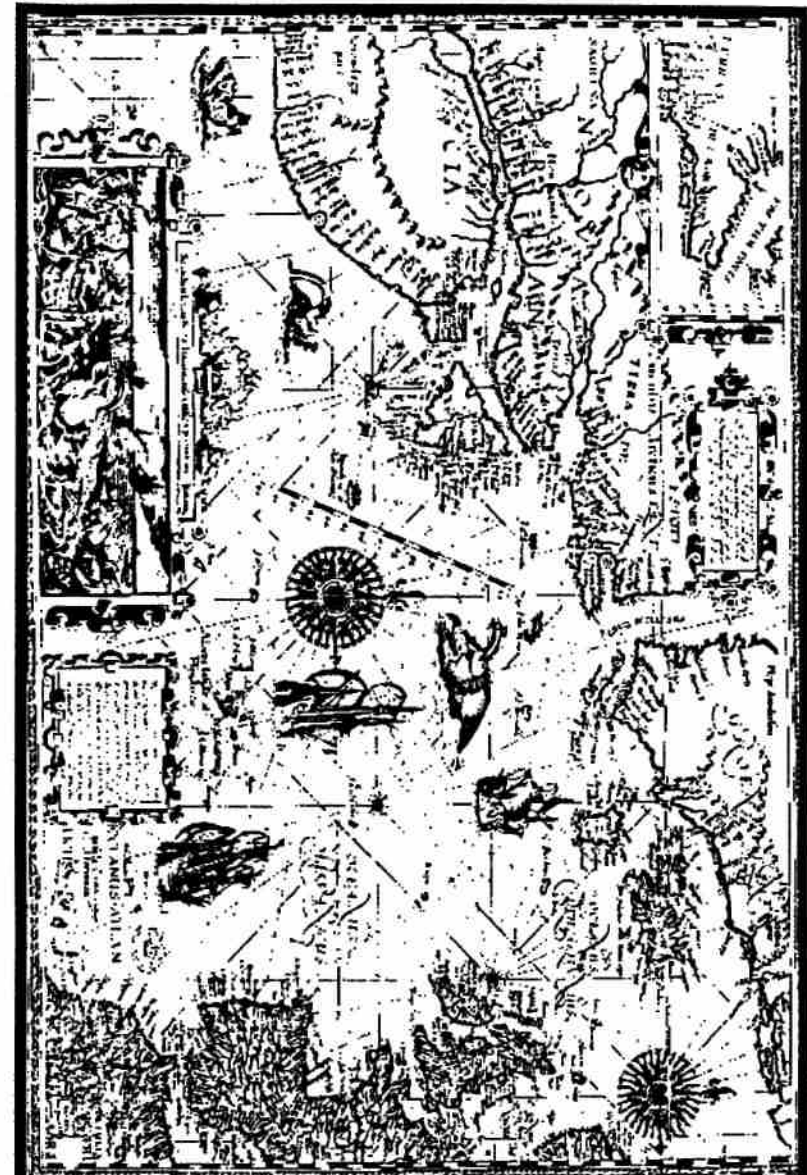
David Boushey
Jeff Caldwell
Bob Davidson
Mark Jenkins

Richard Jessup
Catherine Madden
Michael Olich
Mayme Paul-Thompson

Terry Sateren
Diana Smith
Scott Weldin

STAFF

Library Technician, Cindy Blanding
Stage Technician, Malcolm Brown
Stage Technician, Alex Danilchik
Librarian, Liz Fugate
Costumer, Josie Gardner
Program Manager, Arlene Hamilton
Publicist, Denise Jarrett
Program Assistant, Dorothy Kerst
Office Assistant, Jennifer Kohn
Secretary, Diana Smith
Production Manager, Anne Stewart
Costumer, Meri Wada
Stage Technician, Alan Weldin



MERCHANT OF VENICE
by William Shakespeare

UW
School of
DRAMA

The Playhouse
26th Season
171st Production
May 6 - 16

THE MERCHANT OF VENICE

By William Shakespeare

Directed by Cynthia White

Set Designer Bill Forrester
Costume Designer Sarah Nash Gates
Lighting Designer Devin Thompson
Sound Designer Daniel Aasheim
Technical Director Mark Hoffman
Stage Manager Stacey J. Warner

Cast

Antonio, A Merchant of Venice Ron Heneghan*
Bassanio, his friend, and suitor to Portia William Hill*
Gratiano, friend to Antonio and Bassanio James Ludwig*
Salerio, friend to Antonio and Bassanio James Ludwig*
Solanio, friend to Antonio and Bassanio William Hill*
Lorenzo, in love with Jessica Joe Featherston*
Shylock, a Jew of Venice James Haskins*
Tubal, Shylock's friend Karl Bury*
Launcelot Gobbo, a clown, servant to Shylock Brian Senter*
Old Gobbo, father to Launcelot Seth Panitch*
The Duke of Venice David Veach*
The Prince of Morroco, suitor to Portia David Morden*
The Prince of Arragon, suitor to Portia Seth Panitch*
Portia, an heiress, of Belmont David Morden*
Nerissa, her waiting-woman Pamela Thomas*
Jessica, daughter to Shylock Carol Johnson*
Leonardo, servant to Bassanio Sara DeBoer*
Stephano, servant to Portia Lisa Estridge-Gray*†
Dan Tilken
Gerson Dacanay

Additional servant, the gaoler, Gerson Dacanay,
Magnificoes of Venice Ron Heneghan Karl Bury,
Carol Johnson, Pamela Thomas, David Morden

* Members of the Professional Actor Training Program.
° Recipient of the Klopfenstein Memorial Scholarship
† Recipient of the School of Drama Scholarship

There will be one ten-minute intermission

About the Play

The Merchant of Venice sorts through a variety of human relationships where love, hate and friendship are mediated through financial transactions. The friendship of noble Bassanio and bourgeois merchant Antonio is established through mutual admiration and monetary exchange. Portia's renowned beauty finds its source equally in her physical appearance, the value of her estate, and her generosity. The hatred between Shylock and Antonio, seething before the events of the play begin, erupts into a dangerous confrontation once the two men are tied together by the loan and its bond.

The threat of an outside element coming between simple human interactions causes the greatest anxiety in this play. Money, rings or caskets dominate relationships in *Merchant*. Antonio's friendship and the obligation demanded by his generosity come between the lovers Bassanio and Portia, significantly before their love is sealed. The loan which enables this gift and its surety, the pound of Antonio's flesh, mediates in turn the hatred of Shylock and Antonio. Too easily is a financial economy confused with social bonds as a market exchange replaces the sharing of affections.

The Play works to expel this mercantile confusion from the Venetian community as it drives toward a conclusion of social harmony. Once all debts are paid, the characters reach a new understanding of relationships where money and wealth are valued in due proportion to human love. But is this harmony achieved completely without some nagging doubt? The play's overt anti-semitism makes it difficult for modern audiences to accept the final assertion of social accord. Shylock pays a high price, almost unfairly, so that the other characters can live happily. This sympathy is written into the play. Shylock's humanity asserts itself in spite of his stereotypic rhetoric. In fact, the play's problematic treatment of the stage Jew suggests that a community requires constant re-negotiations. The social harmony evidenced by the music of the spheres rarely finds expression:

Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it

David Schulz, Dramaturg

Recommended Reading

C.L. Barber, *Shakespeare's Festive Comedy*, Princeton, N.J.: Princeton UP, 1991
René Girard, *Theatre of Envy: William Shakespeare*, New York: Oxford UP, 1959

The locale alternates between the City of Venice and the country Estate of Belmont.

Production Credits

Dramaturg David Schulz
Assistant Stage Manager Phil Rossman
Dialect Coach Judith Shahn, Deena Burke
Propmaster Mark Hoffman
Master Electrician Chris Carl
Voice Captain David Morden
Fight Captain Seth Panitch
Running Crew Sean Baik, Walter Bailey, Susan Brewer,
Ivy Consuela Morris, Kingsley Johnson,
Val Marcus, Beth Madsen, Kathleen Mitchell,
Gary Nichols, Lisa Pickering, David Roach
Set Construction Crew Edward Cage, Charles D. Driscoll,
Mark Hoffman, David McGovern,
Leilah Stewart, Devin L. Thompson, and
Drama 101 Students
Costumer Rebecca E. Kaufman
Costume Construction Crew Cynthia Abbot,
Imelda Daranciang,
and Drama 101 and 291 Students
House Management James Anzide,
Douglas Carlson, Leyla Modirzadeh
Production Office Staff Clay Fullum,
Tom Rowan, Stepán Simek
Ticket Sales UW Arts Ticket Office

Acknowledgements

A Contemporary Theatre, Empty Space Theatre,
Intiman Theatre, Seattle Repertory Theatre, Seattle
Opera.

Please note: The taking of photographs during the performance is strictly prohibited. Please leave all beepers and paging devices and your name with the house manager. Also, out of respect for the artists and other audience members, children under five are not admitted.