

KING'S SCHOOL  
SHERBORNE

THE  
MERCHANT OF VENICE

16<sup>TH</sup>. 17<sup>TH</sup>. & 18<sup>TH</sup> March 1961

# THE MERCHANT OF VENICE

By William Shakespeare

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Characters in order of appearance:

ANTONIO, a rich merchant	Richard Papworth
SALERIO )	Robert Marshall
SOLANIO ) Young gallants of	Roger Clarke
BASSANIO ) Venice and all	Brian Clifford
LORENZO ) friends of Antonio	Pano Ignatiadis
GRATIANO )	David Moss
PORTIA, a rich heiress	Peter Millward
NERISSA, her confidante	John Betty
STEPHANO, Portia's servant	Michael Ward & Nigel Ruddle
SHYLOCK, a wealthy Jew	Adrian Hutchinson
PRINCE OF MOROCCO, Suitor to Portia	C. Deb Mukerji
HIS ATTENDANTS	Abdul Karsan & Moez Karsan
BALTHAZAR, Portia's servant	Anthony Smith
SERVANT	Roger Emmett
PAGES	Peter Moss & Robert Curtis
CASKET BOYS	Roy Cartwright, Arthur Morris & David Blunt
LAUNCELOT GOBBO, Shylock's servant	Peter Nightingale
OLD GOBBO, his father	Roger Fowler
LEONARDO, Bassanio's servant	John Stanley
JESSICA, Shylock's daughter	Christopher Perkins
PRINCE OF ARRAGON, suitor to Portia	Fereydoun Ave
HIS ATTENDANTS	Kamran Atabaai, Iain Cameron & Martyn Crosthwaite
TUBAL, a rich Jew	Mano Ignatiadis
GAOLERS AND )	Roger Emmett, Garry Yates
COURT OFFICERS )	John Westaway & Somu Mukerji
THE DUKE OF VENICE	Richard Soloway
MAGNIFICOES )	Iain Cameron, John Stanley
)	Robert Main & Martyn Crosthwaite
CLERK OF THE COURT	Nigel Hoare
HERMIT	Richard Sheppard
DANCERS AND	Farhad Batmanghelidj, Stephen Grigg
REVELLERS	Peter Moss, John Stanley, Fereydoun Ave, Martyn Crosthwaite, Iain Cameron, Abdul Karsan, Moez Karsan, Kamran Atabaai, Robert Curtis, Somu Mukerji & Nigel Hoare
STAGE HANDS	Farhad Batmanghelidj, Stephen Grigg

STAGE MANAGER

Christopher King

ELECTRICIANS

Douglas Allan, Lorenzo Marozzi, Brian Fletcher  
Timothy Prestage, John Batchelar, Andrew French  
Peter Spiller, Christopher Rosser & Richard Bailey

WARDROBE MASTERS

Fereydoun Ave  
Roger Emmett

PROMPT

Peter Craven

CALL BOY

David Emmett

COSTUMES

Miss M. Gibson

MASKS By

Amir Soleymani  
Dariush Hariri  
Dananjay Bhatt  
Richard Gunston

DÉCOR

Mr. A.D. Rosser  
and grateful appreciation  
to the following helpers  
Richard Sheppard, Peter Craven, Clive Wheeler  
Michael Jones, Arthur Morris, Rodger Attaway  
Owen Trevor, David Pullen, Farhad Batmenghelidj  
and Hugh Mort

MUSIC

Harp – Miss D. Pullen  
Singers – Miss M. Gibson, Miss B. Pitts  
Miss D. Slater & Miss.E. Smith

PRODUCER

Mr. P. Thomas

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MUSIC – DON QUIXOTE SUITE By TELEMANN, and the following songs

Tell me where is fancy bred    It is engendered in the eyes  
Or in the heart, or in the head    With gazing fed, and fancy dies  
How begot, how nourished?    In the cradle where it lies  
Let us all ring fancy's knell  
I'll begin it, ding dong bell.

When daisies pied and violets blue,  
And ladies' smocks all silver white  
And cuckoo buds of yellow hue  
Do paint the meadows with delight.

When shepherds pipe on oaten straws,  
And merry larks are plowmen's clocks,  
And turtles tread, and rooks and daws,  
And maidens bleach their summer smocks.

The cuckoo then on every tree  
Mocks married men  
For thus sings he  
Cuckoo, cuckoo, cuckoo.  
O word of fear,  
Unpleasing to a married ear.

In brief outline, this is the story of a fortune hunt, a highly improbable legal agreement and a romantic elopement. All three are unconnected actions with many, many weak links in them yet, such is the genius of Shakespeare that the whole is woven into something theatrically brilliant and delightfully acceptable, even to the sophistication of modern days. As one critic says: "It is an example of the adroit practical dramatist 'getting away with murder'" – and how well he does it! Though we meet them but for a short time we cannot help feeling that we have always known Antonio's melancholic goodness, Gratiano's mocking gaiety, Portia's attractive simplicity and winning wisdom and Shylock's upsurging of long suppressed wrongs going hand in hand with his native dignity.

This play is the work of a genius in practical 'box-office' stage-craft; who scatters large brilliant scenes throughout the whole play – but we must not allow those to blind us to the beauty of the last act – surely one of the loveliest things that Shakespeare ever wrote.

No smoking, please in the auditorium.