The Merchant of Venice

By
William Shakespeare

Adapted by
Teresa Dayley Love

Directed by
Lindsay Adamson Livingston

Margetts Theatre
Harris Fine Arts Center
At first glance, *The Merchant of Venice* may seem like an odd choice for production intended principally for children. The relationships depicted in the play are deeply troubled and troubling, and they grew out of and reflect a time period when racial and cultural stereotypes were used as a theatrical shorthand for villainy. The play moves far beyond stereotypes, though, and is really about the many ideas that both children and adults understand perfectly well and engage with daily: love and friendship, parents and children, agency and choice, appearance and reality, and life on the outside of an insular culture. These affect the ways we see ourselves as well as the ways we act towards those who believe, look, or behave differently from us.

In its ugliest form, such differences can manifest in the bullying that Shylock has endured throughout much of his life—most of it from Antonia and her friends. Unfortunately, bullying is something that children understand, often intimately. The concept of bullying, and how people react to those who are different, ties together all the thematic strands of our production, unifying the diverse story lines and ideas that are floating around this remarkable play.

Of all the possible threads to pluck from the play, the cast and I have decided to pay particular attention to that of mercy. Shylock doesn’t give it but hasn’t received it from the other characters either. But Shylock is not the only character to favor absolute lawfulness over forgiveness. In the end, Portia also fails the test of mercy, refusing to grant Shylock anything but the strictest of justice. Antonia is the least merciful of all; not content with Shylock’s punishment under the law, she insists on his forced conversion to the dominant culture, which has long oppressed him. Each would be far better off if he or she had shown mercy to an enemy, regardless of whether that person deserved it. After all, isn’t mercy always undeserved?

This is a terribly important message for audience members of all ages, and we have worked tirelessly to communicate it through this production. The adaptation by Teresa Dayley Love emphasizes the themes of forgiveness, mercy, and kindness by removing the original cultural references and replacing them with a more contemporary frame. The adaptation emphasizes the way that the same bullying behaviors Shylock both endures and metes out continue today, often in the ways we treat those who are different from us. By viewing this well-known play anew, through the lens of bullying, hopefully we can come to a better understanding of the power of true mercy, which is given unearned, unbidden, and unconditionally.

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**The Merchant of Venice**

**Act 1**

- Prologue
- Scene 1: Another Favor
- Scene 2: Unsuitable Suitors
- Scene 3: Fair Terams and a Villain’s Mind
- Scene 4: Morroccan0721 Enters the Game
- Scene 5: Bassanio Sets Sail
- Scene 6: The Prince of Arrogance
- Scene 1: I’ll Have the Heart of Her
- Scene 2: Game Over
- Scene 3: Antonia’s Arrest
- Scene 4: Prettier Fellows
- Scene 5: Justice v. Mercy
- Epilogue

**Act 2**

- Cast
  - Antonia: Katie Jarvis
  - Bassanio: Adam White
  - Shylock: Andrew Foree
  - Portia: Sarah Butler
  - Storyteller: Jenna Hawkins

- Staff
  - Director: Lindsay Adamson Livingston
  - Production Stage Manager: Crysta Powell
  - Dramaturg: Megan Chase
  - Theatre Outreach Coordinator: Rebecca Wallin
  - Scenic Designer: Brent Robison
  - Costume Designer: Jocelyn Chatman
  - Assistant Stage Manager: Mallory Mackay
  - Makeup/Hair Designer: Hannah May Kroff

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Lindsay Adamson Livingston
Meet the Company

Sarah Butler
Portia
From San Antonio, Texas. Senior in media arts studies. Some favorite acting roles at BYU have been Creon in BYU Experimental Theatre’s *Oedipus Tyrannus* and Julia in BYU Spanish Golden Age Theatre’s *Castelvines y Monteses* (a Spanish version of Romeo and Juliet). Recent film credits include producer of *The Wolf and the Ewe*, casting director for Dante’s *Hamlet*, and she is currently the director of *The Bitter Pill*, all of which are BYU senior capstone films.

Andrew Foree
Shylock
From Joseph City, Arizona. Senior in theatre education. Recent credits include George Jones in *The Women of Lockerbie* at BYU, Zeman in *A Second Birth* at BYU, Gratiano in *The Merchant of Venice* with Utah Shakespeare in the Park, and Ergaste in *The School for Husbands* at BYU.

Jenna Hawkins
Storyteller
From Antioch, California. Freshman in pre-acting and mathematics. Recent credits include being a performance artist in *Ghost Stories*, Smeraldina in *The Servant of Two Masters*, Berthe in *Pippin*, and Frank in *Private Eyes*.

Katie Jarvis
Antonia
From Grants Pass, Oregon. She has recently been Charlotte in *Charlotte’s Web*, the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, and one of the Women from *The Women of Lockerbie*. She has also been a supporting dancer in several ballets and dance ensembles.

Adam White
Bassanio
From Ashburn, Virginia. Sophomore minoring in theatre arts studies, major undecided. Recent credits include Conrade in a student directed production of *Much Ado About Nothing*. This is his first mainstage production at BYU.

See Shakespeare’s *Love’s Labor’s Lost*
March 14–30 | Pardoe Theatre | On sale February 13 | (801) 422-4322 or BYUarts.com
**Cast of Characters**

You will meet many characters in this production. Some will be played by members of the audience. One of the actors will even be playing more than one character.

- **ANTONIA**, a sad but wealthy merchant
- **SHYLOCK**, a moneylender who is disliked by many
- **PORTIA**, a very wealthy and beautiful young woman
- **BASSANIO**, a young man who spends too much money and who wants to marry Portia
- **GRATIANO**, Bassanio’s friend
- **NERISSA**, Portia’s lady-in-waiting and friend
- **PRINCE OF ARRAGON** and **PRINCE OF MOROCCO**, Portia’s suitors
- **SALERIO**, a friend of Bassanio and Antonio
- **JESSICA**, Shylock’s daughter

**Different Worlds**

Because Shylock comes from a different background than the other characters in the play, he is often mistreated and in turn becomes angry at his aggressors.

As you watch the play, consider the following questions:

- Why do the characters focus more on their differences than their similarities?
- What could the characters do to overcome their differences?
- Should people always forgive those who wrong them?

**Words, Words, Words**

Shakespeare’s language might seem a lot different than how we speak today, but did you know you probably have quoted Shakespeare before? The following were likely coined by the playwright. How many do you recognize?

- too much of a good thing
- dead as a doornail
- in a pickle
- foul play
- vanish into thin air
- elbow room
- what the dickens
- laughing stock
- bet
- budge an inch
- gossip
- eyeball
- puking
- gloomy
- mimic
- excitement
- bloodstained
- lower
- hurried
- bump
- bedroom
- amazement
- without rhyme or reason
The Merchant of Venice was written by William Shakespeare almost 450 years ago. Impress your parents and teachers with these interesting facts about the playwright and his life:

Nobody knows the exact date of his birth. Most scholars believe he was born on or around April 23, 1564. It is likely that Shakespeare didn’t have formal schooling after the age of 15.

While most people use about 2,000 words, Shakespeare used more than 25,000 words. Shakespeare wrote 37 plays and 154 sonnets (a type of poem).

Shakespeare not only wrote plays but he acted in them too.
Globe Theatre

Many of Shakespeare’s plays were performed in the Globe. Like most of the theatres in Shakespeare’s day, the Globe was open air. It would cost about a dollar to attend a play there. Wealthy patrons paid for seats, while everyone else stood around the stage. You wouldn’t see any actresses on stage, however. It was illegal for women to act during Shakespeare’s day. Instead, boys would play the female roles. In the theatres of Shakespeare’s day, there was no curtain and very little scenery was used. Today, a replica of the Globe exists in London where plays are still performed.

What you do think it would have been like to see a play at the Globe?

Build Your Own Shakespearean Compliments

Choose one word from each column and add the word “thou” in front to create your own Shakespearean compliments. For example: “Thou delicate, well-wishing wafer-cake!” or “Thou sugared, tiger-booted song!”

rare   honey-tongued   smilet
sweet   well-wishing   welsh cheese
fruitful   fair-faced   cukoo-bud
brave   best-tempered   nose-herb
sugared   tender-hearted   wafer-cake
flowering   tiger-booted   pigeon-egg
precious   smooth-faced   toast
gallant   thunder-darting   song
delicate   sweet-suggesting   true-penny
celestial   young-eyed   valentine

After watching The Merchant of Venice, how different do you think the play would be if Shylock and Antonia had complimented each other instead of using insults?
Ask your favorite actors to sign this page after the show.

Bibliography
http://www.folger.edu/Content/Teach-and-Learn/Shakespeare-for-Kids/Cool-Facts/
http://shakespeare-online.com/plays/merchantscenes.html
http://www.folger.edu/documents/KidCompliments.pdf

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C., in the spring of 2012.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, BYU Theatre and Media Arts is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Production Staff Bios

Megan Chase
Dramaturg
Most recently from Herriman, Utah. Senior in theatre arts studies with a minor in English. Appeared in BYU’s The Tempest and For Dear Life.

Jocelyn Chatman
Costume Designer
From Vancouver, Washington. Junior in theatre arts studies with an emphasis in costume and makeup design. Recent credits include makeup designer for The Diary of Anne Frank and Babe, the Sheep Pig; assistant costume designer for White Christmas and Babe, the Sheep Pig; and costume designer for the Mask Club production A Second Birth.

Hannah May Kroff
Assistant Stage Manager/
Props & Set Dressing Design
From Carthage, Missouri. Junior in theatre arts studies with an emphasis in directing. Credits with Utah Shakespeare in the Park include Uncle Vanya and The Merchant of Venice. She assisted with Peter Pan and Jane Austen’s Persuasion; was props designer for Cinderella, Béatrice et Bénédict, and The Elephant Man; and was set dressing designer for Anne Frank and White Christmas, and is assistant stage manager for Merchant of Venice. This is also her first time stage managing a production.

Lindsay Adamson
Livingston
Director
From American Fork, Utah. Adjunct faculty of critical studies and directing at BYU. Recent directing credits include Where the Wild Things Are, Romeo and Juliet, Clue: The Musical, Joyce Baking, and Macbeth. MA, University of California, Los Angeles; PhD, The Graduate Center, The City University of New York.

Teresa Love
Adapting Playwright
From Murray, Utah. In Los Angeles, 25-plus years as writer, director, producer of theatre for youth. Currently, adjunct faculty of theatre education at BYU, and professional development partner for the Beverly Taylor Sorensen Arts Learning Program. In 2011 she directed Young Company’s production of Babe the Sheep Pig.

Like BYU Young Company on facebook.
From Lehi, Utah. Senior in theatre arts studies with an emphasis in costume and makeup design. Recent credits include assistant costume designer for *Peter Pan*, assistant costumes and co-makeup designer for *The Diary of Anne Frank*, makeup and mask designer for *The Elephant Man*, and makeup and costumes for *The Women of Lockerbie*.

From Mapleton, Utah. Sophomore in theatre arts studies with an emphasis in stage management. Recent credits include assistant stage manager for SCERA’s *Singin’ in the Rain*, *Camp Rock*, and *Aida*, BYU’s Homecoming Spectacular 2011, and *The Christmas Miracle of Jonathan Toomey*.

From Winnipeg, Canada. Theatre arts major with an emphasis in set design. He recently was an assistant set designer for *White Christmas*. He has also helped out with student productions of *Proof* and *A Second Birth*, and a student film production of *The Wolf and the Ewe*.

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