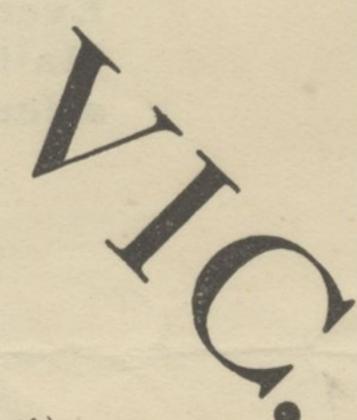
THE







(The Royal Victoria Hall)

Founded by the late Miss EMMA CONS in 1880.

OPPOSITE WATERLOO STATION, SE. 1.

Lessee and Manager

LILIAN BAYLIS



PROGRAMME.

Opening Night, Saturday, Sept. 28, 1918.

Monday, Sept, 30, Oct. 2 & 4, at 7.15; Wednesday, 2, at 2.30; Thursday, 3 & 10, at 2; Saturday, 5, at 2.30.

The Merchant of Venice

Produced by GEORGE R. FOSS and Played by the "VIC. SHAKESPEARE COMPANY."

PROGRAMME-PRICE THREEPENCE.

E. 41. Monoriel , 45 Batt - 45 8

PLAYS

Every Monday, Wednesday and Friday, at 7.15.

Matinees; Wednesday, at 2.30; Thursday, at 2, and alternate Saturdays, at 2.30, commencing Saturday. 5

OPERAS.

Thursday and Saturday, at 7.30.

Matinees, alternate Saturdays, at 2.30.

First Opera Matinee, Oct. 12.

PROGRAMME 6

THE MERCHANT OF VENICE

This is, perhaps, the most elastic play ever written. Shylock, the favourite part, both of actors and of audiences, can be played in an infinite variety of ways; as a revolting villain, or a noble avenger of his nation's wrongs; it can be made heavy tragedy, high comedy, or broad farce. Every way has brought admiration and applause to the actor, and no way has succeeded in destroying the charm and attractiveness of the play. Perhaps the author himself had no firm conviction about this part, for, as he has given us a final act, in which the character is not even mentioned, it is evident that he did not consider it to be the leading conviction about the main interest of the audience should rest with the Jew. How the customs of a country—family ties—and great riches may fetter a clever woman part or that the main interest of the audience should rest with the Jew. How the customs of a country—family ties—and great riches may fetter a clever woman and impede her from making use of her talents—how the social claims of a frivolous and pleasure-loving society, together with lack of adequate resources, may and impede her from making use of her talents—how the social claims of a frivolous and pleasure-loving society, together with lack of adequate resources, may and impede her from making use of her talents—how the social claims of a frivolous and pleasure-loving society, together with lack of adequate resources, may are leading to the play. The atmosphere of limitless riches at Belmont, and the gay, butterfly irresponsibility of fashionable life at Venice, are difficult even to suggest with our the play. The atmosphere of limitless riches at Belmont, and the gay, butterfly irresponsibility of fashionable life at Venice, are difficult even to suggest with our the play.

to be typical of the vicious effeminacy and luxurious frivolity which soon after led to its decay and ruin.

The present enemies of England trusted that the same spirit of social degeneracy had crept in here and had affected the whole nation, but there is still

hope that they may be proved mistaken. (Producer's Notes)

| | Duke of Venice | GEO. BARRAN |
|----|---|---|
| | Drings of Maragan | ERNEST MEADS |
| | Prince of Arragon Suitors to Portia | WINIFRED OUGHTON |
| | Antonio, a merchant of Venice | GEORGE R. FOSS |
| | Bassanio, his friend | GORDON DOUGLAS |
| | Salanio | VIOLA LYEL |
| | Salarino | MOLLY VENESS |
| | Gratiano | ORLANDO BARNETT |
| | Lorenzo | JOHN LESLIE |
| | Shylock | . FRNEST MILTON |
| | Tubal | HURACE SEQUEIRA |
| | Launclot Gobbo, servant to Sherlolck | ROGER WILLIAMS |
| | Old Gobbo | HORACE SEQUEIRA |
| | Leonardo, servant to Bassanio | EILEEN BELDON |
| | Balthazar | KATHARINE HERBERT |
| | Stephano Servants to Portia | LILIAN MOUBREY |
| | Page | KITTY CARLTON |
| | Clerk of the Court | JOSEPH PETERS |
| | Portia, a rich heiress | FLORENCE SAUNDERS |
| | Nerissa, her maid | CATHARINE WILLARD |
| | Jessica, daughter to Shylock | DORIS ORMONDE |
| | Shylock (Opening Night) | RUSSELL THORNDIKE |
| | | Sy the courtesy of MATHESON LANG) |
| , | (Kindly released for this night only. Sent 28th, from | |
| | from the Ruins," by Mr. C. B | 3. Cochran.) = |
| ,. | Portia (Opening Night) (Kindly released for this night only, Sept. 28th, from | SYBIL THORNDIKE her performance in "The Kiddies |

The Opening Canzonetti sung by GORDON DOUGLAS.

| Act | 1, | Scene | 1 | | ••• | Street in Venice |
|----------------|-------|-------------|-----|-------|-------|------------------|
| | | Scene | 2 | | | Belmont |
| | | Scene | 3 | | | Street in Venice |
| Act | 2 | Scene | 1 | | | Belmont |
| 1100 | -, | Scene | | | | Street in Venice |
| | | Scene | | ••• | | Another Street |
| and the second | | Scene | | ••• | | Street in Venice |
| Act | 3 | Scene | 1 | | | Belmont |
| 1100 | | Scene | | | | Street in Venice |
| | | Scene | | | | Belmont |
| | 7 - 7 | E TO SECOND | | INTER | VAL. | |
| Act | 4 | | ••• | | A | Court of Justice |
| Act | 5 | | | | The G | arden at Belmoni |