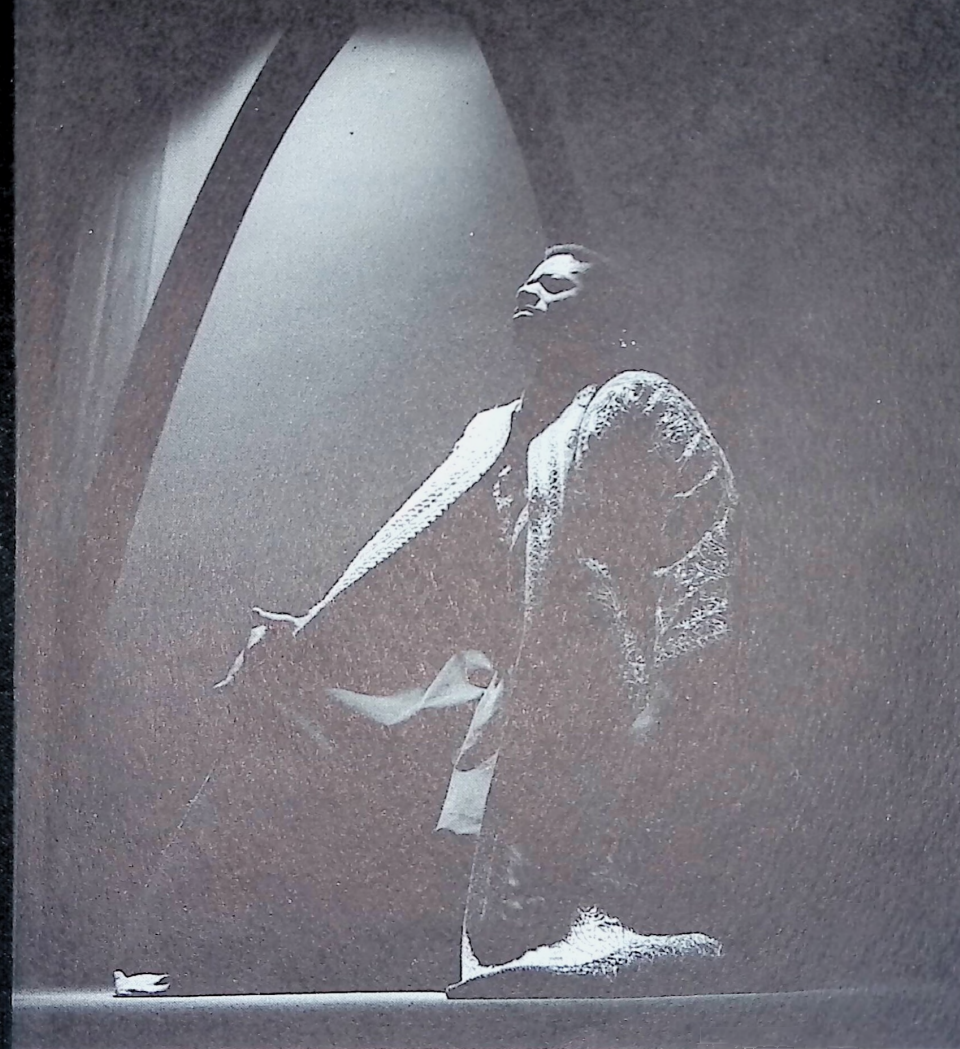


Shakespeare's
OTHELLO



WILKES COLLEGE THEATER PRODUCTION

THE STORY

Shakespeare's play is about suspicion, groundless and undeserved, of a wife's virtue and fidelity.

The play tells a powerful story of a man, "perplexed and wrought in the extreme," tossed in a tempest of the soul "Olympus-high and . . . again as low / As hell's from heaven."

In no other of Shakespeare's plays is a theme so compactly and relentlessly stated. "Where is that palace whereinto foul things sometimes intrude not?" Iago's deliberate question sets the stage for Othello's transformation to occur dramatically before our eyes. His progress, as charted by Iago, is the substance of the play. Once Iago's plans are formulated, and for as long as he predicts the outcome, events happen as he wills them. Then — suddenly — forces are unleashed that cause events to happen beyond anyone's control to stop them.

The fact that all men question and doubt their reason, and can be led to suspect the worst, even of that which they cherish most, makes Othello a human and pitiable figure. When upon clear reflection of how far he has fallen he submits his guilt to the punishment of heaven, the play achieves personal tragedy of high moment.

Iago, at first an insignificant creature of greed, becomes an agent of evil, then the irrepressible spirit of evil itself. (Like Hitler, the man is dwarfed by the magnitude of the crime.) And in Iago's silence at the end, Shakespeare shows us how supremely indifferent to human suffering evil is.

Wilkes College Theater presents

Shakespeare's

OTHELLO

Directed by

ALFRED S. GROH

Voice Coach

Myvanwy Williams

Lighting

Joan Tymchyshyn

Scene Design

Andrew Palencar

April 21, 22, 23, 1967 at 8:30 P.M.

Matinee, April 23 at 2:30 P.M.

Wilkes College Center for the Performing Arts

Wilkes-Barre, Pennsylvania 18703

PREVIEW PERFORMANCES FOR HIGH SCHOOLS

April 19, 20, 1967 at 7:30 P.M.

OTHELLO

The Persons

DUKE OF VENICE	Roger Brewer
BRABANTIO, a senator	Dennis English
GRATIANO, brother of Brabantio	Edward Liskey
LODOVICO, kinsman of Brabantio	Elliot Rosenbaum
OTHELLO, a noble Moor in the service of the Venetian State	Edwin Manda
CASSIO, his lieutenant	Ted Levitsky
IAGO, his orderly	Jan Kubicki
RODERIGO, a Venetian gentleman	James Gallagher
MONTANO, acting Governor of Cyprus	Angelo Garofalo
DESDEMONA, daughter of Brabantio and wife of Othello	Darlene VanMeter
EMILIA, wife of Iago	Jean Kardos
BIANCA, mistress of Cassio	Gail Wallen

MESSENGER, HERALD, OFFICERS, SENATORS, ATTENDANTS, MEMBERS OF THE WATCH:

Dianne Alfaro, Curt Bensen, John Birkenhead, Paul Brotzman, Ray Downey, Bruce Gartner, Philip Herfort, Russ Jorgensen, Joseph Kleban, Margaret Klein, Karl Knoecklein, Maggie Konczynski, Karen Kusek, Ronald Lankone, Lynn Mallory, Ed McDonald, Brian McGrath, Janyne Naille, Cecelia Rosen, Rich Sebastian, Liz Slaughter, Glen Sprague, Dana Voorhees.

SYNOPSIS OF SCENES

PART I.

1. Iago reveals his hatred for the Moor.
2. Brabantio makes an accusation.
3. Othello defends his honor and his love.
4. A proclamation is issued on Cyprus.
5. Iago involves Roderigo in a plot.
6. Cassio is betrayed.
7. Othello becomes Iago's captive.

Intermission

PART II.

1. Desdemona is troubled by a dilemma.
2. Lodovico witnesses an outrage.
3. Emilia overhears Othello revile Desdemona.

Intermission

PART III.

1. Desdemona senses her doom.
2. Iago overplays his hand.
3. A deed is done.

SCENE: Venice and Cyprus, 1604

FROM THE DIRECTOR'S NOTEBOOK

Q. What special problems were there in mounting Othello?

A. Staging the play on a spacial plane required different levels. We did not wish to emphasize clock time nor geographic setting. A raised platform, raked for greater visibility, was constructed to permit scenes to move quickly and easily from one area to another. The action takes place on the upper stage, front stage, and lower forestage.

Q. Why did you begin the play with Othello's lines from Act 2?

A. We wanted to establish his identity immediately in lines which revealed the dimension of the theme and the extremes of his nature.

Q. Did the actors have difficulty memorizing lines?

A. No. Maintaining a rhythmic speech pattern that is natural, yet characteristic of the role, presented problems for the performer.

Q. What changes did you make in the script?

A. We updated words to clarify meanings and we simplified sentence structure. In addition we cut lines and scenes and transposed passages.

Q. Is the play relevant for today's audience?

A. Are lust, greed, sensuality, suspicion, and intrigue Elizabethan vices only?

Q. Do you perform Othello as a tragic figure?

A. Yes. "The Moor is of a noble and loving nature." We see him struggle to keep his mind and emotions in

balance and harmony ("When I love thee not, / Chaos is come again."). The man's anguish is real and the doubts planted by Iago gnaw at his heart and dissolve his will. He says he has not the "soft parts of conversation that courtiers have," meaning that as a child of nature he has not been politically oriented in a world of intrigue.

Q. What kind of villain is Iago?

A. Iago is not so much a perpetrator of evil as he is an agent of the devil. He draws his inspiration from the "Divinity of hell". Once his purpose is made known to us ("... not I for love and duty, / But seeming so, for my peculiar end:"), he spins his spidery deceits from the thread of truth, partial truth, and lies. Our fascination is in watching him work, weaving "a net to enmesh them all." It is the transformation of Othello as one of Iago's creatures that provides the dramatic unity and not Iago's ambition or vindictive spirit.

Q. How did you approach the play?

A. We interpreted the play as an action rather than as a literary exercise. We asked ourselves such questions as: "Why did Emilia leave Desdemona's bedchamber and run out into the street at night seeking Iago?" "What events prepare the way for a 'subtle Venetian and all the tribe of hell' to reach an Othello susceptible to his cunning devices?" "How do you achieve pity for a man who commits a brutal crime as a sacrificial act?" Scene by scene, the strength of the play is the logic that motivates the characters' lines, reactions, and tone of voice.

STUDENT PRODUCTION STAFF

<i>Set construction — Upper stage and</i>	
<i>arches built by</i>	Joseph Kleban
<i>Lighting</i>	David Frey
<i>Stage Manager</i>	Nancy Leland
<i>Costume Mistress</i>	Janyne Naille
<i>Properties</i>	Dana Voorhees
<i>Make Up</i>	Joanne Levine
<i>Student Assistant</i>	Karen Kusek
<i>Box Office Manager</i>	Margaret Klein
<i>House</i>	Ina George
<i>Publicity</i>	Sheryl Napoleon
<i>Crew</i>	Joe Brillinger, Betty DeHaven, Christine Fisher, Tom Giannini, Bill Kanyuck, Karl Knoecklein, Jan Kubicki, Karen Kusek, Russ Jorgensen, Linda Mead, Rich Sebastian, George Shadie, Susan Trenchamp.

ACKNOWLEDGMENTS

Publicity: Edward J. Wallison, College Public Relations Office.

Costumes: Brooks-Van Horn, Philadelphia.

Hair Styling: John Lopko of Fashion Beauty Salon, Wilkes-Barre.

Cover Photo: Mark Cohen.

The text used in the production of *Othello* is that of Bantam Books, SC234, edited by Oscar Campbell, Alfred Rothschild, Stuart Vaughn.

Our thanks to the more than 1,000 high school students and their teachers for attending this production.

ANNOUNCEMENT

"Directing for the High School Stage"

July 27 - August 31, 1967

Lehigh University and Wilkes College will offer a summer graduate course for high school teachers and drama coaches. Six hours graduate credit will be granted by Lehigh University.

Applications are available to a limited number of qualified high school juniors and seniors for this summer theater workshop. Write: The Director, Wilkes College Theater, Wilkes-Barre, Pennsylvania 18703.

"Othello" staging to be updated



Part of the cast from Othello rehearses in costume and on the set specially constructed for the College's production of the play.

by Sheryl Napoleon

Over 300 years separate Shakespeare's original presentation of *Othello* and the forthcoming College production. Yet, when asked if the aged drama has any relevance for today's audience, director Al Groh counterquestioned, "Are lust, greed, sensuality, suspicion and intrigue Elizabethan vices only?"

Evidencing the timelessness of the drama is the fact that the script required few alterations aside from the updating of certain words to clarify their meanings. One of the impressive changes that Groh made comes in the opening of the play. The College's production will open with Othello's lines from Act 2 and then return to Act 1 and proceed with the traditional sequence. Groh said, "We made the script change because we wanted to establish Othello's identity immediately. These lines from Act 2 revealed the dimension of the theme and the extremes of Othello's nature."

Granted the literal aspects of the play will remain unchanged for the

most part, the staging of the play marks a new experience for both the play and the theater. Rather than play *Othello* on a traditional Shakespearean stage — a stage with heavy furniture, requiring set changes which interrupt the play — the College theater will present it in a modern concept of a Shakespearean stage. Only basic furnishings will be used: a chair here to suggest Othello's study, a dressing table there to suggest Desdemona's bedroom. Three large stationary arches will stand far upstage. Three larger arches will stand parallel to the proscenium until the play begins, when they will be raised. A scrim in conjunction with the larger arches will be used to mark act breaks rather than the conventional curtains.

The play is mounted this way to de-emphasize time and geographic setting. Perhaps the most exciting innovation in the play's setting is the use of a raked platform to permit the scenes to move quickly and easily from one to another. The raked platform — octagonal in shape, 18 feet

across with a rake of two feet on the upstage side to one foot on the downstage — is for all practical purposes a semi-permanent stage. Platform engineers Joe Kleban and Karl Knoecklein agreed that the platform was a big project, so big that it had to be built in sections so it could be moved through the shop door. Before working on the actual platform, Kleban and Knoecklein constructed a scale model of the stage, platform, and arches so that each dimension and angle would be precise. The platform, the stage, and the lowered lift give the players several levels for the action.

Lighting technician Joan Tymchshyn said, "Because of the raked stage we'll have to use more delineated lighting. We'll have to define with lights areas usually denoted by conventional sets. It should be very interesting."

Maybe it's not the way Shakespeare imagined his *Othello* — with modern staging, basic settings, area lighting — but the old Globe Theater never had it so good.

Dances, funds discussed at pres. council

Fifteen clubs were represented at a recent meeting of the Council of Club Presidents. The purpose of the Council is to unite all of the College's clubs into a strong and mutually beneficial group. It has also been pointed out that similar groups have been very successful on other campuses.

Donna Troiano of the engineering club brought up the recent conflict of her club's dance with the Junior-Senior Dinner Dance. Both were scheduled for the same evening. It was suggested that the Council could possibly eliminate similar conflicts that may arise in the future.

THE BEACON



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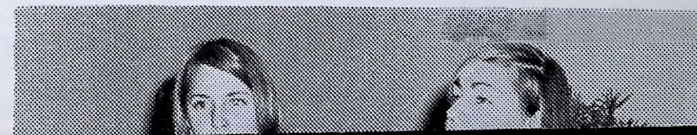
Friday, April 14, 1967

Folk contest in gym tonite

Three gigantic luminescent caricatures of your favorite Merry Marvel Marching Society characters (The Hulk, Spider Man, The Fantastic Four, et. al.) will dominate the scene at the gym, as Student Government presents its (Gasp!) Fourth Annual Intercollegiate Folk Festival Competition to-

To Go-o-o" and "Because of Time;" and The Brandywine Trio, singing "Greenback Dollar" and "Yes I See."

Also appearing in the Festival will be The Vestige, The Know Counts, The Wandering Three, and The Wayward Three, all of Delaware Valley College. The Melodians and Street





3422

Edwin Maude
Jan Kubicki



896

Ed Manda
Othello





Crop

Chello

Stella

28

Rodriguez

Jaso

Enclito

Crop

Scal. x 3 1/2" crop

17/2
6