

**THE BRIGHAM YOUNG UNIVERSITY  
DEPARTMENT OF  
THEATRE AND CINEMATIC ARTS  
PRESENTS**

# **OTHELLO**

**BY WILLIAM SHAKESPEARE  
DIRECTED BY MARION J. BENTLEY**

Jan 17, 18, 19, 22, 23, 24, 25, 26, 29,  
20, 31 Feb 1, 2, 1985 8:00 p.m.  
in the Pardoe Drama Theatre



## CAST

in order of appearance

DERIGO, a Venetian gentleman .....	David Morgan*
GO, Ancient to Othello .....	Richard Bugg
ABANTIO, a Senator, father to Desdemona .....	Matthew Nickerson
HELLO, A noble Moor .....	Charles St. Clair**
SSIO, Othello's Lieutenant .....	Kurt Hargan
KE OF VENICE .....	Resse Phillip Purser*
NATOR of Venice .....	Mark Southwick
ATIANO, Brother to Brabantio .....	Terry Jensen
SDEMONA, Wife to Othello .....	Kim Dunford Jensen*
NTANO, Former Governor of Cyprus .....	Marcus Detlor
ILIA, Wife to Iago .....	Cheryl DeMeester
NCA, Mistress to Cassio .....	B. Nadine MacKinnon
DOVICO, Kinsman to Brabantio .....	Brent Matthews
NTLEMEN of Cyprus .....	Albert N. Ricci, Charles L. Berghammer
.....	R. Todd Packard, Mark Southwick, Darwin Tolman
TENDANTS on Othello .....	Ronald Canady
.....	Mark Hutchinson
LDIERS of the Venetian Army .....	Thomas Canady
.....	Tony Rasmussen

\*\*Charles St. Clair appears courtesy of Actor's Equity

## Othello, the Moor of Venice

by Kim Yun-Cheol

*Othello*, first performed at court on November 1, 1604, was written after *Hamlet* and before *King Lear* and *Macbeth*, and it is usually considered to be the most compact and masterly in construction of all Shakespeare's tragedies.

Othello exploits the themes of love, jealousy, hatred, and revenge. As in other tragedies the action is initiated by deceitful appearance. Unlike *Hamlet*, however, who is driven to disillusionment by his recognition of the difference between reality and appearance, Othello is victimized by his inability to distinguish between the two. Shakespeare must have felt that Othello's pattern to be more dramatic than Hamlet's since it is seen repeated in his following two great tragedies, *King Lear* and *Macbeth*.

Near the beginning of the play, we hear Iago say, "I am not what I am," (I.iii.366) which foretells the cause of Othello's ruin. Othello, fooled by Iago's appearance of virtue and honesty, is blind to his vice and falsity. He accuses Desdemona for her apparent falsity without seeing her innocence. Ironically, the christianized Othello tries to save Desdemona's soul before murdering her and murders her in order to effect justice. Self-knowledge, which is one of the essential elements of a tragic hero since Greek times, comes when he is exposed to the truth by Emilia; as he comes to a terrifying recognition of the difference between appearance and the truth, he cries, "O fool, fool, fool!" (V.ii.323). His awareness of the enormity of what he has done drives him to take full responsibility for his deeds, and he commits suicide. With this self-sacrifice he reconciles himself to his fate and to the soul of innocent Desdemona. Thus the tragedy is complete, and justice and order restored.

As A.C. Bradley declared, *Othello* is "the most painfully exciting and the most terrible" of all Shakespeare's tragedies. It shows a converted heathen debased into bestiality by his inability to recognize the difference between reality and appearance and reconciled at last to his fate by self-punishment after reaching his self-knowledge through exposure to the truth. At the end of the play, Shakespeare's deep insight into the human condition is once again revealed through the survival of Iago: evil has existed, has been one of the major forces in human nature, and will continue to be an important fact of life in this troubled world.

SCENE: Venice and Cyprus

There will be a five-minute intermission between acts

## PRODUCTION STAFF

DIRECTOR .....	Marion J. Bentley*
SCENIC DESIGNER .....	Karl T. Pope*
LIGHTING DESIGNER .....	Karl T. Pope*
COSTUME DESIGNER .....	Rory R. Scanlon
TECHNICAL DIRECTOR .....	O. Lee Walker*
COMBAT CHOREOGRAPHER .....	Charles St. Clair
TEXT ANALYST/SPECIAL CONSULTANT .....	Neil Freeman
COSTUMER .....	Sandra Gray*
ASSISTANT DIRECTOR .....	Rebecca M. Foster
ASSISTANT TO THE DIRECTOR .....	Delayna Anderson
ASSISTANT COSTUME DESIGNER .....	Adrian Work*
ASSISTANT TECHNICAL DIRECTOR .....	Don Parker
ASSISTANT COSTUMER .....	Dixie Crystal
MAKEUP .....	Sheryl Brush*
RESIDENT STAGE MANAGER .....	John Willey
PRODUCTION STAGE MANAGER .....	Rebecca M. Foster
ASSISTANT STAGE MANAGER .....	C.K. Utley
LIGHTING TECHNICIAN .....	Michael G. Handley
SCENE SHOP FOREMAN .....	Scott Bronson, Kirk Lorimer
SCENE PAINTERS .....	Gail Palmer*, Diane Coles
PROPERTIES .....	Dan Baldwin
SOUND (BYU INSTRUCTIONAL SUPPORT SERVICES) .....	Fred Rindlisbacher, Don Rigby
BOX OFFICE MANAGER .....	Colleen Thatcher
HOUSE MANAGER .....	Scott Burdge
PUBLICIST .....	Mark D. Ungerman
PUBLICITY PHOTOGRAPHER .....	Lynn Howlett
PRODUCTION ASSISTANTS .....	Tony Rasmussen, Ruth Giles, Ann Hileman*

\*Members of Thera Alpha Phi

# ON STAGE NEXT!!!

## ANTIGONE

BY JEAN ANOUILH

DIRECTED BY LAEL J. WOODBURY

This modern re-creation of Sophocles' magnificent drama features a young princess compelled to choose between individual and collective demands. Her answer, a defiant and ringing "yes" to life, is a resounding affirmation to the sanctity of the human personality.

Tickets go on sale Jan 21, 1985



BY RICHARD RODGERS AND

OSCAR HAMMERSTEIN II

DIRECTED BY CHARLES METTEN

Here is the exotic orient, with some of the best-loved melodies ever to come from Broadway. Hear "Getting to Know You," "Whistle a Happy Tune," "Hello, Young Lovers," and many more of America's favorites.

Tickets go on sale Feb 4, 1985



# THE ONES FOR YOU.