As he lighted a cigarette, at intermezzo, the man seemed exaggerated and relaxed, merely receiving complimentary and observing the crowd from the first act of the Dramashop production of "Othello" with polite evasions. The man was Joe Gielgud, Everingham, the director, and his light was to be proud of the performance.

The first striking effect of this production is the infinite care that was given to the costumes. The elegance, variety, refinement of the forms, the harmony and perfect balance of color, the richness, the luxury, the essential characteristics of this historical wardrobe can for a magnificent spectacle, of so kind more likely to be presented to us a super-special-opportunity for Hollywood than in a college production. At times we are taken by surprise from Shakespeare's plays, on the other hand.

Miss Tolentino bursts with anger, as Iago, given to the costumes. The elegance, variety, of Shakespeare, is not sufficiently defined by its spoken words: he also has to convince us of the scenery, of its spoken words: he also has to convince us of his feeling, of his emotions, of his art. In the Dramashop production this has been accomplished with great skill, although at times too skillful to be natural. Two separate actions take place: the development of Othello's tragic marriage and death, and the evil influence of Iago's character, on one hand; the multitude of scenes involving the abundant variety of characters who always populate Shakespeare's plays, on the other hand.

One of the qualities of the production is that Mr. Everingham was an careful with the same small scenes as with the main body of the play, creating, therefore, some of the most enjoyable moments and performances of the evening. Michael Medak (Brucato) is hilarious in the first two scenes of the first act, in a man in the jewel of good acting which comes to prove that "there are no small parts, but only small actors". Joseph Lestyk, as Renato, also has mantled his character, in an intelligent portrayal of the vain young Venetian. The others accomplish a good job, in particular Leon Bertin - in a ranking blue costume - and FrancESCO Solano, both in their roles.

Joan Tortalino, as Emilia, gives the most consistent performance of the evening, in the role of Othello's wife, as she unrolls Iago's evil plans. Miss Tortalino and the other cast members of the third act. Gus brings to his interpretation an added nobility, expertly blended with strength, strength and skill, although at times too skillful to be natural. Two separate actions take place: the development of Othello's tragic marriage and death, and the evil influence of Iago's character, on one hand; the multitude of scenes involving the abundant variety of characters who always populate Shakespeare's plays, on the other hand.

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