

# The English Theatre Frankfurt



## THEATRE & TALK

*Artists and Audiences creating  
Theatre vital to our international  
community in Frankfurt/M.*

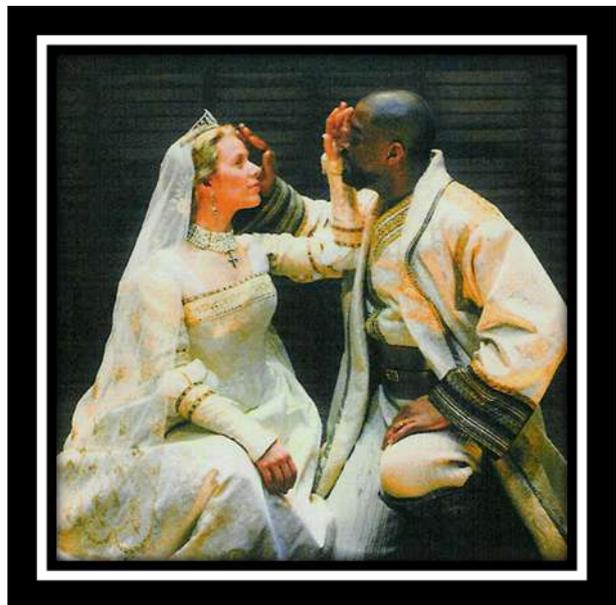
*Special offers for all visitors,  
teachers and students*

**BAR FRINGE  
PRODUCTION:**  
"Black is Fair" - Othello  
and the Stranger in  
Shakespeare

A very modern clash of cultures and the tragedy of men under an empty heaven.

- **Watch** theatre practitioners exploring a drama text.
- **See** and enjoy scenes from **Shakespeare's Play + Film, Music, and Recital.**
- **Talk** with us about race relations and jealousy from the Elizabethan times till today.

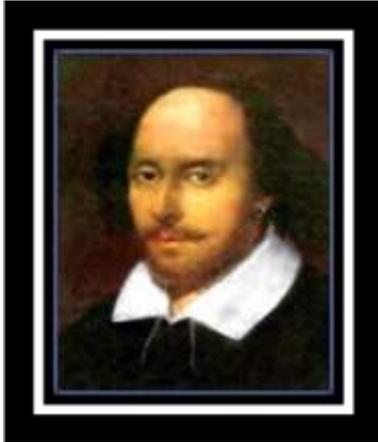
An ETF Drama Club Project with  
Maya Pinzolas, James Morgan, Lea  
Dunbar, Mario Mateluna, Mike Marklove,  
Michael Ennis, Melanie Schöberl, Jürgen  
Stockhausen  
Director: Michael Gonszar



The English Theatre Frankfurt  
**JAMES THE BAR**

19.2. - 26.2.13 - 19, 30 h

Call our Box Office: 242 316 - 20. Book Now!



**"Trifles light as air / Are to the jealous confirmations strong / As proofs of holy writ."**

**(Shakespeare, Othello III, 3, 325 ff.)**

"The story, set in sixteenth century Venice, overtly falls in with the exotic history plays which started with Marlowe's Tamburlaine. Its background is the clash of Christian and Muslim. For the Elizabethan audience its immediate historic context was the greatest political theatre of the day: the Mediterranean in the time of Philip II. But that's only the backdrop to a story of racism and jealousy of a white man towards a black man, and of how love is destroyed by jealousy."

**(from: Michael Wood, In Search of Shakespeare, BBC, London 2003 p.250)**

"If a black actor plays Othello does he not risk making racial stereotypes seem legitimate and even true? When a black actor plays a role written for a white actor in black make-up for a predominantly white audience, does he not encourage the white way, or rather the wrong way, of looking at black men, namely that black men are over-emotional, excitable and unstable?"

**(from: Hugh Quarshie, Second thoughts about Association Occasional Papers Nr. 7 1999 p.5)**



**"Bodies in Othello are not only tormented, they also attract each other." (from: Jan Kott: Shakespeare, Our Contemporary. Methuen 1966 p.93)**

"Though torturing Iago cannot revive Desdemona or restore Othello's ruined life, *Othello* encourages the audience to accept the legitimacy of this proposed course of

**"If there be any cunning cruelty / That can torment him much and hold him long / It shall be this.**

**(Shakespeare, Othello V, 2, 342 - 44)**

the action: it is a gesture toward repairing the damaged moral order. State torture is part of the world as Shakespeare and his audience experienced and thus imagined it." (from: Stephen Greenblatt, *Will in the World*. N.Y. / London 2005 p. 179/80)

