



presents



THE Q BROTHERS' OTHELLO: THE REMIX

By The Q Brothers

Directed by Megan McQueen*

**Sponsored by Robert & Molly Evetts*

Othello The Remix is presented by special arrangement with Dramatists Play Service, Inc., New York.

THE Q BROTHERS' OTHELLO: THE REMIX was commissioned for The Globe to Globe Festival by Shakespeare's Globe, Chicago Shakespeare Theater (Barbara Gaines, Artistic Director; Criss Henderson, Executive Director), and Richard Jordan Productions. The production was developed with Rick Boynton, Chicago Shakespeare Creative Producer, and had its World Premiere on May 5, 2012, at Shakespeare's Globe in London.

THE Q BROTHERS' OTHELLO: THE REMIX was presented at the National Alliance for Musical Theatre's Festival of New Musicals in 2015

MUSICAL NUMBERS

LAVISH ULTRA LOUNGE: *Introduction* – The Storytellers

OTHELLO'S INTRODUCTION: *Never Comin' Down* – Othello & His Crew

IAGO'S INTRODUCTION: *Why I Hate the Moor* – Iago & His Crew

CASSIO'S INTRODUCTION: *Cassio Glide* – Cassio & His Boyz

THE DAY OF CASSIO'S RELEASE PARTY:

Iago Schemes – Iago, Roderigo, Othello, Cassio, Emilia, Loco Vito

Love Like This – Othello & Desdemona

Cassio's Chop Screw – Cassio & The Storytellers

THE NEXT DAY:

Repercussions – Cassio, Othello, Iago, Emilia

Puppetmaster – Iago, Othello, Cassio, Roderigo

Deception – Iago, Cassio, Othello, Bianca

THE NEXT DAY:

Man's World – Emilia & Her Girls

Wise Wizard Cry – Roderigo & Iago

Murder & Mayhem – Roderigo, Iago, Cassio, Othello, Loco Vito, Emilia, Bianca

LAVISH ULTRA LOUNGE: *Space Shuttle* – The Storytellers

The performance runs about 80 minutes with no intermission.

*The bar will remain open throughout the performance,
but please be conscientious of traffic and volume for all other audience members.*

CAST

Othello, et al

Iago, Brabantio, et al

Roderigo, Bianca, Loco Vito, et al

Cassio, Emilia, et al

DeeJay K.O.

Josh Horton *Sponsored by Denise Welsh

Julian Alexander *Sponsored by Janet McQueen

Juan Apodaca *Sponsored by Bill & Julia Brogan

Mark Kitanga *Sponsored by Caryl Kotulak

Karina Ortega *Sponsored by Cathy Boeker

CREATIVE TEAM BIOGRAPHIES

JOSH HORTON (Othello, et al) just completed his second of three years in pursuit of an MFA from the University of Nevada Las Vegas. There he has appeared in *Macbeth*, *Take Me Out*, and *Bomb-itty of Errors*, among others. While earning a theatre arts degree at NMSU, he performed in over a dozen projects, including Julian's production of *Bomb-itty of Errors*, and award winning turns in NMSU's productions of *The Misanthrope* and *Twelfth Night*.

JULIAN ALEXANDER (Iago, Brabantio, et al) makes a temporary return to Las Cruces after earning an MFA from Leeds Beckett University. His impressive achievements range from producing and performing in another of the Q Brothers' fabulous Shakespearean "adRAPtations," *The Bomb-itty of Errors* (2015 and 2016) to having screened work in the short film corner of Cannes International Film Festival (2016). He is currently an adjunct professor of film at both NMSU and EPCC. #suitsandfrogs

JUAN APODACA (Roderigo, Bianca, Loco Vito, et al) appeared in Scaffolding's last production, *Five Course Love*. After years performing in roles ranging from Princeton in *Avenue Q* to the title role in *Bloody, Bloody Andrew Jackson* at El Paso Community College, he has participated in several musical revues throughout Las Cruces. Most recently, he played Roger in NMSU's production of *RENT*.

MARK KITANGA (Cassio, Emilia, et al) found a passion for performing while appearing as Horse in *The Full Monty* and Donkey in *Shrek*, both at Las Cruces Community Theatre. He has since appeared in *Conference of the Birds* for No Strings Theatre Company, and in a variety of musical numbers for *Broadway Today* and around the community. He is currently employed as a systems analyst at NMSU.

MEGAN MCQUEEN (Scaffolding Co-Founder, Artistic Director) has taught general education and musical theatre courses for New Mexico State University's Department of Theatre Arts since 2013. Highlights of musical roles include Fosca in the regional premiere of *Passion* in Pennsylvania (a role reprised for Scaffolding), several roles in *Titanic* in Massachusetts, the Witch in *Into the Woods* for Doña Ana Lyric Opera, Anna in *The King and I* for UTEP Dinner, and Luisa in Scaffolding's *Nine*. She has produced and/or directed dozens of musicals, plays, and revues in Las Cruces, many during her thirteen years of teaching music and theatre locally. In July, Megan is playing Nellie Forbush for director Justin Lucero's *South Pacific* at UTEP Dinner Theatre.

KARINA ORTEGA (DJ K.O.) is a senior at NMSU studying Theatre Arts with a focus on Stage Management. She previously worked on ASTC's productions of *Equivocation*, *Urinetown*, *Servant of Two Masters*, and *Rent* as co-stage manager, and stage-managed *The Odyssey*. She assisted on Scaffolding's touring production of *Beauty and the Beast* in countless ways.

PRODUCTION STAFF

Lighting Designer, Light Board Operator, & Technical Director
Choreography for *Cassio Glide*, *Puppetmaster*, & *Cassio Chop Screw*
Stage Manager, Sound Operator. Production Photographer
Production Assistant

Sam Tysor
Karlos Saucedo
Karina Ortega
Sammi Armstrong

In 2014, after years of professional interaction and deep friendship, Megan McQueen of Las Cruces and Justin Lucero of El Paso founded Scaffolding Theatre Company. As both have worked for years as educators with a range of students from elementary to college levels, they wished to create a company that embraced the concept of life-long learning. Their mission is to produce musicals uniting experienced musical theatre performers with promising novices, accompanied by professional musicians, with a focus on process as much as product. In addition to thriving careers teaching and directing for numerous organizations, since 2014, the pair have now produced five musicals. Most notably, their 2015 take on the musical *Chicago* earned national attention via Playbill.com who later went on to list New Mexico State University among Pace, Yale, Stanford, and Harvard as innovative drama programs.

***For more information,
please visit [facebook.com/ScaffoldingTheatreCompany](https://www.facebook.com/ScaffoldingTheatreCompany)
or www.scaffoldingtheatrecompany.com***

**Thank you to New Mexico State University Theatre Arts
for contracting rehearsal space for this project.**

A SPECIAL THANK YOU TO...

Lavish Ultra Lounge (for their flexibility and willingness)
Matt Reiter and Janet McQueen (for day-to-day support, love, patience and so much more!)
Guenevere McMahan (for being a costume fixing superhero)
Sammi Armstrong and Erica Krauel
(for all-around helpfulness, we SOOO needed an injection of estrogen right when y'all showed up)
Algernon D'Amassa, Mike Cook, Ashley Allred
(we needed you desperately)

DIRECTOR'S NOTES

In the summer of 2013, my husband Matt and I squeezed in a four-day vacation during the week because I was performing in two musicals at El Paso Community College. We booked tickets on a whim to one of the only shows we could find on those odd dates; Chicago Shakespeare was presenting a rap adaptation of *Othello*. It renewed our enthusiasm for theatre and its ability to reach people of any background, age, and interest. It was a fresh, inventive, moving, exhilarating take on a story that is still unbelievably resonant. Though principally the four thrilling men at the center of this project have been ridiculously fun and silly for hours on end ("fox key, fox key"), we have also spent many an intense moment delving into the race and gender issues at the center of this play. We shared deeply personal experiences of anguish over being treated like an other at various points in our lives. They endured my breaking into tears while sharing statistics I'd researched on women losing their lives at the hands of partners (a recent study from the CDC indicates an average of 3 American women a day are murdered at the hands of significant others).

I still enjoy perma-grin watching this fantastically fun adaptation of a story that's stood the test of time, and we wish you as much laughter and seat-dancing as you see fit during the show. But we also hope that the story inspires conversation and contemplation about who we value, who we envy, and who we sabotage and why.

I will never forget the people who have made this project what it is, especially the four young men who are at turns impressively go-getting, shockingly empathetic, wonderfully charming, always enthusiastic, and delightfully unpredictable. Because of people like them, I hold on to some hope that movements such as Black Lives Matter, Time's Up, and Me Too may one day be strange annotations in history books of a society that values all humanity.