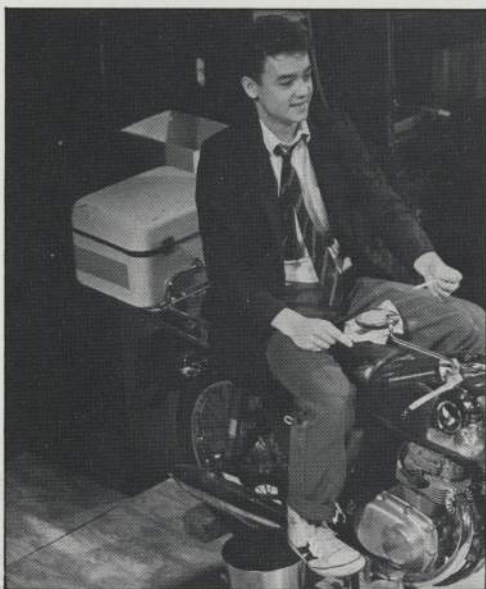


CHEEK BY JOWL  
**OTHELLO**

# CHEEK BY JOWL



**GOTCHA** by Barrie Keeffe Photo: Nik Milner

**CHEEK BY JOWL THEATRE COMPANY** was founded in 1981 by Declan Donnellan and Nick Ormerod after a successful production of John Ford's *'Tis Pity She's a Whore* in collaboration with New Theatre. The Company's policy is to tour classics in compact and accessible productions to small venues.

Productions so far are:

**1981** *The Country Wife* by William Wycherley at the Edinburgh Festival, in London and on tour.

"For sheer excellence of acting it is difficult to envisage anything surpassing this superbly compact production of Wycherley's classic Restoration comedy" *The Scotsman*

"A coruscating ensemble performance" *The Times*

**1982** *Gotcha* by Barrie Keeffe in a double bill with *Rack Abbey*, a new musical by Declan Donnellan for a tour of Belgium and Holland.

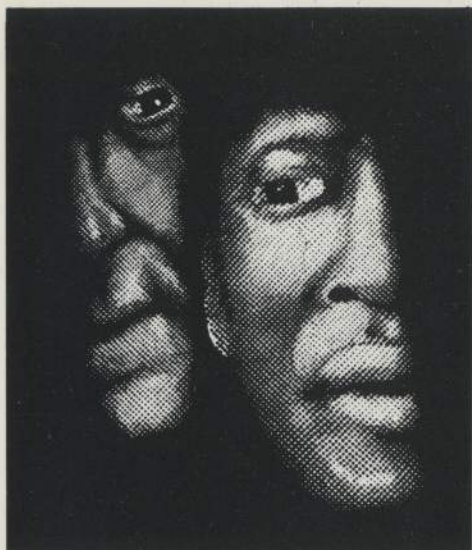
*Othello* by William Shakespeare for a tour of England and Scotland.



**THE COUNTRY WIFE** by William Wycherley Photo: John Beveridge

DESIGN: IAIN LANYON





**O**THELLO was probably written and first performed in 1604. Shakespeare based his play on a story from Giraldi Cinthio's *Hecatomithi* a collection of sixteenth century Italian novelle.

**A**MONG the tragedies of Shakespeare *Othello* is supreme in one quality: beauty".  
**Helen Gardner 1955**

**T**HE moral, of this Fable is very instructive. First, This may be a caution to all Maidens of Quality, how, without their Parent's consent they run away with Blackmoors. Secondly, This may be a warning to all good Wives that they may look well to their Linnen. Thirdly, This may be a lesson to Husbands, that before their Jealousie be Tragical, the proofs may be Mathematical... But the tragical part is, plainly none other, than a Bloody Farce, without salt or savour".

**Thomas Rymer c. 1690**

**I**N the first place, Sir, we learn from *Othello* this very useful moral, not to make an unequal match; in the second place, we learn not to yield too readily to suspicion. The handkerchief is merely a trick, though a very pretty trick; but there are no other circumstances or reasonable suspicion, except what is related by Iago of Cassio's warm expressions concerning Desdemona in his sleep; and that depended entirely upon the assertion of one man. No, Sir, I think *Othello* has more moral than almost any play".

**Boswell's account of a conversation with Johnson 1776**

## THE CAST

## CHEEK BY JOWL

<i>Roderigo</i> .....	KEVIN HUCKSTEP
<i>Iago</i> .....	GEOFFREY MORGAN
<i>Brabantio</i> .....	PETER BROAD
<i>Othello</i> .....	DOYLE RICHMOND
<i>Cassio</i> .....	ANDREW COLLINS
<i>Doge</i> .....	BARBARA BRANN
<i>Desdemona</i> .....	AMANDA HARRIS
<i>Emilia</i> .....	BARBARA BRANN
<i>Montano</i> .....	PETER BROAD
<i>Bianca</i> .....	AMANDA HARRIS
<i>Lodovico</i> .....	PETER BROAD
<i>Officer</i> .....	KEVIN HUCKSTEP

Other parts played by the Company

Director .....	DECLAN DONNELLAN
Designer .....	NICK ORMEROD
Original Music & Musical Direction .....	COLIN SELL
Wardrobe Supervisor .....	CHRISTINE MADDISON
Fight Director .....	JOHN WALLER
Company Stage Manager .....	JAMES UNVALA
Assistant Stage Manager .....	SANDRA BALL

Champagne by courtesy of Moët & Chandon, Binoculars loaned by Edward Marcus Ltd., 7 Moorfields, London EC2. Casting assisted by Script Breakdown Services Ltd.

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# OTHELLO

by William Shakespeare

## THE PLOT

**O**THELLO is a black General who works for the State of Venice. He has just appointed young Michael Cassio to be his lieutenant or second-in-command over the head of Iago his Ancient, an officer of lower rank. Othello elopes with Desdemona who is daughter of a Venetian Senator called Brabantio. Brabantio is alerted by Iago and a young Venetian gentleman called Roderigo, who, himself, has designs on Desdemona. Brabantio wants his daughter back and brings Othello to trial in front of the Head of State, the Doge of Venice.

That same night, Turkey is invading Cyprus which is owned by Venice. The Doge needs Othello to fight off the invasion. The Doge upholds Othello's marriage to Desdemona, and that same night Othello sets sail for Cyprus, Desdemona, Iago and his wife Emilia, who is waiting-woman to Desdemona come in another boat, and Lieutenant Cassio in a third. Iago persuades Roderigo to sell his land and use the money to follow Desdemona, in the hopes that she will surrender to him.

A storm disperses the Turkish fleet, and the party arrive in Cyprus where they meet Montano, the governor.

Iago wants to stir up trouble that night and gets a band of celebrating Cypriots to get young Cassio drunk. A brawl ensues and Othello sacks Cassio. Iago persuades Cassio to ask Desdemona if she will plead his case with Othello, and then hints to Othello that Desdemona has slept with Cassio....

## **From St Paul's First Letter to the Corinthians, Chapter 13**

**I**F I speak in the tongues of men and of angels, but have not love, I am a noisy gong or a clanging cymbal. And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but have not love, I am nothing.

...love is not jealous or boastful...it does not rejoice at wrong, but rejoices in the right. Love bears all things, believes all things, hopes all things, endures all things.

Love never ends; as for prophecies, they will pass away; as for tongues, they will cease; as for knowledge, it will pass away. For our knowledge is imperfect and our prophecy is imperfect; but when the perfect comes, the imperfect will pass away. When I was a child, I spoke like a child, I thought like a child, I reasoned like a child; when I became a man, I gave up childish ways. For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall understand fully, even as I have been fully understood. So faith, hope, love, abide, these three; but the greatest of these is love.



# THE COMPANY

**BARBARA BRANN** trained at York University and The Drama Studio. She has worked with Scottish Opera and Polka Children's Theatre and is a founder member of Company of Friends. Most recently she understudied for The Gate at the Latchmere's West End transfer of *Fear and Loathing in Las Vegas*.

**PETER BROAD** read English at Cambridge and taught English and Drama at Latymer Upper School. He trained at The Drama Studio and has played Antonio in *The Merchant of Venice* at the Bloomsbury Theatre and in *Richard III* at Ludlow Castle with Edward Woodward. He recorded Charles Dickens's *The Signalman* for the Books on Tape series.

**ANDREW COLLINS** studied drama at Bristol University and spent a year as a professional bingo caller. He left the Webber Douglas Academy of Dramatic Art in July where roles included: Parolles in *All's Well that Ends Well*, Konstantin in *The Seagull*, Rev. Treherne in *The Admirable Crichton* and Antipholus of Syracuse in *The Comedy of Errors*.

**DECLAN DONNELLAN** read English at Cambridge. His freelance theatre work includes improvised plays with the Activists at the Royal Court and *Cowboy Mouth* by Sam Shepard at the King's Head. He regularly directs at the Arts Educational Schools where his productions include *Everyman*, *Gammer Gurton's Needle*, *Everything in the Garden* and *Twelfth Night*. He is directing *Don Giovanni* for Scottish Opera Go Round in 1983.

**AMANDA HARRIS** graduated from Arts Educational Schools in April 1982. Whilst there she appeared in *Love's Labour's Lost* as Rosaline, *The Seagull* as Nina, *After The Fall* as Louise and in *The Interval*.

**KEVIN HUCKSTEP** trained at the Webber Douglas Academy and did a season with the Unicorn Theatre for Children. He appeared in *She Would if She Could* at Greenwich and on tour and in several productions at the Torch Theatre, Milford Haven. He has toured extensively with the Medieval Players and was in Tom Kempinski's *Flashpoint* at the Duke's Playhouse, Lancaster and the BBC's *Antony and Cleopatra*.

**GEOFFREY MORGAN'S** recent theatre work includes Hans in *Article Five* by Brian Phelan at The Spice of Life, Barnes in *The Confession* at the Soho Poly and Jacob Milne in Stoppard's *Night and Day* at the Phoenix. He appeared in *Newsrevue 81* and in *Hamlet* and *Tamburlaine* for the National Theatre. He can be seen in Channel 4's *Night Beat News* this autumn.

**DOYLE RICHMOND** was born in Missouri and after directing and playing in several shows whilst in the US Forces joined the Playhouse Theatre, San Francisco. He then trained at Westminster College, Fulton and RADA. Whilst at RADA he played Othello. His television appearances include episodes of *The Sweeney*, *Against The Crowd*, *Angels*, *Flaxborough Chronicles* and *Daft as a Brush*. He also appeared in *Churchill and the Generals*. He has worked in several repertory companies, including Chichester, Liverpool Playhouse, Palace Theatre, Watford and the Thorndike, Leatherhead. His films so far are: *The Spy Who Loved Me*, *Yanks* and *Silver Dream Racer*.

**NICK ORMEROD** trained at Wimbledon School of Art and spent a season at the Lyceum in Edinburgh. Recent work includes *The Soldier's Tale*, Queen Elizabeth Hall; *Robert le Diable*, Nottingham University; *Village Wooing* and *1933*, New End; *Becoming*, Nottingham Playhouse; *The Magic Flute*, RACM. With Declan Donnellan he is working on *Don Giovanni* for Scottish Opera Go Round.

# CHEEK BY JOWL

## FUTURE PLANS

Cheek by Jowl intend to take **OTHELLO** on the road again in Spring 1983, and to bring **THE COUNTRY WIFE** back into the repertoire using the same cast. Plans are also being laid for a new production in the Autumn.

Any enquiries should be sent to:

**Barbara Matthews, c/o Opera 80, 9 Long Acre,  
London WC2E 9LH 01-379 3573.**



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