

The  *Other Theatre Company*

Othello

Auditions – September 14, 15, 21 + 22
Thurgoona Community Centre: 10 Kosciuszko Road, Thurgoona
NSW 2640

Director: Danielle Mohr
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Producer: Peter Uniacke
0435 961 239

Information for Auditionees

- Audition dates are September 14, 15, 21 + 22 from 10am to 2pm.
- Show dates are March 6, 7, 13 + 14 at 7pm in the Albury Botanic Gardens, actors are required at the Gardens from 5pm onwards.
- Please book your audition time through this trybooking link:
<https://www.trybooking.com/BEIFV>
- Email dani.mohr@outlook.com or theothertheatrecompany@gmail.com if you need to change or cancel your audition.
- Familiarise yourself with the story before rehearsals begin by either reading the script or watching a film adaptation.
- If you are not already a member of The Other Theatre Company, you are expected to complete an application form and pay your membership. The membership application is attached at the end of this document.
- Please refer to the schedule below for dates and times for auditions, rehearsals and shows.
- Please arrive on time to all rehearsals, I want to make the most of the time we have!
- Please let either Danielle Mohr or Peter Uniacke know about any concerns or unavailability.
- It is your responsibility as the actor to show up to all scheduled rehearsals.
- And thank you for considering an audition for the upcoming Shakespeare in the Gardens!

About Othello

'*Othello: The Moor of Venice*' is a tragedy written by William Shakespeare. This play represents the different ways good people react to the human emotion of jealousy and explores the powerplays of race and gender between characters.

Othello is the General of the Venetian military and Iago, Othello's Ensign, is jealous of Lieutenant Michael Cassio believing he should have been the one named lieutenant. He plots and schemes masterful plans, manipulating everyone around him, to play with Othello's insecurities and get rid of Michael Cassio. Othello's newlywed wife, Desdemona, is brought into Iago's plans with the oblivious Cassio as a way to make Othello jealous causing him to go mad and murder his wife. Roderigo is Iago's main puppet, and alongside all of this mess, is paying Iago to make Desdemona love him back. But little does he know Iago is manipulating him as well, for his own plans to get back at the Moor.

As the director, I want to switch up the tradition of Shakespeare's plays by placing women in male roles. Inspired by *Emilia* by Morgan Lloyd Malcolm, a play commissioned by Shakespeare's Globe Theatre, I am opening up this play to let women play the roles of male characters alongside other male actors. I also encourage men and women of colour to audition and be a part of this upcoming show to vary the cast and invite wider audiences to our performances. By placing more women and people of colour in this play, and more plays to come, I hope to make the audience question their perspective on gender and racial roles and the impact within society.

I look forward to all your auditions and wish you the best of luck!

- Danielle Mohr

Date	Time	Event	Venue
Saturday 14 Sep	10am-2pm	Auditions	Thurgoona Com. Centre
Sunday 15 Sep	10am-2pm	Auditions	Thurgoona Com. Centre
Saturday 21 Sep	10am-2pm	Auditions	Thurgoona Com. Centre
Sunday 22 Sep	10am-2pm	Auditions	Thurgoona Com. Centre
23-29 Sep	-	Finalising cast/Call backs	-
Sunday 6 Oct	2pm-5pm	Whole script read-through with everyone	Albury Botanic Gardens at North West corner
Thursday 10 Oct	7pm-9pm	Act 1, Scene 1 + 3: Roderigo, Iago + Brabantio	Thurgoona Com. Centre HALL
Sunday 13 Oct	2:30pm-5pm	Act 1, Scene 3: Duke, Senator, Brabantio, Iago, Othello, Cassio, Officer, Desdemona, ensemble gp. 2, ensemble gp. 3	Glenecho Com. Centre
Thursday 17 Oct	7pm-9pm	Act 1, Scene 2: Iago, Othello, Cassio, Roderigo, Brabantio, Officer	Thurgoona Com. Centre HALL
Sunday 20 Oct	2:30pm-5pm	ALL OF ACT 1: Iago, Roderigo, Brabantio, Othello, Cassio, Desdemona, Duke, Senator, Officer, ensemble gp. 2, ensemble gp. 3	Glenecho Com. Centre
Thursday 24 Oct	7pm-9pm	Choreographing Act 2, Scene 2 fight scene: Cassio, Iago, Montano, Roderigo Act 2, Scene 1: ensemble gp. 3, 3 gentlemen	Thurgoona Com. Centre HALL
Sunday 27 Oct	2:30pm-5pm	Act 2, Scene 1 + 2: Iago, Roderigo, Cassio	Glenecho Com. Centre
Thursday 31 Oct	7pm-9pm	Act 2, Scene 1: Montano, Cassio, Desdemona, Emilia, Iago, Othello, Roderigo, the 3 Gentlemen, ensemble gp. 1, ensemble gp. 3	Thurgoona Com. Centre HALL
Sunday 3 Nov	2:30pm-5pm	Act 2, Scene 2: Othello, Cassio, Desdemona, Iago, Montano, Roderigo, ALL ensemble	Glenecho Com. Centre
Thursday 7 Nov	7pm-9pm	ALL OF ACT 2: Iago, Roderigo, Othello, Desdemona, Emilia, Cassio, Montano, ALL ensemble	Thurgoona Com. Centre HALL
Sunday 10 Nov	2:30pm-5pm	Act 4, Scene 1 + 3: Othello, Iago, Cassio, Bianca, Lodovico, Desdemona, Emilia, ensemble gp. 1	Glenecho Com. Centre
Thursday 14 Nov	7pm-9pm	Choreographing Act 5, Scene 1: Iago, Roderigo, Cassio, Othello, Lodovico	Thurgoona Com. Centre HALL

		Act 2, Scene 1 + 2: Montano, ALL ensemble	
Sunday 17 Nov	2:30pm-5pm	Act 4, Scene 2 + Act 5, Scene 2: Othello, Desdemona, Emilia	Glenecho Com. Centre
Thursday 21 Nov	7pm-9pm	Act 3, Scene 2: Iago and Othello	Thurgoona Com. Centre HALL
Sunday 24 Nov	2:30pm-5pm	Act 3, Scene 2: Desdemona, Emilia, Cassio, Iago, Othello	Glenecho Com. Centre
Thursday 28 Nov	7pm-9pm	Act 3, Scene 3: Desdemona, Emilia, Othello, Iago, Cassio, Bianca	Thurgoona Com. Centre HALL
Sunday 1 Dec	2:30pm-5pm	Act 3, Scene 1 + 2: Cassio, Iago, Emilia, Othello, Desdemona	Glenecho Com. Centre
Thursday 5 Dec	7pm-9pm	ALL OF ACT 3: Iago, Othello, Cassio, Desdemona, Emilia, Bianca	Thurgoona Com. Centre HALL
Sunday 8 Dec	2:30pm-5pm	Act 4, Scene 1: Othello, Iago, Cassio, Bianca, Lodovico, Desdemona, ensemble gp. 1	Glenecho Com. Centre
Thursday 12 Dec	7pm-9pm	Act 4, Scene 2 + 3: Othello, Iago, Desdemona, Emilia, Roderigo, Lodovico, ensemble gp. 1	Thurgoona Com. Centre HALL
Sunday 15 Dec	2:30pm-5pm	ALL OF ACT 4: Othello, Iago, Cassio, Roderigo, Lodovico, Desdemona, Emilia, Bianca, ensemble gp. 1	Glenecho Com. Centre
Christmas and New Year Break. Lines must be learnt when you get back!			
Sunday 5 Jan 2020	2:30pm-5pm	Choreographing Act 1, Scene 2 + Act 2, Scene 2: Othello, Iago, Roderigo, Brabantio, Cassio, Desdemona, Montano, ALL ensemble	Glenecho Com. Centre
Thursday 9 Jan	7pm-9pm	Act 4, Scene 2 + Act 5, Scene 2: Othello, Desdemona, Emilia	Thurgoona Com. Centre HALL
Sunday 12 Jan	2:30pm-5pm	Act 5, Scene 1: Iago, Roderigo, Cassio, Othello, Lodovico, Bianca, Emilia, ensemble gp. 2	Glenecho Com. Centre
Thursday 16 Jan	7pm-9pm	Act 5, Scene 2: Othello, Desdemona, Emilia, Montano, Iago, Cassio, Lodovico, ALL ensemble	Thurgoona Com. Centre HALL
Sunday 19 Jan	2:30pm-5pm	ALL OF ACT 1: Iago, Roderigo, Brabantio, Othello, Cassio, Desdemona, Duke, Senator, ALL ensemble	Albury Botanic Gardens
Thursday 23 Jan	7pm-9pm	ALL OF ACT 5: Iago, Roderigo, Othello, Cassio, Desdemona, Emilia, Bianca, Montano, Lodovico, ALL ensemble	Thurgoona Com. Centre HALL

Australia Day Public Holiday.			
Thursday 30 Jan	7pm-9pm	Act 3, Scene 1 + 2: Cassio, Iago, Emilia, Desdemona, Othello	Thurgoona Com. Centre HALL
Sunday 2 Feb	2:30pm-5pm	ALL OF ACT 2: Othello, Iago, Roderigo, Cassio, Desdemona, Emilia, Montano, ALL ensemble	Albury Botanic Gardens
Thursday 6 Feb	7pm-9pm	Act 3, Scene 3: Desdemona, Emilia, Othello, Iago, Cassio, Bianca	Thurgoona Com. Centre HALL
Sunday 9 Feb	2:30pm-5pm	Curtain Call: Everyone ALL OF ACT 3: Othello, Iago, Cassio, Desdemona, Emilia, Bianca	Albury Botanic Gardens
Thursday 13 Feb	7pm-9pm	ALL OF ACT 4: Othello, Iago, Roderigo, Cassio, Desdemona, Emilia, Lodovico, Bianca, ensemble gp. 1	Thurgoona Com. Centre HALL
Sunday 16 Feb	2:30pm-5pm	Curtain Call: Everyone Dress Rehearsal ACT 1, ACT 2, ACT 3	Albury Botanic Gardens
Thursday 20 Feb	7pm-9pm	ALL OF ACT 5: Iago, Othello, Roderigo, Cassio, Lodovico, Montano, Desdemona, Emilia, Bianca, ALL ensemble	Thurgoona Com. Centre HALL
Sunday 23 Feb	2:30pm-5pm	Curtain Call: Everyone Dress Rehearsal ACT 4, ACT 5	Albury Botanic Gardens
Thursday 27 Feb	6pm-8pm	The Whole Show	Albury Botanic Gardens
Sunday 1 Mar	2:30pm-5pm	Full Dress Rehearsal	Albury Botanic Gardens
Wednesday 4 Mar	5:30pm-7:30pm	Tech Rehearsal	Albury Botanic Gardens
Thursday 5 Mar	7pm-9pm	Full Script Run Through	Thurgoona Com. Centre HALL
Friday 6 Mar	Arrive at 5pm, show starts at 7pm	SHOW	Albury Botanic Gardens
Saturday 7 Mar	Arrive at 5pm, show starts at 7pm	SHOW	Albury Botanic Gardens
Thursday 12 Mar	7pm-9pm	Full Script Run Through	Thurgoona Com. Centre HALL
Friday 13 Mar	Arrive at 5pm, show starts at 7pm	SHOW	Albury Botanic Gardens
Saturday 14 Mar	Arrive at 5pm, show starts at 7pm	SHOW	Albury Botanic Gardens

Character List

NOTE – all male characters can be played by women, but the role will remain male.
- please choose one scene for each character you audition for.

Othello (roughly 25-40 years of age): The protagonist of the play, the new general of the armies of Venice, and a skilful leader. Played by either a man or a woman, preferably of African/Aboriginal/Indian/Arabic descent.

Iago (roughly 25-35 years of age): The villain of the play, a manipulative and charismatic character, and hates Othello. Played by either a man or a woman. Has the most lines and must have flexible acting abilities. Please audition with two scenes for this character.

Desdemona (20-30 years of age): Othello's wife, married in secret before the play. A sweet young lady but determined and brave. Must sing the Willow Song in Act 4, Scene 3, please follow the link to the video containing the song for your audition.

Emilia (20-30 years of age): Iago's wife and attendant to Desdemona. A stubborn woman. She does not trust her husband and is attached to Desdemona.

Brabantio (roughly 40-60 years of age): Desdemona's father or mother, loves his/her daughter and Othello but feels betrayed they married behind his/her back. Played by either a man or a woman.

Michael Cassio (20-30 years of age): Othello's lieutenant. A young soldier, oblivious to Iago's plans of using him to play with Othello's insecurities. Played by either a man or a woman.

Roderigo (20-30 years of age): Young and utterly foolish. In love with Desdemona and is paying Iago to make her love him back. Played by either a man or a woman.

Bianca (roughly 20-25 years of age): Cassio's courtesan in Cyprus. Could also play the Officer who attends Cassio in Act One.

Duke of Venice (any age): The official authority in Venice.

Montano (any age): The governor of Cyprus before Othello's arrival, fights Cassio in Act 2 in a drunken brawl. Played by either a man or a woman.

Lodovico (any age): One of Brabantio's kinsmen, Desdemona considers him like a brother. Acts as a messenger from Venice.

ENSEMBLE – looking for roughly 10-15 people to be a part of the ensemble.

Speaking roles:

The Senator: Accompanies the Duke of Venice in Act One.

An Officer: Follows Cassio in Act One. Could also play Bianca.

1st, 2nd + 3rd Gentlemen: Accompanies Montano in Act Two, Scene One.

Desdemona's Attendants: Accompany Desdemona in most of her scenes. Sing the Willow Song with her in Act 4, Scene 3.

Othello:

OTHELLO

I do confess how I did thrive
In this fair lady's love, and she in mine.
Her father loved me; oft invited me;
Still asking me the story of my life,
From year to year, the battles, sieges, fortunes,
That I have passed.
Wherein I spoke of most disastrous chances,
Of moving accidents by flood and field
Of hair-breadth scapes in the imminent deadly breach,
Of being taken by the insolent foe
And sold to slavery, of my redemption thence
And portance in my travels' history:
And of the Cannibals that each other eat,
The Anthropophagi and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline:
But still the house-affairs would draw her thence:
Which ever as she could with haste dispatch,
She'd come again, and with a greedy ear
Devour up my discourse. My story being done,
She gave me for my pains a world of sighs:
She swore, in faith, 'twas strange, 'twas passing strange,
'Twas pitiful, 'twas wondrous pitiful:
She wish'd she had not heard it, yet she wish'd
That heaven had made her such a man: she thank'd me.
She loved me for the dangers I had pass'd,
And I loved her that she did pity them.
This only is the witchcraft I have used.

Othello:

OTHELLO

Have you pray'd to-night, Desdemona?

DESDEMONA

Ay, my lord.

OTHELLO

If you bethink yourself of any crime
Unreconciled as yet to heaven and grace,
Solicit for it straight.

DESDEMONA

Alas, my lord, what do you mean by that?

OTHELLO

Well, do it, and be brief; I will walk by:
I would not kill thy unprepared spirit;
No; heaven forfend! I would not kill thy soul.

DESDEMONA

Talk you of killing?

OTHELLO

Ay, I do.

DESDEMONA

Then heaven
Have mercy on me!

OTHELLO

Amen, with all my heart!

DESDEMONA

If you say so, I hope you will not kill me.

OTHELLO

Hum!

DESDEMONA

And yet I fear you; for you are fatal then
When your eyes roll so: why I should fear I know not,
Since guiltiness I know not; but yet I feel I fear.

OTHELLO

Think on thy sins.

DESDEMONA

They are loves I bear to you.

OTHELLO

Ay, and for that thou diest.

DESDEMONA

That death's unnatural that kills for loving.
Alas, why do you gnaw your nether lip?
Some bloody passion shakes your very frame:
These are portents; but yet I hope, I hope,
They do not point on me.

OTHELLO

Peace, and be still!

DESDEMONA

I will so. What's the matter?

OTHELLO

That handkerchief which I so loved and gave thee
Thou gavest to Cassio.

DESDEMONA

No, by my life and soul!
Send for the man, and ask him.

OTHELLO

Sweet soul, take heed,
Take heed of perjury; thou art on thy deathbed.

DESDEMONA

Ay, but not yet to die.

OTHELLO

Yes, presently:
Therefore confess thee freely of thy sin;
For to deny each article with oath
Cannot remove nor choke the strong conception
That I do groan withal. Thou art to die.

DESDEMONA

Then Lord have mercy on me!

OTHELLO

I say, amen.

Iago:

IAGO

What say'st thou, noble friend?

RODERIGO

What should I do?

IAGO

Why, go to bed, and sleep.

RODERIGO

I will incontinently drown myself.

IAGO

If thou dost, I shall never love thee after. Why, thou silly gentleman!

RODERIGO

It is silliness to live when to live is torment.

IAGO

O villainous! I have looked upon the world for four times seven years; and since I never found man that knew how to love himself. Ere I would say, I would rather turn into a baboon than drown myself For the love of a guinea-hen!

RODERIGO

What should I do? I confess it is my shame to be so fond; but I cannot amend it.

IAGO

Virtue! a fig! 'tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners: so that if we will plant nettles, or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs, or distract it with many, either to have it sterile with idleness, or manured with industry, why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: but we have reason to cool our raging lusts, whereof I take this that you call love to be a sect of lust.

RODERIGO

It cannot be.

IAGO

It is merely a lust of the blood and a permission of the will. Come, be a man. Drown thyself!

Drowning is for cats and blind puppies.

I have professed me thy friend

Look here, put money in thy purse;

follow thou the wars; defeat thy favour with

a usurped beard; I say, put money in thy purse. It

cannot be that Desdemona should long continue her love to the Moor, -- put money in thy purse,--nor he his to her: put but money in thy purse.

These Moors are changeable in their wills: She must change for youth: when she is sated with his body, she will find the error of her choice: she must have change, she must: therefore put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst. A pox of drowning thyself!

RODERIGO

Can I count on you, if I depend on the issue?

IAGO

Thou art sure of me:--go, make money:--I have told thee often, and I re-tell thee again and again, I hate the Moor.

Let us be conjunctive in our revenge against him: if thou canst cuckold him, thou dost thyself a pleasure, me a sport.

Traverse! go, provide thy money. We will have more of this to-morrow. Adieu.

Iago:

IAGO

And what's he then that says I play the villain?
For 'tis most easy for Desdemona to subdue
In any honest suit: she's framed as fruitful
As the free elements. And then for her
To win the Moor--were't to renounce his baptism,
All seals and symbols of redeemed sin,
His soul is so enfetter'd to her love,
That she may make, unmake, do what she list,
Even as her appetite shall play the god
With his weak function. How am I then a villain
To counsel Cassio to this parallel course,
Directly to his good? Divinity of hell!
When devils will the blackest sins put on,
They do suggest at first with heavenly shows,
As I do now: for whiles this honest fool
Plies Desdemona to repair his fortunes
And she for him pleads strongly to the Moor,
I'll pour this pestilence into his ear,
That she repeals him for her body's lust;
And by how much she strives to do him good,
She shall undo her credit with the Moor.
So will I turn her virtue into pitch,
And out of her own goodness make the net
That shall enmesh them all.

enter RODERIGO

How now, Roderigo!

RODERIGO

I am worn out and my money is
almost spent; to-night I have been exceedingly well
beaten; and I think the issue will be, with
no money at all I will return again to Venice.

IAGO

How poor are they that have not patience!
What wound did ever heal but by degrees?
Thou know'st we work by wit, and not by witchcraft;
And wit depends on dilatory time.
Does't not go well? Cassio hath beaten thee.
Content thyself awhile.
By the mass, 'tis morning;
Pleasure and action make the hours seem short.
Retire thee; go where thou art billeted:
Away, I say; thou shalt know more hereafter:
Nay, get thee gone.

Exit RODERIGO

Two things are to be done:
My wife must move for Cassio to her mistress;
I'll set her on;
Myself the while to draw the Moor apart,
And bring him jump when he may Cassio find
Soliciting his wife: ay, that's the way.

Iago:

IAGO

My lord, you know I love you.

OTHELLO

I think thou dost;

And, for I know thou'rt full of love and honesty.

IAGO

For Michael Cassio,

I dare be sworn I think that he is honest.

OTHELLO

I think so too. Nay, yet there's more in this:

I prithee, speak to me as to thy thinkings.

IAGO

Utter my thoughts? Why, what if they are vile and false?

OTHELLO

Thou dost conspire against thy friend, Iago,

If thou but think'st him wrong'd and makest his ear

A stranger to thy thoughts.

IAGO

O, beware, my lord, of jealousy;

It is the green-eyed monster which doth mock

The meat it feeds on; that cuckold lives in bliss

Who, certain of his fate, loves not his wronger;

But, O, what damned minutes tells he o'er

Who dotes, yet doubts, suspects, yet strongly loves!

OTHELLO

O misery!

IAGO

Poor and content is rich and rich enough,

But riches fineless is as poor as winter

To him that ever fears he shall be poor.

Good heaven, the souls of all my tribe defend

From jealousy!

OTHELLO

Why, why is this?

Iago;

I'll see before I doubt; when I doubt, prove;

And on the proof, there is no more but this,--

Away at once with love or jealousy!

IAGO

Look to your wife; observe her well with Cassio;

Wear your eye thus, not jealous nor secure.

OTHELLO

Dost thou say so?

IAGO

She did deceive her father, marrying you;

And when she seem'd to shake and fear your looks,

She loved them most.

Desdemona:

THE WILLOW SONG:

<https://youtu.be/gd2szDaeCsU>

DESDEMONA

(singing)

*The poor soul sat sighing by a sycamore tree,
Sing all a green willow.
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow.
The fresh streams ran by her, and murmured her moans,
Sing willow, willow, willow.
Her salt tears fell from her, and softened the stones
Sing willow, willow, willow.
Sing all a green willow must be my garland.
Let nobody blame him, his scorn I approve—*

Nay, that's not next—Hark! Who is 't that knocks?

EMILIA

It's the wind.

DESDEMONA

(singing)

*I called my love false love but what said he then?
Sing willow, willow, willow.
If I court more women you'll couch with more men—
So, get thee gone, good night.*

Desdemona:

DESDEMONA

Will you come to bed, my lord?

OTHELLO

Have you pray'd to-night, Desdemona?

DESDEMONA

Ay, my lord.

OTHELLO

If you bethink yourself of any crime
Unreconciled as yet to heaven and grace,
Solicit for it straight.

DESDEMONA

Alas, my lord, what do you mean by that?

OTHELLO

Well, do it, and be brief; I will walk by:
I would not kill thy unprepared spirit;
No; heaven forfend! I would not kill thy soul.

DESDEMONA

Talk you of killing?

OTHELLO

Ay, I do.

DESDEMONA

Then heaven
Have mercy on me!

OTHELLO

Amen, with all my heart!

DESDEMONA

If you say so, I hope you will not kill me.

OTHELLO

Hum!

DESDEMONA

And yet I fear you; for you are fatal then
When your eyes roll so: why I should fear I know not,
Since guiltiness I know not; but yet I feel I fear.

OTHELLO

Think on thy sins.

DESDEMONA

They are loves I bear to you.

OTHELLO

Ay, and for that thou diest.

DESDEMONA

That death's unnatural that kills for loving.
Alas, why do you gnaw your nether lip?
Some bloody passion shakes your very frame:
These are portents; but yet I hope, I hope,
They do not point on me.

OTHELLO

Peace, and be still!

DESDEMONA

I will so. What's the matter?

OTHELLO

That handkerchief which I so loved and gave thee
Thou gavest to Cassio.

DESDEMONA

No, by my life and soul!
Send for the man, and ask him.

OTHELLO

Sweet soul, take heed,
Take heed of perjury; thou art on thy deathbed.

DESDEMONA

Ay, but not yet to die.

OTHELLO

Yes, presently:
Therefore confess thee freely of thy sin;
For to deny each article with oath
Cannot remove nor choke the strong conception
That I do groan withal. Thou art to die.

DESDEMONA

Then Lord have mercy on me!

OTHELLO

I say, amen.

DESDEMONA

And have you mercy too! I never did
Offend you in my life; never loved Cassio
But with such general warranty of heaven
As I might love: I never gave him token.

Emilia:

IAGO

How now! Why are you here alone?

EMILIA

Do not you chide; I have a thing for you.

IAGO

A thing for me? it is a common thing--

EMILIA

Ha!

IAGO

To have a foolish wife.

EMILIA

O, is that all? What will you give me now
For the same handkerchief?

IAGO

What handkerchief?

EMILIA

Why, that the Moor first gave to Desdemona;
That which so often you did bid me steal.

IAGO

Have you stolen it from her?

EMILIA

No, 'faith; she let it drop by negligence.
And, to the advantage, I, being here, took't up.
Look, here it is.

IAGO

A good wench; give it me.

EMILIA

What will you do with it, that you have been
so earnest
To have me filch it?

IAGO

[Snatching it] Why, what's that to you?

EMILIA

If it be not for some purpose of import,
Give it me again: poor lady, she'll run mad
When she shall lack it.

IAGO

Be not acknown on it; I have use for it.
Go, leave me.

Exit EMILIA

Emilia:

DESDEMONA

Tell me, Emilia,--
Are there women that do abuse their husbands
In such gross kind?

EMILIA

There be some such, no question.

DESDEMONA

Wouldst thou do such a deed for all the world?

EMILIA

Why, would not you?

DESDEMONA

No, by this heavenly light!

EMILIA

Nor I neither by this heavenly light;
I might do it as well in the dark.

DESDEMONA

Wouldst thou do such a deed for all the world?

EMILIA

The world's a huge thing: it is a great price.
For a small vice.

DESDEMONA

In troth, I think thou wouldst not.

EMILIA

In troth, I think I should; and undo't when I had
done. I would not do such a thing for a ring,
Nor for measures of lawn, nor for
gowns, petticoats, nor any petty thing;
but for the whole world,--why, who would
not make her husband a cuckold to make him a
monarch? I should venture purgatory for't.

DESDEMONA

Beshrew me, I would never do such a wrong
For the whole world.

EMILIA

Why the wrong is but a wrong in the world: and
having the world for your labour, tis a wrong in your
own world, and you might quickly make it right.

DESDEMONA

I do not think there is any such woman.

EMILIA

Yes, a dozen; but I do think it is their husbands' faults
If wives do fall: say that they slack their duties,
And pour our treasures into foreign laps,
Or else break out in peevish jealousies,
Throwing restraint upon us; or say they strike us;
Why, we have galls, and though we have some grace,

Yet have we some revenge. Let husbands know
Their wives have sense like them: they see and smell
And have their palates both for sweet and sour,
As husbands have. Let them use us well:
else let them know, the ills we do, their ills instruct us so.

DESDEMONA

Good night, good night.

Brabantio:

IAGO

Awake! what, ho, Brabantio! thieves! thieves!
Look to your house, your daughter and your bags!
Thieves!

Brabantio appears above at a window

BRABANTIO

What is the reason of this terrible summons?
What is the matter there?

RODERIGO

Sir, is all your family within?

IAGO

Are your doors locked?

BRABANTIO

Why, wherefore you ask this?

IAGO

Sir, you're robb'd; for shame, put on
your gown;
Even now, very now, an old black ram
Is topping your white ewe.
Arise, arise.

BRABANTIO

What, have you lost your wits?

RODERIGO

My noble sir, do you know my voice?

BRABANTIO

Not I what are you?

RODERIGO

My name is Roderigo.

BRABANTIO

The worser welcome:
I have told thee not to haunt about my doors:
In honest plainness my daughter is not for thee;
And now, you come drunk upon malicious bravery,
To start my quiet.

RODERIGO

Sir, sir, sir,--

BRABANTIO

But thou must needs be sure
My spirit and my place have in them power
To make this bitter to thee.

RODERIGO

Patience, good sir.

BRABANTIO

What tell'st thou me of robbing? this is Venice;
My house is not a grange.

RODERIGO

Most grave Brabantio,
In simple and pure soul I come to you.

IAGO

Sir, we come to do you service
And you think we are ruffians,
You'll have your daughter covered with a Barbary horse;
you'll have your nephews neigh to you.

BRABANTIO

What profane wretch art you?

IAGO

I am one, sir, that comes to tell you your daughter
and the Moor are now making the beast with two backs.

BRABANTIO

Thou art a villain.

IAGO

You are a senator.

Brabantio:

BRABANTIO

O you foul thief, where have thou stow'd my daughter?
Damn'd as you are, thou hast enchanted her;
For I'll refer me to all things of sense,
If she in chains of magic were not bound,
Whether a maid so tender, fair and happy,
So opposite to marriage that she shunned
The wealthy curled darlings of our nation,
Would ever have, to incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou, to fear, not to delight.
Judge me the world, if 'tis not gross in sense
That thou has practised on her with foul charms,
Abused her delicate youth with drugs or minerals
That weaken motion: I'll have't disputed on;
Lay hold upon him: if he do resist,
Subdue him at his peril.

OTHELLO

Hold your hands,
Both you of my inclining, and the rest:
Were it my cue to fight, I should have known it
Without a prompter. Where will you that I go
To answer this as your charge?

BRABANTIO

To prison, till fit time
Of law and course call thee to answer.

OTHELLO

What if I do obey?
How may the duke be satisfied,
Whose messenger is here by my side,
Upon some present business of the state
To bring me to him?

BRABANTIO

How! the duke in council!
In this time of the night!
If such actions may have passage free,
Bond-slaves and pagans shall our statesmen be.

Michael Cassio:

IAGO

Are you hurt, lieutenant?

CASSIO

Ay, past all surgery.

IAGO

Marry, heaven forbid!

CASSIO

Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!

IAGO

I thought you had received some bodily wound; There is more sense in that than in reputation. Reputation is an idle and most false imposition: you have lost no reputation at all, unless you repute yourself such a loser.

CASSIO

I will rather ask to be despised than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk? and speak parrot? and squabble? swagger? swear? and discourse fustian with one's own shadow? O thou invisible spirit of wine, let us call thee devil!

IAGO

What was he that you followed with your sword? What had he done to you?

CASSIO

I know not.

IAGO

I'll tell you what you shall do. Our general's wife is now the general: confess yourself freely to her; Importune her help to put you in your place again.

CASSIO

You advise me well.

IAGO

I protest, in the sincerity of love and honest kindness.

CASSIO

I think it freely; in the morning I will beseech the virtuous Desdemona to undertake for me: I am desperate of my fortunes.

IAGO

You are in the right. Good night, lieutenant; I must to the watch.

CASSIO

Good night, honest Iago.

Roderigo:

RODERIGO

Tush! never tell me; I take it much unkindly
That thou, Iago, should know of this.

IAGO

'Sblood, but you will not hear me:
If ever I did dream of such a matter, Abhor me.

RODERIGO

Thou told me thou did hold him in thy hate.

IAGO

Despise me, if I do not. In personal suit, I asked him
To make me his lieutenant:

'Certainly,' says he,
'I have already chose my officer.'

And what was he?

Forsooth, Michael Cassio, a Florentine;
That never set a squadron in the field,

RODERIGO

By heaven, I rather would be his executioner!

IAGO

Sir, be judge yourself,
Whether I in any just term am affined
To love the Moor.

RODERIGO

I would not follow him then.

IAGO

O, sir, content you;
I follow him to serve my turn upon him:
We cannot all be masters, nor all masters
Cannot be truly followed.
In following the Moor, I follow but myself;
Heaven is my judge, not I for love and duty,
But seeming so, for my peculiar end:
For when my outward action doth demonstrate
The native act and figure I will
Wear my heart upon my sleeve
For daws to peck at: I am not what I am.

RODERIGO

Thick-lips sure is lucky if he can pull this off!

IAGO

Call up her father,
Rouse him: make after him, poison his delight,
Proclaim him in the streets; incense her kinsmen,
And, though he in a fertile climate dwell,
Plague him with flies: though that his joy be joy,
It may lose some colour.

RODERIGO

Here is her father's house; I'll call aloud.

Bianca:

BIANCA

Good day, friend Cassio!

CASSIO

How is it with you, my most fair Bianca?
In faith, I was just coming to your house.

BIANCA

And I was going to your lodging, Cassio.
What, keep a week away? seven days and nights?
O what a weary reckoning!

CASSIO

Pardon me, Bianca:
Thoughts have been pressing on my mind:
I will make it up to you. Sweet Bianca,
Giving her DESDEMONA'S handkerchief
Would you copy this embroidery for me?

BIANCA

O Cassio, where did you get this?
This is some token from a newer friend:
Now I understand your absence:
Is't come to this? Well, well.

CASSIO

Go to, woman!
You are jealous now that this is from some mistress,
Some remembrance: No, in good troth, Bianca.

BIANCA

Why, whose is it?

CASSIO

I know not, sweet: I found it in my chamber.
I like the work well: As I like it enough take it.
I do attend here on the general;
And think it no addition, nor my wish,
To have him see me with a woman.

BIANCA

And why's that?

CASSIO

Not that I love you not.

BIANCA

But that you do not love me.
I pray you, bring me on the way a little,
And say if I shall see you soon at night.

CASSIO

'Tis but a little way that I can bring you;
For I attend here: but I'll see you soon.

BIANCA

All right, I have been circumstanced.

Montano:

Enter MONTANO and two Gentlemen

ENSEMBLE

I cannot see any sails.

MONTANO

I think the wind hath spoke aloud at land;
How could a ship withstand those mountainous waves?
What shall happen?

ENSEMBLE

A segregation of the Turkish fleet:
I've never seen waters so rough.

MONTANO

If that is the Turkish fleet, they are drowned:
No ship could survive this storm.

Enter a third Gentleman

ENSEMBLE

News, lads. The war is over!
The storm destroyed their ships and their plans ruined.

MONTANO

How! is this true?

ENSEMBLE

Michael Cassio, Lieutenant to the Moor,
has arrived on shore: the Moor himself at sea,
And is in full commission here for Cyprus.

MONTANO

I am glad on't; 'tis a worthy governor.

Enter CASSIO

CASSIO

Thanks to you the valiant of this warlike isle,
That so approve the Moor! O, let the heavens
Give him defence against the elements,
For I have lost him on a dangerous sea.

Exit all Gentlemen

MONTANO

But, good lieutenant, is your general wived?

CASSIO

Most fortunately: he hath achieved a maid
That defies description.

Lodovico:

LODOVICO

Is this the noble Moor whom our full senate
Called sufficient?

IAGO

He is much changed.

LODOVICO

Are his wits safe? is he not light of brain?

IAGO

He's that he is: I may not breathe my censure
What he might be.

LODOVICO

What, strike his wife!

IAGO

'Faith, that was not so well; yet would I knew
That stroke would prove the worst!

LODOVICO

Is this a habit?

Or did the letters work upon his blood,
And new-create this fault?

IAGO

Alas, alas!

It is not honesty in me to speak
What I have seen and known. You shall observe him,
And his own courses will denote him so
That I may save my speech: do but go after,
And mark how he continues.

LODOVICO

I am sorry that I am deceived in him.

Lodovico:

LODOVICO

Where is this rash and most unfortunate man?

OTHELLO

That's he that was Othello: here I am.

LODOVICO

Wrench his sword from him.

O thou Othello, thou was once so good,
Fallen in the practise of a damned slave,
What shall be said to thee?

OTHELLO

Why, any thing:

An honourable murderer, if you will;
For nought I did in hate, but all in honour.

LODOVICO

This wretch hath part confess'd his villany:
Did you and he consent in Cassio's death?

OTHELLO

Ay.

LODOVICO

Sir, you shall understand what hath befallen,
Which, as I think, you know not. Here is a letter
Found in the pocket of the slain Roderigo;
And here another: the one of them imports
The death of Cassio to be undertook
By Roderigo.

OTHELLO

O villain!

CASSIO

Most heathenish and most gross!

LODOVICO

Now here's another discontented paper,
Found in his pocket too; and this, it seems,
Roderigo meant to have sent this damned villain;
But that Iago in the interim came in and killed him.

OTHELLO

O the pernicious caitiff!

O fool! fool! fool!

LODOVICO

You must forsake this room, and go with us:
Your power and your command is taken off,
And Cassio rules in Cyprus. As for this slave,
If there be any cunning cruelty
That can torment him much and hold him long,
It shall be his. You shall close prisoner rest,
Till that the nature of your fault be known
To the Venetian state. Come, bring him away.

Duke of Venice:

DUKE OF VENICE

Welcome, sir;
We could have used your counsel tonight.

BRABANTIO

So did I yours. Your grace, pardon me;
For my particular grief
Is of so flood-gate and o'erbearing nature
That it engulfs and swallows other sorrows
And it is still itself.

DUKE OF VENICE

Why, what's the matter?

BRABANTIO

My daughter! O, my daughter!

DUKE OF VENICE

Dead?

BRABANTIO

Ay, to me;
She is abused, stol'n from me, and corrupted
By spells and medicines bought of mountebanks;
For nature so preposterously to err,
Being not deficient, blind, or lame of sense,
Sans witchcraft could not.

DUKE OF VENICE

Whoever he be that
Has beguiled your daughter of herself
You shall yourself read the sentence to see fit
After your own sense, though our proper son
Stood in your action.

BRABANTIO

Humbly I thank your grace.
Here is the man, this Moor, whom now, it seems,
You summoned for your own reasoning.

DUKE OF VENICE

We are very sorry for it.

Ensemble – Senator:

DUKE OF VENICE

There is no composition in these news
You can't trust them.

ENSEMBLE

It's true. My letters say
A hundred and seven ships.

DUKE OF VENICE

And mine, a hundred and forty.

ENSEMBLE

And this one, two hundred:
But they all say a Turkish
Fleet is headed to Cyprus.

DUKE OF VENICE

Nay, it is possible enough
But 'tis no doubt what they're saying.

ENSEMBLE

Here comes Brabantio and the valiant Moor.

DUKE OF VENICE

Valiant Othello, we must send you
To fight against the Turks.
I did not see you; welcome, sir;
We could have used your counsel tonight.

BRABANTIO

So did I yours. Your grace, pardon me;
For my particular grief
Is of so flood-gate and o'erbearing nature
That it engulfs and swallows other sorrows
And it is still itself.

ENSEMBLE

Why, what's the matter?

BRABANTIO

My daughter! O, my daughter!

ENSEMBLE

Dead?

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Ay, to me.

Ensemble – Gentlemen:

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ENSEMBLE

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MONTANO

If that is the Turkish fleet, they are drowned:
No ship could survive this storm.

ENSEMBLE

The storm destroyed their ships and their plans ruined.

MONTANO

How! is this true?

ENSEMBLE

Michael Cassio, Lieutenant to the Moor,
has arrived on shore: the Moor himself at sea,
And is in full commission here for Cyprus.

MONTANO

I am glad on't; 'tis a worthy governor-
What noise?

ENSEMBLE

Everybody in town cries out for a sail!

MONTANO

I pray you, go forth,
And give us truth who it is that arrived.

ENSEMBLE

I shall.

Ensemble – Desdemona’s Attendants

ENSEMBLE

How goes it? he looks gentler now.

DESDEMONA

He says he will return incontinent:

He hath commanded me to go to bed,
And bade me to dismiss all my ladies.

ENSEMBLE

Dismiss us!

DESDEMONA

It was his bidding: therefore, good girls,
Give me my nightly wearing, and adieu:
We must not now displease him.

ENSEMBLE

I wish you had never seen him!

DESDEMONA

I do not wish that. My love doth so approve him,
That even his stubbornness, his cheques, his frowns
have grace and favour in them.

ENSEMBLE

We have laid those sheets you bade us on the bed.

DESDEMONA

All's one. Good faith, how foolish are our minds!
If I do die before thee prithee, shroud me
In one of those same sheets.

ENSEMBLE

Come, come! You talk!

DESDEMONA

Prithee, unpin me.

ENSEMBLE

This Lodovico is a proper man,
A very handsome man.

DESDEMONA

He speaks well.

ENSEMBLE

I know a lady in Venice who would have walked barefoot
to Palestine for a touch of his nether lip.

The Other Theatre Company

Shakespeare in the Gardens 2020: Othello

AUDITION FORM

Director: Danielle Mohr 0422 497 071 dani.mohr@outlook.com
 Producer: Peter Uniacke 0435 961 239

Audition Dates: Saturday 14th, Sunday 15th, Saturday 21st and Sunday 22nd September 2019
 Please book your audition time at <https://www.trybooking.com/BEIFV>
 Performance Dates: March 6th, 7th, 13th and 14th 2020

Please complete as much of the audition form as possible by printing and filling it out then bring this form with you to your audition.

PERSONAL DETAILS

Name:

Address:

Phone: (Mob)

(Home)

Email:

Gender:

Age:

Height:

Hair colour:

Women

Usual dress size:

Shoe size:

Men

Waist:

Chest:

Collar:

Shoe size:

WHAT ROLES ARE YOU AUDITIONING FOR?

- | | | | |
|---|------------------------------------|-----------------------------------|-----------------------------------|
| <input type="checkbox"/> Iago | <input type="checkbox"/> Othello | <input type="checkbox"/> Roderigo | <input type="checkbox"/> Cassio |
| <input type="checkbox"/> Brabantio | <input type="checkbox"/> Desdemona | <input type="checkbox"/> Emilia | <input type="checkbox"/> Bianca |
| <input type="checkbox"/> Duke of Venice | <input type="checkbox"/> Montano | <input type="checkbox"/> Lodovico | <input type="checkbox"/> Ensemble |

PREVIOUS THEATRE EXPERIENCE

Please provide information about your 4 most recent shows

Year	Show	Role	Company

ADDITIONAL SKILLS

Please list anything else that you could contribute towards the production

INJURIES OR RESTRICTIONS

Please list anything which may affect your ability to rehearse or perform

AUDITION AND CASTING REQUIREMENTS

Auditionees should:

- Familiarise themselves with the audition pack prior to auditioning
- Audition for more than one role, preferably a main character and a minor character
- Be prepared to read for a role you have not chosen to audition for, if asked
- Check the production schedule to ensure you are available for all rehearsals and performances
- Arrive 10 minutes before your audition time so you have time to work through any nerves and give your audition everything you've got

If successful in being cast in this production, it is expected that you will:

- Be committed to attend all rehearsals and production dates as outlined in the schedule
- Actively promote the production, by sharing social media posts and distributing posters and leaflets
- Provide your own hair and makeup, as requested, at your own cost
- Understand that The Other Theatre Company reserves the right to request any cast/production member to withdraw from the production, at any given time if their conduct/performance is considered inappropriate or unsatisfactory
- Be a financial member of The Other Theatre Company

Current Membership Fees:

Single	\$20.00
Concession/Student	\$15.00
Family (2 adult, 3 child)	\$40.00

If you are not cast, would you consider joining the production team? Yes No

Backstage Crew

Set/Props

Costuming

Front of House

Publicity

Program Development

I have read this audition form and if I am part of the cast, I agree to abide by all of the conditions outlined above.

Signed:

Parent/Guardian:

If auditionee is under 18 years of age

Date:

All information collected from members and auditionees of The Other Theatre Company is kept confidential and not disclosed to anyone, unless authorised by the member or auditionee; or as required by law.

Office Use Only

Call back required: Yes/No Role:

Role offered: Yes/No Role:

Accepted: Yes/No

Current TOTC member: Yes/No Form/Payment details sent:

MEMBERSHIP INFORMATION



FEES

Membership fees for The Other Theatre Company are set by the Company at the Annual General Meeting. At the time of commencement, the fees are as set out at right.

Membership fees are due to be paid to The Other Theatre Company prior to the commencement of the Annual General Meeting each year to ensure voting rights at the Annual General Meeting.

Single
Student (under 18)
Concession Card Holder
Family (up to 2 adults and up to 3 children under 18 years)

PAYMENT OF FEES

Fees can be paid to the Secretary by cash or cheque. Please do not post cash.

MEMBERSHIP ENTITLEMENTS

ID

Each member of The Other Theatre Company will receive a membership card.

COMMUNICATIONS

Current financial members will receive copies of meeting agendas and minutes and any mail outs to members including those on upcoming events.

The Other Theatre Company's Facebook page is accessible to the public and will contain information on upcoming events.

PRODUCTIONS

Membership of The Other Theatre Company **does not** guarantee a role in any production.

Anyone participating in any The Other Theatre Company production is required to be a current financial member for insurance purposes.

Members of The Other Theatre Company will receive a 25% discount on The Other Theatre Company event tickets on presentation of their membership card.

INSURANCE

Any person with current financial membership will be covered by The Other Theatre Company's Public Liability insurance.

MEDICAL CONDITIONS

To ensure the safety of all of our members, any member with a serious medical condition is encouraged to disclose this condition to the President or another office bearer/committee member prior to undertaking any activity which could put themselves or any other person at risk.

SUBMITTING THIS FORM

ELECTRONIC

Use the submit button in Adobe Reader.

HARDCOPY

Print the form and mail to: The Secretary



MEMBERSHIP APPLICATION

Your name

Phone

Email

Mobile

Email is our primary method of communication

Postal Address

Town/City

State

Post Code

Emergency contact

Emergency Contact
Phone

Membership

Single (18+)

Family

Concession Card holder

Select one

School Student (under 18)

Families and School Students please note: For applicants under 18 years of age, a parent or guardian must also sign below to indicate acceptance of the rules and purposes of TOTC.

Areas of interest

Select all that are relevant

Acting

Back stage crew

Directing

Lighting

Dancing

Costumes

Producing

Sound

Singing

Props

Front of house

Sets

Other

Please specify:

Skills

First Aid

Level

Expiry

Working with Children Check

State

Expiry

Other:

Privacy Statement

The Other Theatre Company (TOTC) is committed to keeping your personal information secure, in accordance with Australian, New South Wales and Victorian Privacy Laws.

Please check the relevant boxes below to indicate how we can use your personal information:

TOTC can provide my/our information to other members of TOTC

TOTC can provide my/our information to parties outside of TOTC

Photo Release

TOTC will use photos of its members for the purposes of advertising and in production programs.

Please check this box to indicate consent for the likenesses of ALL member applicants listed below to be reproduced for the above purposes.

Constitution

A full copy of the Constitution is available from the Secretary

All applicants listed below agree with the purposes of TOTC and agree to comply with the rules of TOTC as laid out in the Constitution.

Name

Date of Birth

Signature

Parent/Guardian Signature if any applicant is under 18 years of age