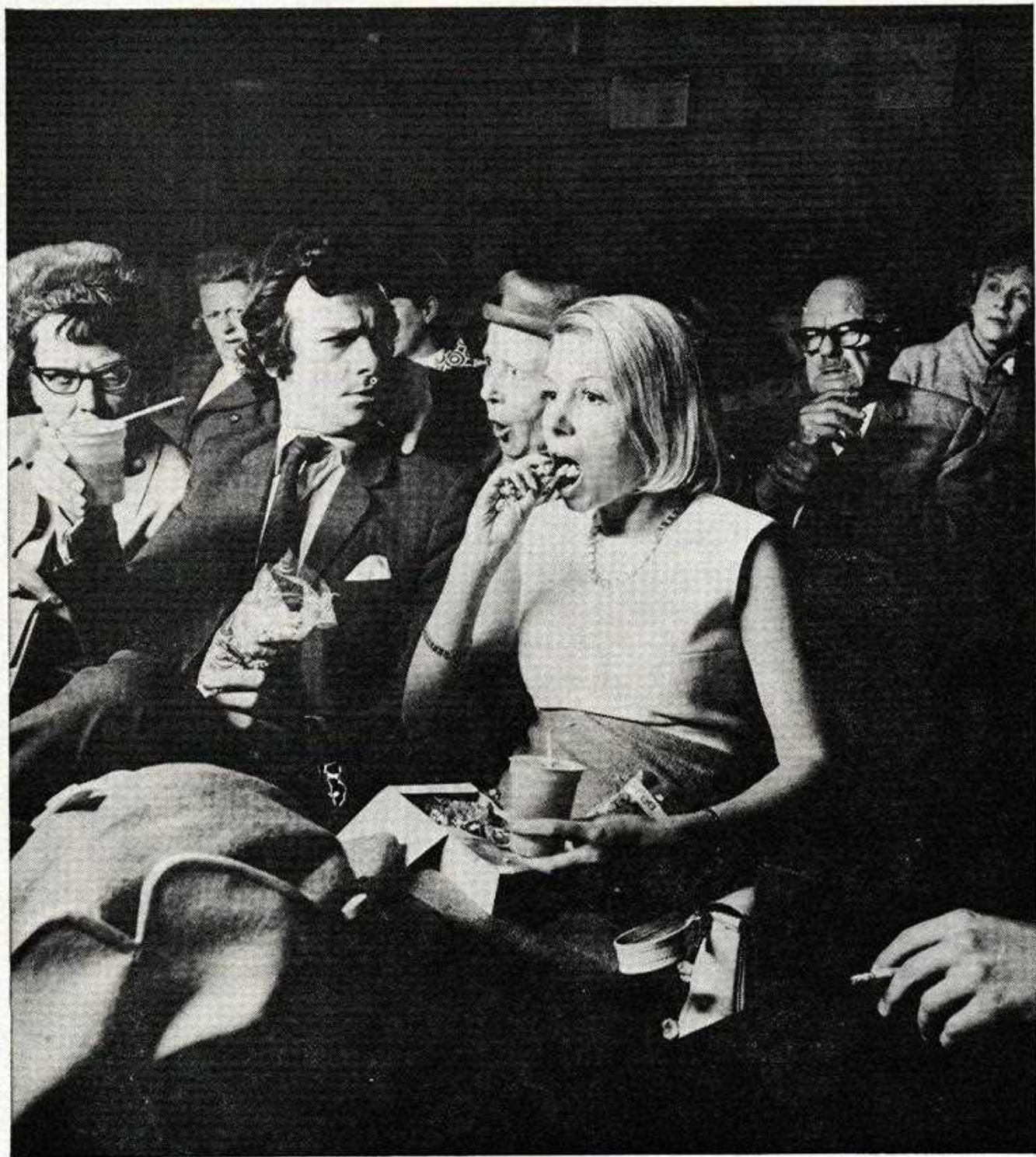




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JACK GOOD'S CATCH MY SOUL THE ROCK OTHELLO

Music by RAY POHLMAN Interpreted by GASS

with

LANCE LeGAULT P. J. PROBY
P. P. ARNOLD

DOROTHY VERNON JEFFRY WICKHAM

Directed by MICHAEL ELLIOTT and BRAHAM MURRAY

Choreography by FLICK COLBY

Additional Music by EMIL DEAN ZOGHBY

Design by MALCOLM PRIDE

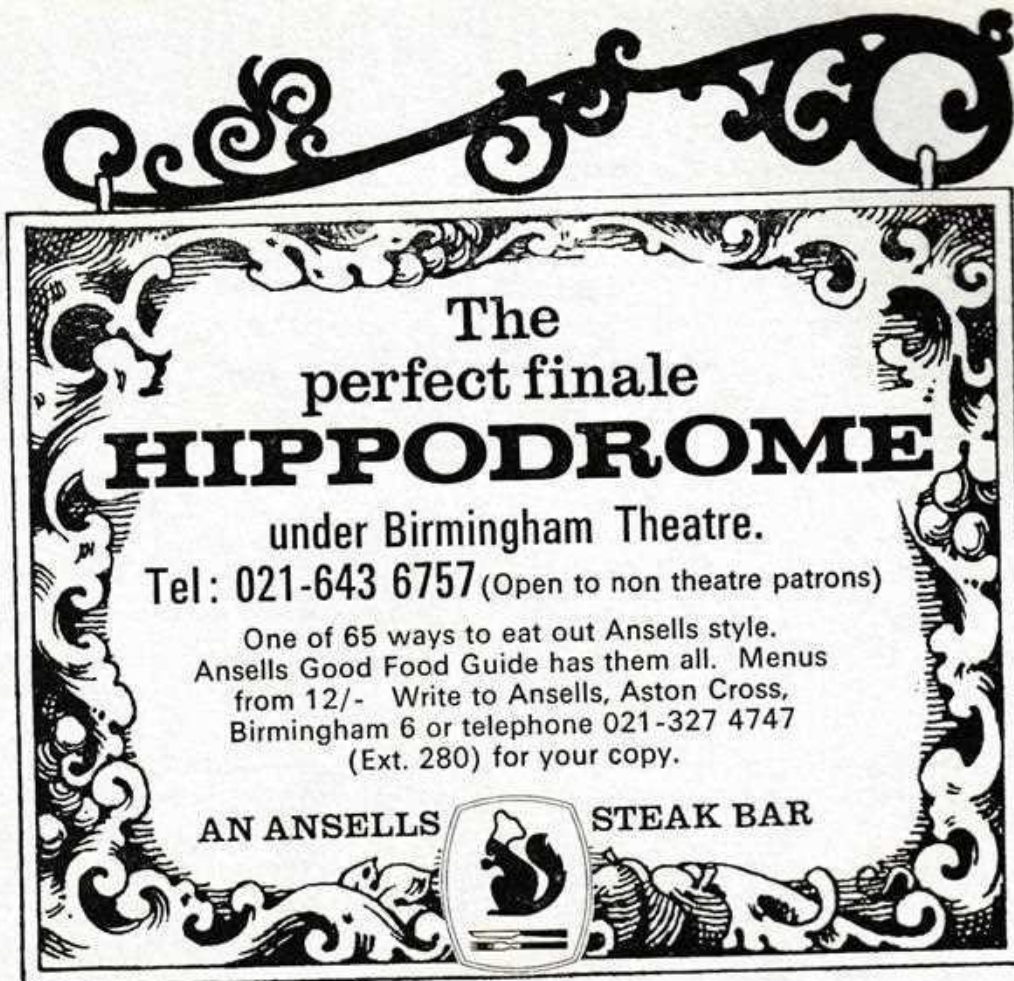
Lighting by JOHN B. READ

Orchestrations by BASIL ELMES

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JACK GOOD on "CATCH MY SOUL"

"Catch My Soul" is a theatrical collage. We took the various texts of Shakespeare's "Othello" and cut them into little bits. We threw about half the bits away and stuck the rest together again, interlarding lines here and there from other Shakespeare plays, sonnets, "The Rape of Lucretia", etc., and then we improvised occasionally with modern colloquial speech and kept some of the resulting lines. This text was set to music—sometimes Louisiana swamp-rock, sometimes blues or gospel or folk or Haitian—we even had part of an Aramaic Mass—depending on what the sense suggested. The result is a separate entity; related to "Othello" in a way analogous to Verdi's "Otello". It is, needless to say, not an attempt to up-date "Othello" or, heaven forbid, improve on it—it's just another thing. Van Gogh's re-working of Millais is something of the same kind—although we do not, of course, claim a similar stature.

The set is likewise an amalgam of disparate elements—architecturally it's like the Globe; decoratively, it's more like the primitive Penitente churches in the Sangre de Cristo mountains in New Mexico. The designer, Malcolm Pride, has filled this "Catch My Soul" world with costumes in a "Catch My Soul" style, created from elements of New Mexico, Woodstock, Kings Road, Chelsea and, most importantly, his head.

The speech patterns are broadly based on those of the South Western part of the U.S.A. and the delivery is influenced by the Southern Baptists, who cherish that rare treasure: a genuine, living, unaffected style of oratory—one which arguably could be closer in feel to Southwark, 1960, than Stratford, 1970.

We make no claims for the resulting collage except the right to have made it. As Simion Rhodia built his towers in Watts out of whatever came to hand and appeared to his tile-setter's eye—coke bottles, bicycle wheels, driftwood—so we have not hesitated to pick up whatever we fancied and stuck it all together. And if our clay is a strange brew, our cast is no less motley. A white man plays a black man, a black girl plays a girl called "white" (Bianca) and we are all somewhat higgledy-piggledy. But, with-all, we feel pretty well glued together—by mutual respect, friendship, even love. Without that "Chaos-is-come-again" which is what it's all about, I suppose.

JACK GOOD.

12th October, 1970.

JACK GOOD

Studied acting at LAMDA. He was President of the Oxford Union Drama Society and has an honours B.A. in English Philology. His acting appearances include a leading role on Broadway in "**The Affair**" and a nomination for an Academy Award as the Best Supporting Actor in "**Father Goose**" with Cary Grant. But he is perhaps best known for his work in television. Trained as a TV Producer by the BBC he went on to create "**Six Five Special**". After changing to commercial television, where he produced the rock series "**Oh Boy**", "**Boy Meets Girl**" and "**Wham**", he moved to Los Angeles and produced "**Shindig**" for ABC. Good's credits also include "**Around the Beatles**", "**The Andy Williams' Specials**", and in February this year he made "**Switched on Symphony**" with the Los Angeles Philharmonic and Zubin Mehta, Ray Charles, Santana, Jethro Tull and The Nice (a programme nominated for an Emmy Award in the U.S.). His television discoveries include: Cliff Richard, Joe Brown, Marty Wilde, Engelbert Humperdinck and P. J. Proby.

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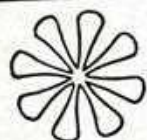
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LANCE LeGAULT

Was born in Louisiana and at 13 worked on a railroad gang. Later he played American football to finance his college education. He has toured the American South West as a blues singer (writing and playing his own material) and has worked with Elvis Presley in films both as a choreographer and a stunt man. Jack Good chose him for "**Innocence, Anarchy and Soul**", a programme he made last year for ITV, and following that appearance invited him to play ligo in "**Catch My Soul**". His single "**Cannikin Clink**" from "**Catch My Soul**" was released by Polydor on October 23rd.

P. J. PROBY

Was born in Texas in 1938 and was educated at a military academy. He went to Hollywood at 17, where for several years he lived in poverty (together with Lance LeGault, Glenn Campbell and Leon Russell) struggling to make his way as a singer. In 1964 Jack Good brought him to England to appear in "**Around the Beatles**". The rest is pop history, in velvet suit, hair in a pony tail, his charm and magnetism as well as the quality of his singing attracted thousands of adoring fans. He settled here permanently in 1967 and discarding his previously tempestuous reputation produced a more sophisticated and controlled act.

P. P. ARNOLD

Was born in Los Angeles and began her singing career in 1964 as the lead singer of the Ikettes—touring all over Northern America. She came to England with the group in 1966 to tour with the Rolling Stones. Mick Jagger persuaded her to stay and with Andrew Oldham as her manager she went solo and made her first hit record "**The First Cut is the Deepest**" on the Immediate label. Since then she has had another hit single, recorded two LPs and toured England and Europe both for television and cabaret appearances. She is currently working on an LP for Polydor and her single from "**Catch My Soul**"—"A Likely Piece of Work" coupled with "**May the Winds Blow**" was released by Polydor on October 16th.

DOROTHY VERNON

Was a school teacher before starting her theatrical career. She spent a number of years with the Sheffield Playhouse, where she appeared as Irene Molloy in "**The Matchmaker**", Annie in "**Sergeant Musgrave's Dance**", Vanya in "**The Cherry Orchard**" and Grusha in "**The Caucasian Chalk Circle**". She has just completed a national tour in Stanley Eaveling's "**Mister**". Her husband is Colin George, Director of the Sheffield Playhouse; they have two daughters, Caroline and Lucy.

JEFFRY WICKHAM

An actor who has previously appeared in Shakespearian roles, including Roderigo in "**Othello**" and Polonius in "**Hamlet**". He has recently made three films, the last being "**Waterloo**" for Dino de Laurentis which was shot in Italy and Russia and which received its English première on October 26th in London before Her Majesty the Queen. His television appearances include Lammert and Blackmore in Ned Sherrin's "**Dickens Spectacular**" and Major Booth Voysey in ATV's "**The Voysey Inheritance**". He played the role of Mr. Lenville in a musical version of "**Nicholas Nickleby**" at the Citizens' Theatre, Glasgow.

GASS

ROBERT TENCH—Guitar, **GODFREY McLEAN**—Drums,
DELISLE HARPER—Guitar, **DEREK AUSTIN**—Organ.

The group was formed eighteen months ago with the aim of introducing older and more obscure forms of music to the present pop scene. This takes the form of rhythmic drum patterns and vocal chanting of African and South American origin. Also included in their music is a combination of modal, atonal and free improvisation sounds. Earlier this year Gass made a successful tour of Northern Spain and were commissioned while there to write the music for a film "**Cantico**". Their first LP for Polydor "**Gass**" has just been completed and will be released during November.

CATCH MY SOUL

Othello	...	...	...	JACK GOOD	
Iago	...	...	...	LANCE LeGAULT	
Cassio	...	...	...	P. J. PROBY	
Bianca	...	...	...	P. P. ARNOLD	
Emilia	...	...	...	DOROTHY VERNON	
Roderigo	...	...	...	JEFFRY WICKHAM	
Desdemona	...	...	...	SUSAN HOLDERNESS	
Montano	...	...	...	EMIL DEAN ZOGHEY	
The Chorus	...	...	...	DEREK DAMON KEVIN DEAN KARIN DOMINIC KOOKIE EATON EVA LEWIS CASSANDRA MAHON	MARCIA MILLER VERNON PICKERING ANTHONY SMART MICHAEL TRUSSELL SANDRA WOOD LIZ WHITE
The Singers	...	...	...	JEAN GILBERT DANA GILLESPIE TOTLYN JACKSON	
The Gass	...	...	...	DEREK AUSTIN DeLISLE HARPER GODFREY McLEAN ROBERT TENCH	
Conga Player	...	...	...	LENNOX LANGTON	
Bugles, etc.	KEITH MAYNARD BOB THOMPSON JOHN BENNETT GEOFF DRISCOLL PHIL KENZIE DAVID COXHILL	

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MUSICAL NUMBERS

ACT I

- “Goats and Monkeys”** (composed by Gass) Gass
“Chant” (Emil Dean Zoghby and Gass) Priest, Chorus, Singers
“Catch My Soul” (Emil Dean Zoghby) ... Othello, Desdemona and Singers
“Lust of the Blood” (Ray Pohlman) Iago and Singers
“King Stephen” (Emil Dean Zoghby) . Bianca, Cassio, Chorus and Singers
“Cannikins” (Lance LeGault) Iago, Cassio, Chorus and Singers
“Drunk” (Emil Dean Zoghby) Cassio, Chorus and Singers
“Lust of the Blood” (Ray Pohlman) (Reprise) Iago and Singers
“Good Name” (Ray Pohlman) Iago
“Why” (Emil Dean Zoghby) Othello and Singers
“Good Name” (Ray Pohlman) (Reprise) Iago
“Black Revenge” (Ray Pohlman) Othello, Iago, Chorus and Singers

INTERVAL

ACT II

- “Lust of the Blood”** (Ray Pohlman) (Reprise) Iago
“Seven Days and Nights” (Emil Dean Zoghby)
Bianca, Cassio, Chorus and Singers
“That Handkerchief” (Ray Pohlman) Othello and Singers
“Good Name” (Ray Pohlman) (Reprise) Iago
“Likely Piece of Work” (Ray Pohlman) . Bianca, Cassio, Chorus and Singers
“Comfort Forsake Me” (Ray Pohlman) Desdemona and Singers
“Very Well—Go to—Very Well” (Ray Pohlman) Roderigo and Iago
“Willow” (Emil Dean Zoghby) Desdemona and Singers
“If Wives do Fall” (Ray Pohlman and Emil Dean Zoghby)
Emilia and Singers
“Action” (Ray Pohlman) Iago, Chorus and Singers
“Put Out the Light” (Ray Pohlman) Othello and Singers
“You Told a Lie” (Emil Dean Zoghby) ... Emilia, Iago, Chorus and Singers
“May the Wind Blow” (Ray Pohlman) Bianca and full company

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RICHARD PILBROW

Richard Pilbrow is the Chairman and Founder of the Theatre Projects group of companies and Theatre Consultant for the new National Theatre and the Barbican Theatre. He is the London producer of *"Fiddler on the Roof"* and a member of the Drama Panel of the Arts Council, the Council of the London Academy of Music and Dramatic Art, and the Society of West End Theatre Managers. He is responsible for the new entertainments complex known as Theatre Revision Centre in the St. Katharine Docks Re-Development Scheme. Richard Pilbrow is also well-known as a lighting designer both in the UK and USA.

MICHAEL ELLIOTT

Michael Elliott is noted for his direction of Ibsen plays, including *"Peer Gynt"* and *"Ghosts"*. His Shakespearean background includes the Stratford production of *"As You Like It"* starring Vanessa Redgrave. In addition to having been an Artistic Director of the Old Vic, an Associate Director of the Royal Shakespeare Company and a Member of the Arts Council Drama Panel he is also Chairman of the Arts Council Theatre Training Committee.

BRAHAM MURRAY

Braham Murray, while at Oxford, produced *"Hang Down Your Head and Die"*, which later transferred to the West End and Broadway. His other director credits include for the '69 Theatre Company *"Have You Seen Manchester?"*, *"Trial of Joan of Arc"*, *"She Stoops to Conquer"*, *"Erb"*, and *"A Midsummer Night's Dream"*. He was also Resident Director of the Century Theatre.

MALCOLM PRIDE—Designer

Malcolm Pride trained at the Old Vic Theatre School. Although he has designed a number of Shakespearean productions (including *"The Merchant of Venice"* and *"Measure for Measure"* for Michael Elliott at the Old Vic), he hadn't previously tackled *"Othello"*. For Sixty Nine Theatre Company, he designed *"Hamlet"*, *"When We Dead Awaken"* and *"Country Matters"*; operas and musicals have taken up much of his attention, ranging from *"Romeo and Juliet"* and *"Albert Herring"* through Offenbach to *"Two Cities"* and *"Robert and Elizabeth"*.

JOHN B. READ—Lighting

John B. Read has worked on the lighting for most major theatres, including the West End and National Theatre (for whom he designed *"Royal Hunt of the Sun"*, *"Uncle Vanya"*, *"Flea in her Ear"*, *"Dance of Death"* and *"Way of the World"*). For Prospect Productions he designed the lighting for *"Richard II"* and *"Edward II"* and for Sixty Nine Theatre *"Hamlet"* with Tom Courtenay and *"A Midsummer Night's Dream"*. *"Catch My Soul"* will combine this Shakespearean interest and his interest in dance; he recently completed lighting designs for the repertoires of Ballet Rambert and the London Contemporary Dance Theatre, and will also be supervising the Nederlands Dans Theater's Lighting.

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TRADE CREDITS

Othello's and *Roderigo's* suits by D. A. Egan. *Iago*, *Cassio's* and *Montano's* suits by D. Harvey Jones and J. Cross. Singers' and chorus' dressed by Suzanne Wilson. Shirts and waistcoats made and decorated by Susan and Peter Sands. Musicians' and chorus' jewellery by Polly Bohdonetzky. Soldiers' jewellery by Janet Harper. Gunbelts and holsters by Malcolm Waldock. Ladies' head-dresses by Mary Dransfield. Hats by Assoc. British Hat Manufacturers, Southport. Wigs and Make-up by Facades. Cigars by Watters Westbrook & Co. Ltd. Additional lighting equipment by Theatre Projects (Lighting) Ltd. Loudspeakers by Lockwood & Company (Woodwork) Ltd. P.A. amplifiers by H.H. Electronics of Cambridge. Mixer specially made by Audio Developments of Walsall. Additional microphones by AKG. Bass amplification by Sound City. Percussion sets by Hayman.

FOR '69 THEATRE COMPANY

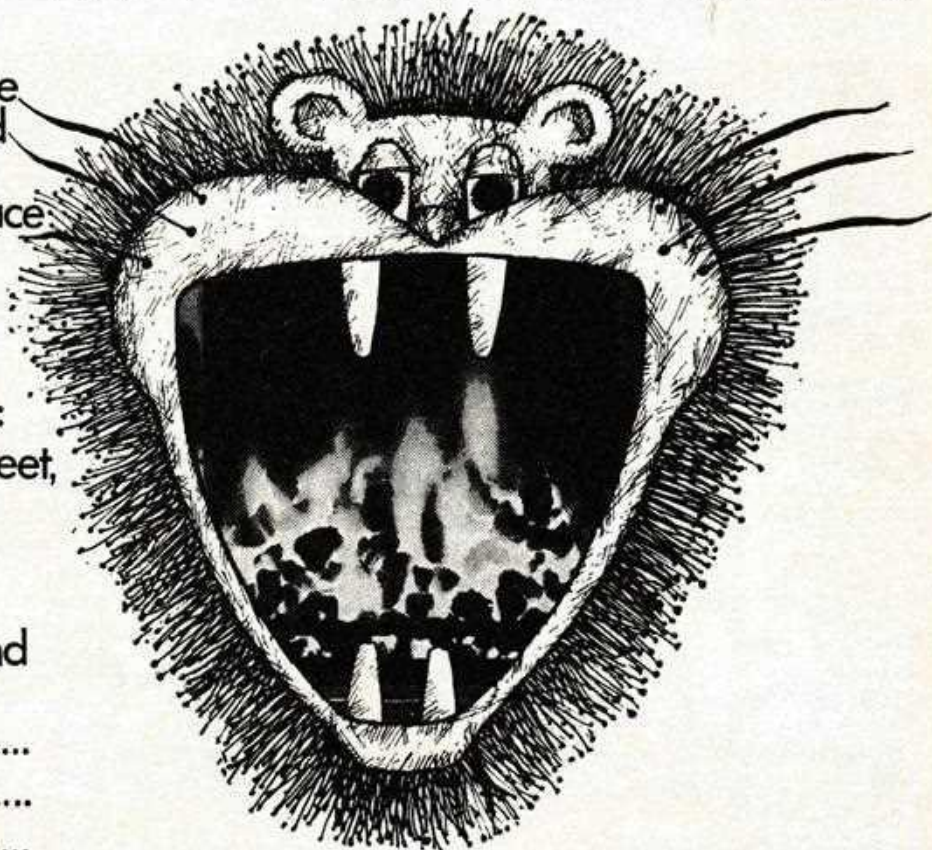
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