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Over
11.5
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National Theatre Live

A production from
National Theatre

Othello

by William Shakespeare

Cast (in alphabetical order)

Roderigo / System..... Jack Bardoe
Messenger / System..... Joe Bolland
System..... Peter Eastland
Cassio / System Rory Fleck Byrne
Bianca / System Kirsty J Curtis
Emilia / System Tanya Franks
Gentleman / Officer / System . Colm Gormley
Iago..... Paul Hilton
Montano / System..... Gareth Kennerley
Lodovico / System..... Joshua Lacey
Desdemona..... Rosy McEwen
Duke of Venice / System Martin Marquez
System..... Katie Matsell
System..... Amy Newton
System..... Sabi Perez
Senator / System Steffan Rizzi
Brabantio / Gratiano / System . Jay Simpson
Othello..... Giles Terera
Senator / Voice / System..... Ryan Whittle

Production Team

Director..... Clint Dyer
Set Designer..... Chloe Lamford
Costume Designer..... Michael Vale
Lighting Designer..... Jai Morjaria
Sound Design and Composition..... Pete Malkin
..... Benjamin Grant
Co-Composer..... Sola Akingbola
Movement Director..... Lucie Pankhurst
Co-Video Designers..... Nina Dunn
..... Gino Ricardo Green
Fight Director..... Kev McCurdy

Broadcast Team

Director for Screen..... Matthew Amos
Technical Producer.... Christopher C. Bretnall
Lighting Director..... Gemma O'Sullivan
Sound Supervisor..... Conrad Fletcher
Script Supervisor..... Emma Ramsey



Running time: 3 hours, including a 20-minute interval.



To See or Not To See: from Paul Prescott's article in the *Othello* programme

For four hundred years, the vast majority of productions of *Othello* in the United Kingdom had one striking thing in common. From the play's premiere in the early 17th century onwards, audiences were trained to see one character, Othello, as Black (or what we might call 'Moor-ish') and everyone else on stage as non-Black. But for most of these four centuries, Othello's race was cosmetically produced, an ocular trick: white actor + black make-up = Othello. What audiences were seeing was a lie.

From the 1980s onwards, it became normative for Black actors to play the role. They overwhelmingly found themselves the lone non-white figure in a cast of white actors. This has changed in the last ten years.

The 2010s were the decade in which multiracial productions of *Othello* went

mainstream, with the roles of Emilia, Cassio, Montano and even Iago played by actors from the global majority on UK stages. This has been a welcome development for all sorts of reasons. But multiracial *Othello*'s also carry a risk: the presence of multiple actors from the global majority can lead an audience to think the UK is somehow 'post-racial' or colour-blind and that Othello's race is incidental to the tragedy. If we're not careful, we stop seeing race.

Like every masterpiece, *Othello* will always be a work in progress. And our present historical moment demands that we open our eyes to both the subtlety and the force with which Shakespeare explores the operations of race and racism in this play. It's time to look again. And however painful it may be, not to look away.

National Theatre Live

National Theatre Live distributes world-class theatre straight from stages across the United Kingdom to cinema screens around the world.

Working with the best of British theatre companies and producers, we simultaneously broadcast live theatre to cinemas in the UK, Europe and sometimes North America, as well as capturing the live performance for encore screenings in other territories.

Our live broadcasts and screenings have been seen by over 11.5 million people in 2,500 cinemas in 65 countries since we launched in 2009.

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National Theatre

At the National Theatre we make world-class theatre, and we make it for everyone.

We stage over 20 productions at our South Bank home in London each year. Our programme is broad and inclusive, appealing to the widest possible audiences with new plays, musicals, reimagined classics and work for young audiences. Our work is also seen in London's West End, on tour across the UK and internationally, and through National Theatre Live broadcasts and screenings to cinemas around the world.

Whether you've seen our work many times or are joining us for the first time, we hope you will be entertained, challenged and inspired.

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Coming soon

LIFE OF PI

by Yann Martel
adapted by Lolita Chakrabarti
from Simon Friend Entertainment

In cinemas 30 March

A spectacular stage adaptation of the best-selling novel. Featuring state-of-the-art visuals, the epic journey of endurance and hope is brought to life in a breath-taking new way for cinemas screens.

★★★★★

'It will make you believe in theatre. A triumph'

Sunday Times

GOOD

by C.P. Taylor
directed by Dominic Cooke
from Fictionhouse and Playful Productions

In cinemas 20 April

David Tennant (*Doctor Who*) makes his much-anticipated return to the West End in one of Britain's most powerful, political plays.

★★★★★

'David Tennant is riveting, witty and intensely human'

Financial Times

BEST OF ENEMIES

by James Graham
directed by Jeremy Herrin
inspired by the documentary by Morgan Neville and Robert Gordon

In cinemas 18 May

David Harewood (*Homeland*) and Zachary Quinto (*Star Trek*) play feuding political rivals in James Graham's multiple award-winning new thriller.

★★★★★

'The most satisfying play of the year'

Sunday Times

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