

dlr Mill Theatre presents

Othello

By William Shakespeare | Directed by Geoff O'Keeffe

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OTHELLO BY WILLIAM SHAKESPEARE

Photography by Declan Brennan



Conor Rowlett (*Cassio*), Elias Williams (*Othello*) & Simon Nader Mirza (*Brabantio*)



Katie Marie Moore (*Emilia*) & Ethan Dillon (*Iago*)



India Walton (*Desdemona*) & Elias Williams (*Othello*)



Elias Williams (*Othello*)



Eimear Mullen Frew (*Senator*) & Daniel McDermott (*The Duke*)



India Walton (*Desdemona*) & Katie Marie Moore (*Emilia*)

Othello

By William Shakespeare
Directed by Geoff O'Keeffe

CAST

Elias Williams
Othello

Ethan Dillon
Iago

India Walton
Desdemona

Simon Nader Mirza
Brabantio / Montano

Katie Marie Moore
Emilia

Ciaran Fagan
Roderigo

Daniel McDermott
The Duke / Lodovico

Eimear Mullen Frew
Bianca / Solider / Senator

Conor Rowlett
Cassio

CREATIVES

Geoff O'Keeffe
Director

Chrysi Chatzivasileiou
Set Designer

Toni Bradley Bailey
Costume Designer

Kevin Murphy
Lighting Designer

Declan Brennan
Sound Designer

Paula O'Reilly
Movement Director

Jay Cosgrave
Fight Director

CREW

Stephen Bourke
Re-Staging Set Construction

Claudia Lamantea
Scenic Art

Michelle King
Production Manager

Kris Mooney
Technical Manager

Tom Ronayne
Set Liaison

Niamh O'Farrell-Tyler
Stage Manager

Gráinne Sheehan
Assistant Stage Manager

Theo Lynch
Chief LX

Oisín Dutton
Lighting Operator

Sofia Arteaga
Sound Operator

Rayanni Oliveira
Costume Maker

Lina Lambert
Seamstress

Suzanne Sheehan
Hair and Make-up Artist

Brad O'Brien
Operator

Owen Sherwin
Act Now Transport

William Shakespeare

William Shakespeare is one of the most influential writers in the English language and remains one of the most widely performed playwrights in the world. Born in Stratford upon Avon in around 1564, Shakespeare developed his career in London as an actor, playwright and poet during the exciting growth of the English theatre. His plays explore complex questions about human behaviour, relationships and society, often presenting characters whose choices lead to dramatic and sometimes devastating consequences. Othello, first performed around 1604, is a powerful example of Shakespeare's ability to examine the darker aspects of human nature. Through Othello, Desdemona and Iago, Shakespeare explores jealousy, trust, manipulation, prejudice and the destructive consequences of allowing suspicion to overcome reason. More than four centuries after it was first performed, Othello continues to challenge audiences to consider how easily people can be influenced and how our assumptions about ourselves and others can shape our actions.



Welcome to OTHELLO

A note from our Artistic Director & CEO Michelle King

It is with enormous pride that we welcome you to *Othello*, our fourteenth consecutive Shakespeare production created especially for Leaving Certificate students. To reach this milestone is not merely a number; it is a testament to the belief we have held since the very beginning: that Shakespeare belongs to every student, not just on the page, but being brought to life in a live performance.

We are fortunate to have this production under the thoughtful, expert direction of Geoff O'Keeffe, leading an extraordinary cast and design team who have approached this work not as a historical text, but as a living, urgent story of love, jealousy, power, and humanity, one that speaks as powerfully today as it did four centuries ago.

These productions exist to bridge the gap between the classroom and the stage to show that Shakespeare is not something to be memorised, but something to be experienced. For many young people, this may be their first experience of professional theatre. It gives them an insight that the arts is a living, vibrant, possible path, and that their voices have a place within it.

This is why we continue this work, and why it matters to our theatre in keeping the arts accessible and relevant to the next generation. We are proud to bring *Othello* to you now, and grateful to all who support us in keeping this vital work alive.

Welcome and enjoy the performance!



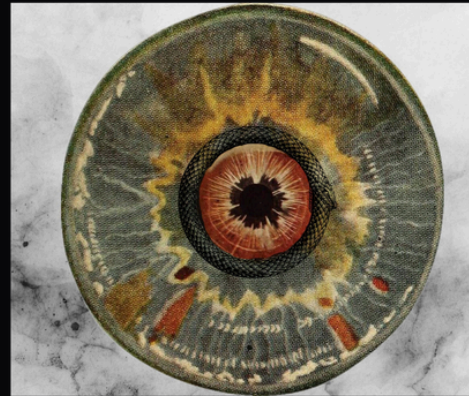
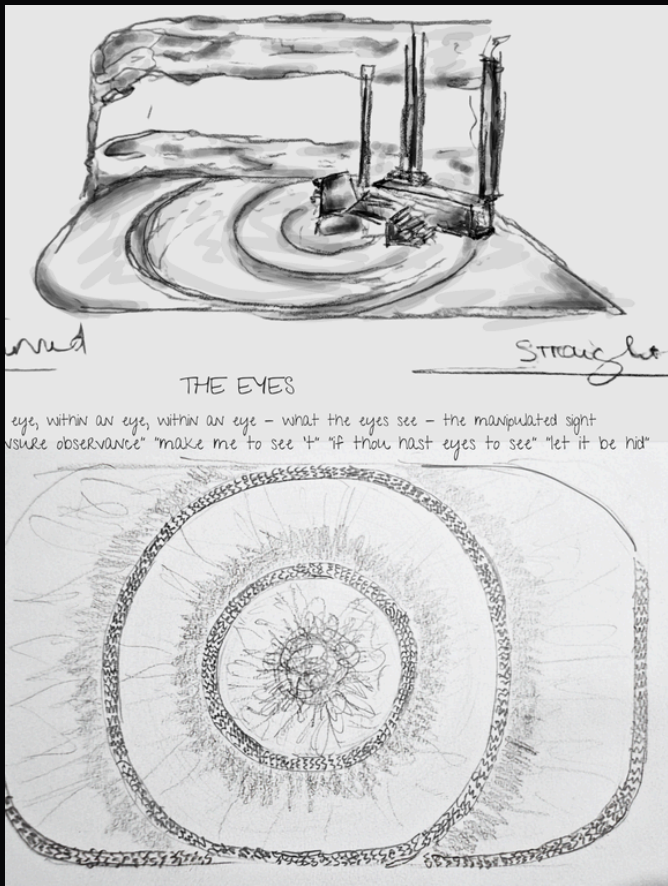
A note from Othello Director Geoff O'Keeffe

Shakespeare can be challenging. I've been so lucky to direct his work here for many years, and even now, it only ever makes real sense to me, when we take it off the page and bring it to life on stage. Someone much wiser than me, once said: "surround yourself with the best people" - and in this regard, I have been so lucky.

The making of the world of the play has been the effort of a whole team who have brought so much creativity and passion. Working with this cast, who are generous and open in their playing, has been a great joy. To the students reading this: my hopes are that we have brought clarity to your understanding. Maybe some of you will recognise your tribe on the stage and follow in their footsteps. Wouldn't that be something!



SET DESIGN



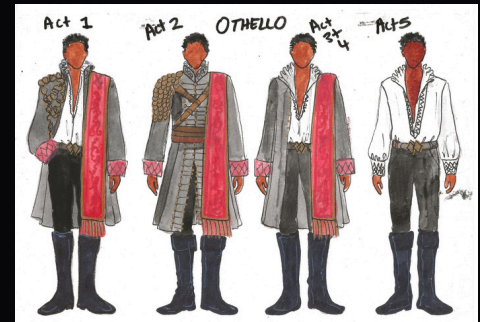
Chrysi Chatzivasileiou - Set Designer

The set for *Othello* is conceived as an open, fluid space capable of holding the play's many locations and shifting circumstances. Rather than creating a series of literal environments, the design brings together references of both classical and contemporary origin to create a timeless composition, a space that can move between Venice and Cyprus through a few carefully choreographed adjustments.

Venice and Cyprus offered two very different points of departure. Venice is refined, ordered and elegant; Cyprus is exposed, windswept and dishevelled. Yet, Cyprus is also the birthplace of Aphrodite, a place traditionally associated with love, and it is here that Desdemona's love story ultimately comes to its end. The island's beauty sits in stark contrast to the male-dominated world of soldiers and war into which she finds herself drawn. This tension between opposites became central to the design: masculine and feminine, refined and rough, natural and man-made, classical and contemporary. I was particularly drawn to images of structures existing in isolation, with an openness that suggests there is nothing beyond them, as well as to spaces and objects exposed to the elements, especially the violence and unpredictability of storms.

The idea of the eye became another important point of reference. *Othello* is a play concerned with seeing and not seeing: with what its characters believe they witness, what is deliberately hidden from them, and how easily their senses can be deceived. I wanted the architecture of the set to carry something of this idea. The floor, in particular, is a direct reference to the countless eyes that are manipulated throughout the play, each one searching for a truth that continually remains just out of reach.

COSTUME DESIGN



Toni Bradley Bailey - Costume Designer

This was my first time studying Othello as I'd never encountered it during the Leaving Cert and I really enjoyed how recent the play felt in its themes, jealousy, control, class, paranoia and distrust. Chrysi's set is timeless and full of layers and meaning, I wanted to create costumes that would complement this. Being a fan of period costume, Sci-Fi and dystopian films, my mind immediately found these three visual anchor points in time, past-present-future, somewhere in the time of Shakespeare and our own. My colour palette and silhouettes came from my research into Renaissance painters, Bellini, Titian, Tintoretto, Bronzino, Veronese, anachronistic films such as Titus and Sci-Fi such as Star Trek and Dune. For Desdemona, an innocent, honest and true soul in a military male world, Renaissance depictions of the Madonna were an influence when choosing colours, ivory, blue and softer rose and peach tones. The research also led to smaller details within the costumes, for example Bianca, the courtesan, included an element of yellow, as a yellow veil was traditionally worn by courtesans in 16th Century Venice. Without being strictly historically accurate to create this Renaissance-Esque world brocade, velvet, taffeta, slashing, armour, ruffs etc were included to connect the costumes back to this time. I wanted the costumes to help tell the story which starts out as young love and through jealousy ends in destruction and loss of control.

The costumes of Venice start out as a very polished, upright and reflect a rigidly tiered world, as the play progresses, the costumes become more undone reflecting the breaking down of order and the characters reveal themselves completely by the finish.

Our First Day

Photography by Ailbhe O'Donnell



Toni Bradley Bailey (Costume Designer)



Geoff O'Keeffe (Director), Chrysi Chatzivasileiou (Set Designer)



Elias Williams (*Othello*), Daniel McDermott (*The Duke/Lodovico*) & India Walton (*Desdemona*)



Conor Rowlett (*Cassio*) & Katie Marie Moore (*Emilia*)



Chrysi Chatzivasileiou (Set Designer)



Declan Brennan (Sound Designer)

In The Rehearsal Room



Eimear Mullen Frew (*Bianca - Solider - Senator*),
Conor Rowlett (*Cassio*) & Simon Nader Mirza
(*Brabantio - Montano*)



Conor Rowlett (*Cassio*) & Simon Nader Mirza
(*Brabantio - Montano*)



Elias Williams (*Othello*) & Conor Rowlett (*Cassio*)



Ciaran Fagan (*Roderigo*) & Simon Nader Mirza
(*Brabantio - Montano*)



Ethan Dillon (*Iago*)



Elias Williams (*Othello*) & India Walton (*Desdemona*)



Daniel McDermott (*The Duke - Lodovico*) & Simon Nadar Mirza (*Brabantio - Montano*)



Eimear Mullen Frew (*Bianca - Solider - Senator*), Daniel McDermott (*The Duke - Lodovico*), Ethan Dillon (*Iago*) & Conor Rowlett (*Cassio*).



Ethan Dillon (*Iago*) & Eimear Mullen Frew (*Bianca - Solider - Senator*)

Cast



Elias Williams | Othello

Elias trained at Royal Central, graduating in 2025. His professional debut was for HELD at The Old Red Lion Theatre in London.

Working across both stage and screen, with credits including Reel Talk (2024, Prime Video) and Kalocsa (TBC).

Alongside acting, Elias has written and directed films for BBC Arts and Channel 4. He is currently developing his debut feature, "Volcanic Flowers," with the BFI.



Ethan Dillon | Iago

Ethan is from Cork and is a graduate of both UCC and The Gaiety School of Acting. He recently played Shylock in the Mill Theatre's The Merchant of Venice, Touchstone and Duke Senior in ELSF's As You Like It and Éamon deValera in Souls and Shadows and Secrets, in Cork's Everyman Theatre.

Theatre work includes Shane Casey's Wet Paint; Disco Pigs and The Boys with RealityCheck Productions; Norah, Ledwidge and One Para with The New Theatre, The Spinning Heart at The Gaiety Theatre; Jack Thorne's one-man play Stacy and his own adaptation of Three Men in a Boat with Minnow Productions. Work at the Mill Theatre includes The Twits, Romeo and Juliet, The Playboy of the Western World, Othello, Macbeth, The Merchant of Venice and Cinderella.TV/Film work includes Dub Daze, The Cured, The Green Knight and Vikings: Valhalla.



India Walton | Desdemona

India (she/they) is an actor, movement artist and facilitator with a special interest in physical theatre.

Their work spans stage and screen with a penchant for all things whimsical and combining high physicality with astute characterisation. India forms 1/7 of the new writing collective, Junk Theatre and has just completed the R&D of her own show.

Recent credits include, Three Sisters (Nonsuch Theatre), and What We Wish You'd Known (NGYT).



**Simon Nader Mirza |
Brabantio & Montano**

Simon Nader Mirza is an actor, director, producer and writer. Stage includes: How To Bond With Your Dad When He's Bad (UK/Ireland tour), My Big Break Up Show (UK tour), Maggie's End (Shaw Theatre), Escape From the Planet of the Day That Time Forgot (Assembly Roxy/International tour). Previous classical roles include Othello, (UK Tour), Antony & Cleopatra, Romeo & Juliet (Lost Theatre Co), Twelfth Night (Rooftop Theatre Co).

Film includes: Ancestors, Once Upon a Time in London, Fodor's Hamlet. TV: Houdini, The Borgias, Silent Witness and more. Simon is a regular performer/contributor to Robert Crichton's Beyond Shakespeare podcast.



Katie Marie Moore | Emilia

Katie Marie Moore is an Irish actor from County Armagh. Trained in Acting at the Royal Birmingham Conservatoire, she also has a BA in English and Theatre Studies from Trinity College Dublin and a MSc in Gender and International Relations from the University of Bristol. Recent theatre credits include La Ronde by Arthur Schnitzler at The Crescent Theatre, Birmingham, and Masterpieces by Sarah Daniels at The Old Rep, Birmingham. She has also recently worked as Assistant Director on the Lyric Theatre, Belfast production of Frankenstein, adapted by Rona Munro. Currently, Katie is the Arvon-Jerwood Writer in Residence 2026 – 2027, with her debut play The Three Green Fields (and the fourth one at the backdoor) being produced and directed by PrimeCut Productions at the Lyric Theatre, Belfast as part of Belfast's 2026 Culture Night celebrations.



Ciaran Fagan | Roderigo

Ciaran is an Irish actor based in Dublin and London. Training: Mountview Academy of Theatre Arts.

Recent theatre credits include: Pride and Prejudice, Emma, The Picture of Dorian Gray.

TV credits include: Darklands (Virgin Media). Credits while training include: Oh What A Lovely War, Mojo, Circle Mirror Transformation, Romeo and Juliet, Measure for Measure. Ciaran is delighted to be working at The Mill with this wonderful cast and crew!



Eimear Mullen Frew | Bianca, Solider & Senator

Eimear is a Dublin-based actor and graduate of the Gaiety School of Acting (GSA). Her theatre credits include 15 Minutes (Glass Mask Theatre), Siege (Scene & Heard Festival), King Lear, in which she performed the roles of Cordelia and The Fool (GSA National Tour) Shakesperience (Seamus Ennis Arts Centre), and The Lost O'Casey Plays (Dublin City Council Culture Company).

Eimear is also an experienced voiceover artist and provided the narration for the 2026 documentary "Welcome to Moore Street" (RTÉ).



Daniel McDermott | The Duke & Lodovico

Daniel is a Dublin based actor, from Armagh. Daniel has worked in theatres across both Ireland and the UK. Theatre Credits include: Salerino in The merchant of Venice, Duncan in Macbeth (dir Mill Theatre Kenneth in A Night In November by Marie Jones (Sean O'Casey Theatre), Warden in Prisoners of the Occupation (Smock Alley), Billy in Calton to Catalonia (Seán O'Casey Theatre), Donal in Shadow of a Gunman (Seán O'Casey Theatre Festival) Michael Collins in Allegiance (Brian Friel Theatre), Macbeth in Macbeth, Edmund in King Lear, Hamlet in Hamlet (The GSA), Joseph Mary Plunkett/Father Flannigan in Inside The GPO (Fishamble The New Play Company)



Conor Rowlett | Cassio

Conor Rowlett is an Irish-English actor and writer. After studying Modern Languages at the University of Cambridge, Conor trained as an actor at Drama Studio London, graduating as the school's nominee for the Spotlight Prize 2023. His professional theatre credits include 'And If The Surface Tension Breaks' (Lion & Unicorn Theatre, 2025), 'Cock' (Bar Soho, 2024), 'thick_skin' (Lion & Unicorn Theatre, 2024) and 'Kindertransport' (South London Theatre, 2022). His professional screen credits include 'The Hardacres' (Channel 5, 2026), 'The Capture' (BBC1, 2026) and 'Dating Horror Stores' (Comedy Central UK, 2024).

CREATIVES



Geoff O'Keeffe | Director

Geoff O'Keeffe is a Theatre Director, Visual Artist, and Drama Adjudicator. His recent credits as a director include, *Hansel and Gretel*, *The Gallant John-Joe* at dlr Mill Theatre and Town Hall Arts Centre, Cavan. Shakespeare's *The Merchant of Venice*, *Macbeth*, *Romeo and Juliet*, *Hamlet*, *King Lear*, and *Othello*. Roald Dahl's *The Twits*, *Fantastic Mr Fox* and *James and The Giant Peach*. Yasmina Reza's *God of Carnage*, Tennessee William's *Talk to Me Like the Rain And Let Me Listen*, *Frank Pig Says Hello* by Pat McCabe and Dickens' *A Christmas Carol*.

He has also written and directed fifteen highly successful Christmas shows for young audiences all at dlr Mill Theatre Dundrum. Other work as a director includes *Cock for Blue Heart Theatre Company* (*The New Theatre*), *The Astonished Heart* for *Behind the Moon Productions* (*Players Theatre*), *At the Black Pig's Dyke* for Cavan Culture Theatre Project and *Lost Weekend* for Gillian Grattan *Evil Little Genius Productions* (*Axis Theatre*).



Chrysi Chatzivasileiou | Set Designer

Chrysi is a Dublin-based Set and Costume Designer with a background in Theatre Studies (NKUA) and Stage Design (*The Lir*). Her practice spans theatre, film, exhibition, and installation design. In theatre, her credits include designs for the National Opera House (*Macbeth*), Bewley's Café Theatre (*Of a Midnight Meeting*), *The Lir Academy* (*Love's Labour's Lost*), and Dublin Youth Theatre (UBU).

As Assistant Set Designer to Sarah Bacon, she worked on *The Loved Ones* (*Rough Magic/The Gate Theatre – DTF '23*), and as Associate Set Designer to Zia Bergin-Holly, on *What Are You Afraid Of?* (*Rough Magic – KAF '25*) and *Cautionary Tales* (*Opera Collective Ireland*). She is also a member of the Irish Society of Performance Designers and currently serves on the ISPD Committee. Chrysi is interested in the relationship between design and dramaturgy, the text and the stage - approaching scenography as a means of translating text and subtext into physical compositions on stage.



Toni Bradley Bailey | Costume Designer

Toni is a Set and Costume Designer who has been working in theatre since graduation from the Lir in 2022. Recent productions include The Whiteheaded Boy at The Abbey, Hurricane Diane and Mr. Burns at the The Lir Acaademy, Happiness Then and Falling to Earth at the Civic Theatre, The Perfect Vehicle, Sailors Dream and Trifled at The New Theatre. Shakespeare's The Merchant of Venice, Macbeth and King Lear at dlr Mill Theatre, Boyfriends at Smock Alley and Project Arts, and Eastland at The Samuel Beckett Theatre.

Other notable credits include Double Act at Project Arts, Love and Other Promises at The New Theatre and Rough Magic at 40 at Project Arts.



Kevin Murphy | Lighting Designer

Kevin Murphy is an award-winning Lighting Designer. He is a graduate of The Lir Academy's MFA in Stage Design (Lighting Design Major).



Credits include: Death Biscuits (Honey & Lemon), Playhouse Creatures (Lir), +353 Presents: The Revengers Tragedy (+353 Digital), Constriction (Mai Ishikawa), Macbeth (dlr Mill), EQUALISATION (Dublin Modular), Curse of the Starving Class (Lir), The Merchant of Venice (dlr Mill), SATURATION (Dublin Modular), Malignant Humour (Hannah Gumbrielle), Double Act (Honey & Lemon), Bent (Lir), Eurydice (Lir), Red Lines (Monika Palova & Sean McIlraith), Ruining The Act (Emily Kilkenny Roddy), AKEDAH (Hampstead Downstairs).

Associate Lighting Design credits include: Emma (Abbey Theatre), Between Riverside and Crazy (Hampstead Theatre), Wasted (MICA Theatre), Dublin Old School (Emmet Kirwan), An Ant Called Amy (Julie Sharkey)



Declan Brennan | Sound Designer

Declan has designed sound and multimedia and provided musical direction for productions from Shakespeare to contemporary drama, shows for younger audiences, and pantomime at Christmas. As an actor, he has played roles in a similar range of plays. His photographic and video work has been used on stage and in production support.

Declan is also a voiceover artist and works on story and project development for independent film and television production. He holds a Master of Arts degree in Drama and Performance Studies from University College Dublin.



Paula O'Reilly | Movement Director

Paula O'Reilly is a Belfast-based Choreographer, Movement Director, and Intimacy Director/Coordinator spanning Theatre, Opera, Musicals, TV, and Film.

Paula fuses physical storytelling with inventive choreography to create visceral experiences, while strongly advocating for consent based industry practices.

Her extensive collaboration credits include Trespasses (Channel 4), L'elisir d'amore (Irish National Opera), Lie Low (The Royal Court), and Tartuffe (The Abbey Theatre).

Paula has also shaped movements for major productions at The Gate Theatre, The Lyric Belfast, and The MAC, alongside companies such as Primecut Productions, Kabosh, and Malaprop.



Jay Cosgrave | Fight Director

Jay is an Irish Dramatic Combat Academy (IDCA) stage combat instructor, black belt martial artist, and professional fight performer with over 20 years' teaching and industry experience.

He has taught stage combat at leading drama schools and universities across Ireland, including the Gaiety School of Acting, The Lir Academy, Bow Street, and Queen's University. In 2021, Jay founded the Victorious School of Screen & Stage Combat, where he continues to train actors, actor-combatants, and industry professionals. A versatile martial artist, Jay has extensive experience in kickboxing, Shotokan karate, Hapkido, Ju-Jitsu, Muay Thai, Kung Fu, and professional wrestling, alongside a wide range of weapons systems and screen combat techniques.

His credits as a fight director and action designer span theatre, television, and film, including The Ferryman, The Hangman, Othello, Macbeth, King Lear, Sunlight, and Hallmark productions A Royal Christmas Corgi and Once Upon a Royal Summer.

DLR MILL THEATRE MISSION STATEMENT

Our mission is to serve as a vibrant, inclusive cultural heart for Dundrum, Dún Laoghaire-Rathdown and the wider south Dublin region; one that enriches lives, nurtures talent, and brings people together through the power of live performance and creative participation.

We are committed to making exceptional theatre and the arts accessible to everyone, regardless of age, background, experience or circumstance. We exist to champion and support home-grown creativity: providing a professional stage, resources, and encouragement for local amateur drama groups, youth theatre companies, emerging artists, and community projects of all kinds.

Through dedicated initiatives such as The Mavens Playwright Lab, The Elders Group, our Youth Musical Theatre and ongoing support for Artistes and Theatre Makers in our locality, we nurture diverse voices and ensure that stories from every part of our society are told and celebrated.



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dlr MILL THEATRE

D U N D R U M

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Bairbre Murray

Deputy Theatre Manager

Kris Mooney

Technical Manager

Barry Donaldson

Technical + Operations

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Marian Lewis

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Fionnuala Murphy, Fiona Murray, Don Nugent, Brendan Phelan.

**THANK YOU**

*Mary Taylor and all the Team at Dundrum Paris, Dan Tracey, Jolien Laeremans,
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