

All female cast

Othello

AT FLIGHT PATH THEATER

Playwright by
William Shakespeare

Directed by
Diana Paola Alvarado

July 23 - August 9



Running time

100 min.
No intervals.



Othello

Trigger Warnings

Othello contains themes of jealousy, domestic violence, manipulation, racism, mental health struggles, and suicide

Mental Health & Emotional Distress

Lifeline
13 11 14 (24/7)
www.lifeline.or.au

Beyond Blue
1300 22 4636
www.beyondblue.org.au

Suicide Call Back Service
1300 659 467
www.suicidecallbackservice.org.au

Domestic & Family Violence

1800RESPECT
1800 737 732 (24/7)
www.1800respect.org.au

Women's Crisis Line
1800 811 811
www.dvconnect.org/womensline

Men's Referral Service (No To Violence)
1300 766 491
www.ntv.org.au

Relationships Australia
1300 364 277
www.relationships.org.au

Othello

Acknowledgement of Country

We would like to acknowledge the traditional custodians of the land on which we gather, the Gadigal people of the Eora Nation. We pay our respects to any Aboriginal and Torres Strait Islander peoples present tonight. This land always was and always will be Aboriginal land



Othello

Cast

Sedem Banini	<i>Desdemona</i>
Rachel Bendeich	<i>Bianca / Soldier</i>
Cris Bocchi	<i>Duke / Ludovico</i>
Natasha Cheng	<i>Othello</i>
Lisa Hannens	<i>Iago</i>
Lucinda Jurd	<i>Rodrigo / Emilia</i>
Chloe Schwank	<i>Cassio</i>
Cath Young	<i>Brabantio / Soldier</i>

Creatives

Diana Paola Alvarado	<i>Director/Producer/Intimacy & Movement Director</i>
Patricio Ibarra	<i>Assistant Director/Producer/Musical Director</i>
Babette Shaw	<i>Assistant Producer</i>
Sole Niemann	<i>Graphic Designer</i>
Constanza Olmos	<i>Graphic Designer</i>
Leandro Sanchez	<i>Costumes</i>
Jason Lowe	<i>Set/Props</i>
Eliza Dodd	<i>Assistant Lighting Design</i>
Theo Carroll	<i>Lighting Design</i>
Diego Retamales	<i>Fight Choreography</i>

Othello

Thank You

We would like to extend our heartfelt thanks to everyone who helped bring this production of Othello to life.

To Sam Cosentino and his team at Walk Now Productions for stepping in with generosity and professionalism, your support has been invaluable.

To Michael Wilson and Erica Brennan, thank you for your encouragement, patience, and for always being there when it mattered most.

Inner West thank you for the support!

We would also like to extend our heartfelt thanks to Brightsparks for their generous support of our company. A big thank you as well to Emile Adinolf and Ron Thiessen for all their help with the stage, your hard work and care made a real difference.

To Theo, for capturing our story so beautifully through his lens, we are truly grateful.

To our dear friends Sole and Coni, who poured their creativity and love into all the graphics and design, you made everything look so beautiful and full of life.

And most of all, to the families and friends of our actors and creatives, your unwavering support, your willingness to step in and carry the load at home, to adjust schedules, to make space for this work, has made it all possible. We know this is never just an individual journey, it's one shared by everyone who loves us, and we couldn't have done it without you.

With deep gratitude,
The Othello Team

Othello



ABOUT THE *playwright*

Widely regarded as the greatest playwright in the English language, William Shakespeare (1564–1616) wrote over 30 plays and 150 sonnets that continue to captivate audiences around the world. His works span tragedy, comedy, and history, showcasing timeless insights into the human condition. *Othello*, believed to have been written in 1603, explores themes of jealousy, love, betrayal, and identity—demonstrating Shakespeare’s unmatched ability to delve into the complexities of emotion and power. His influence on literature, theatre, and language endures to this day.

Othello



DIRECTOR'S *note*

For centuries, Othello has carried a heavy burden: interpreted in the Western society as a play about race, staged again and again as a Black man's downfall against the standard of a white woman's virtue. This expectation has become deep-seated, so much so that audiences often see only the colour of the character's skin, and miss the underlining human tragedy.

But Shakespeare did not write a race play. He wrote a human play.

And yet, tradition has decided that the only leading role for a Black actor in Shakespeare is Othello, as if difference itself must end in violence. Why, we might ask, no Black Hamlets? No Black Prosperos?

Othello

No Black King Lear? Why no Othellos that are played by a Middle-Eastern or Indian actor, or anyone else of a darker skin tone who might have been closer to what Shakespeare imagined when he wrote “Moor”? How did Blackness become so rigidly fixed to Othello that audiences can no longer separate the character from the actor’s race, mistaking his jealousy and rage for racial destiny rather than human vulnerability?

This production begins with that notion, with a refusal to normalise Othello into a symbol of Blackness, and an insistence of seeing him as a human, undone by love, trust, fear and suspicion. Race lives here, but it is not the whole story. Difference can wear many masks: in colour, yes, but also in gender, in power, in who is allowed to belong.

Our Othello is a woman of Asian descent. Our Desdemona is a Black woman, a role she may not often be trusted to inhabit, but one she fully claims. Neither was cast to appease expectations or to decorate the stage with diversity. Both were cast because they embody the rawness and tenderness at the heart of these roles.

I was born in Guatemala, where otherness is rarely spoken in colours, but it is felt in every barrier, every silence, every gesture that tells you that you don’t belong. That experience also lives here, not as decoration, not as a lesson, but as the quiet force that cracks love apart.

And perhaps just as importantly: this production is performed entirely by women, who, in the world of Shakespeare, are too often denied the chance to inhabit such complexity, rage, tenderness, and ruin. We take these roles not because we must prove ourselves capable of playing men, but because as female actors we deserve the right to explore the fullness of these stories too.

At its heart, Othello is not about race alone. It is about how intimacy becomes possession, how trust corrodes into suspicion, how a

Othello



woman's body becomes a battlefield. These wounds belong to no one race, no one culture, they are painfully and universally human.

We offer you this production not as an answer, but as an invitation:

To look closer.

To listen harder.

To imagine what might be possible if we dared to love, without the need of sameness to feel safe.

Tonight we open this space to you, a space for questions, for feeling, for imagining together.

Welcome to the conversation.

Diana Paola Alvarado

Othello

Cast



SEDEM BANINI

Desdemona

Sedem Banini (she/her) is a Ghanaian-Australian actress making her theatrical debut in Sydney with Othello! Previously performed in two self-created cabarets: 'How Did I Get Here?' and 'And Then I Went To...' and in numerous shows in Accra, Ghana and New York City, US. When she is not acting, you can find Sedem talking too much about F1 on her podcast Box Box Goss and dabbling in photography. She holds an MA in Media, Culture, and Communications from NYU. Special thanks Marisa del Campo for the amazing vocal support! Much love to my wonderful Ewe teacher Dad, my prayer warrior Mum, my favourite line reader Aseye, and my loudest cheerleader Afi-Shika. Akpe ka ka ka.



RACHEL BENDEICH

Bianca / Soldier

An accomplished Australian actress and performer, Rachel has been captivating audiences since the age of four. A 2019 graduate with a Bachelor of Music in Music Theatre from the Australian Institute of Music and a summer intensive at the New York Conservatory of Dramatic Arts. Rachel's diverse theatre credits showcase her versatility and dedication to the craft. She portrayed Heather in American Idiot (2024) and Mary Delgado/Dance Captain in Jersey Boys. Her previous roles include Whatsername in American Idiot (2023) and Lady M in Lady M, along with featured dance tracks with Packemin Productions and Willoughby Theatre Company. Rachel is eager to bring her energy and enthusiasm to the stage in this iconic Shakespearean show



CRIS BOCCHI

Duke / Ludovico

Cris Bocchi is an actress, clown, drama teacher, producer, performer, and puppeteer of Australian, Brazilian, and Italian citizenships. In Brazil, Cris did her professional acting training at TEPA, and among extensive training, studied musical theatre at New York Film Academy. In Australia, she has trained in schools such as NIDA, The Hub Studio, and Sydney Actors Association. Her stage work in Brazil includes “Macbeth”, “Who is Afraid of Virginia Woolf”, “The Balcony”, and “The Plagiarists”. Her stage work in Australia includes “A Room with a View” (Genesian Theatre Company), “Hamlet” (Sydney Foreign Actors Association), “Waiting for Godot” (Independent), “My Family and Other Animals” (GTC), “Strangers on a Train” (GTC), “Radium Girls” (Lane Cove Theatre Company), and “Turpentine” (Popular Playhouse). At Short + Sweet, she has won awards as an actor, director, and playwright. Her audiovisual work includes “Back to 97”, “Shadow’s Surface”, and the series “Animal”. Cris co-founded Sydney Foreign Actors Association, runs her puppetry business, teaches drama to international students, and works as a clown and performer at Luna Park Sydney. Cris is thrilled to return to the Flight Path Theatre in “Othello”, produced by La Fabrica de Microobios and Gente Perdida.



NATASHA CHENG

Othello

Natasha Cheng is a multilingual Australian born Chinese actor and producer based in Sydney. She is an Australian Institute of Music graduate. She completed a Bachelor of Performance - Dramatic Arts with Distinctions. Since graduating in 2019 she has been in a number of projects, notably KXT Theatre Company’s production of Sensitive Guys as Amy/Pete in 2020, Lunch with Bernays at KXT in 2021, writing and producing her own play called We’re All Terrible Let’s Watch TV 2022 and playing Iago in Such Stuff Productions adaptation of Othello and Athena in Upper Crass Theatre Production’s new work Death in the Pantheon. She has also been in a number of short films and made appearances in films and TV, more notably in Home and Away and the Marvel Movie - Thor Love and Thunder. She has recently been a part of ABC’s Fresh Blood Initiative in the Westerners pilot which aired on ABC iview in April. She is the founder of Well, Actually Productions producing plays and webseries. She is very excited for the great rise in diversity in film and theatre and looks forward to expanding her horizons in different projects.



LISA HANSSENS

Iago

Lisa got into acting later in life after living a little first. She completed her Bachelor of Creative Arts(Acting) at AFTT 2023. Lisa is passionate about physical theatre, having a background in circus. Credits include Parramatta Girls (Rough Hewn), Simple Souls (Subtlenuance), Richard III (Bard on the Beach), Gravity Guts (Company of Rogues), The Lovely Bones and The other side of the afternoon (New Theatre) and The Marvellous Sock machine (Blue Mountains Ent). Last year she played Titus in "Titus Andronicus" (SHEkspeare), The Neighbour in "Blood Wedding" and Kathleen Fennel/Miss Angelo in 'I worked with Heath Ledger once". Her first self produced short film, Undiagnosed has been selected at 4 film festivals so far. When she's not acting, you'll find her overseas as an international Boccia referee or hugging alpacas, goats and chickens. She is proud member of Equity.



LUCINDA JURD

Rodrigo / Emilia

Lucinda Jurd (she/her) is a stage and screen actor based on Gadigal land in Sydney. Lucinda's recent theatre credits include Fool For Love directed by Donald Woodburn (Redfern Theatre), The House of Bernarda Alba directed by Kim Hardwick (Flow Studios), The Waves directed by Theo Carroll (KXT Broadway), Brief Candle directed by Kurtis Laing (Old Fitz), and original works Dating App Crap directed by Reena Akhtar and A Bicycle Built For Two directed by Emily Garrett, respectively semi-finalist and finalist in the 2025 Short & Sweet Festival. Lucinda's recent screen credits include: films- Penelope, Megafauna, After Affects; and short films- The Building, Third Draft, Envy, In Custody, Disco Jones and the award-winning Runaway. She appears in episodes of Roommate Wanted, Creepy Crawlies, Divorced Queen and The Wrap Up. Lucinda grew up on Bundjalung country in Byron Bay and worked as a lawyer before returning to acting, graduating from the Actors' Centre Australia Foundations Program in 2023. Lucinda speaks English, Spanish and French.



CHLOË SCHWANK

Cassio

Training: ACTT. Theatre includes: Grooms Mother in Blood Wedding (La Fábrica de Microobios/Gente Perdida), Marina Litvinenko in A Very Expensive Poison (Margaret Thanos/New Theatre), Life is Impossible (subtenuance), The Serpent's Teeth (KXT), Through These Lines (TurnAround Prod.), Helena in A Midsummer Night's Dream & The Comedy of Errors (Shakespeare by the Sea), Julius Caesar (Anthony Skuse), How To Change The World & Make Bank Doing It (Sydney Fringe Festival). TV: Watch With Mother (The Glue Society), Axmo Deus (Anima Roadshow), Deadly Women (Beyond Prod.), No Burn Day (Jack Clark), Out of the Blue (Southern Star Ent.). Film includes: short films Shift (Staple Fiction, Palm Springs 2014, Cinequest 2014), Julia (Fax Machine, Flickerfest 2021), Sarah Sloane: The Rash (Curl Co Prod., Tropfest 2013 shortlist), Boss Assassins and The Truth (AFTRS) as well as feature film Latency (Lionsgate). Chloe is also a voiceover artist and audiobook narrator and is a proud member of MEAA since 2008. www.chloeschwank.com



CATH YOUNG

Brabantio / Soldier

Cath Young is a Theatre Nepean graduate. She has also studied at Sydney Theatre School and The Actor's Cauldron. She completed a grad cert in screenwriting from AFTRS. Acting credits include Mary Shelley in "The Heart of Frankenstein" and Nurse in "The Last Painting of Toulouse Lautrec" both written and directed by Patricia Jones for Tap Theatre. Also, Lady Catherine DeBurgh in "Pride and Prejudice" for Salthouse Theatre, and Lluba in "A Very Expensive Poison" for the New Theatre. In 2024 Cath performed the role of Bride's Mother in "Blood Wedding" at Flightpath Theatre, directed by Diana Paola Alverado, and is delighted to return this year in the role of Brabantio in "Othello".

Othello

Creatives



DIANA PAOLA ALVARADO

*Director / Producer / Intimacy Director /
Movement Director*

Diana Paola Alvarado, an accomplished director and actor, is a Master of Fine Arts in Movement graduate from the prestigious Royal Central School of Speech and Drama in London (2018). With a stellar academic background, she delved into the world of theatre from an early age, completing her theatrical studies at the School of Art, Kodaly Studio, and CETAU (Urban Experiment Theatre Company) in Guatemala. Her journey continued at the Universidad Veracruzana in Mexico, where she earned her Bachelor's degree in Theatre with high distinctions. Diana's thirst for knowledge led her to study the technique of Jacques Lecoq in Paris and she further honed her skills in Barcelona. In 2018, she completed her master's degree, focusing on Movement: Direction and Teaching. Her thesis, under the guidance of Ayse Tashkiran, explored the theory of touch and its impact on an actor's character development.

Returning to Guatemala in 2013, Diana became a professor at various institutions, leaving an indelible mark on the local theatre scene. She founded and serves as the Creative Director and Movement Director at La Fábrica de Microobios de Guatemala, her own theatre company. Her directorial repertoire includes classics like "Romeo and Juliet," "Othello," and inventive productions such as "The Unusual Case of Mr. Morton" and "3 1/2 Floppy Girls." Beyond Guatemala, Diana's influence extends globally. As an actor, she toured the UK with productions like "Horoscope" and "My Father Doesn't Understand Me." She completed an internship at the Sydney Opera House in Australia, showcasing her skills as a Movement Director, which she echoed in the success of her movement direction on "Labyrinth" at Flight Path Theatre in Sydney.



PATRICIO IBARRA

*Assistant Director / Producer /
Musical Director*

Founder of Gente Perdida, actor, playwright and producer, Patricio Ibarra emerged from small productions in his native Buenos Aires off-circuit theatre scene including the “The School of the Upside-World” musical by Eduardo Galeano (Matorra-Ocampo), and “Dido's Queen of Cartage” Marlowe) by Monica Maffia. As a playwright, he also wrote “Lodebar Land of Oblivion”, which was based on Orwell’s “1984” and biblical texts, which toured Argentina. In Sydney, he has appeared on stage and commercials, including most recently “The Hero Leaves One Tooth” at KXT.

Patricio studied Lecoq in Argentina at Cachimba. He was part of the House of International Theatre in Denmark. Studied short courses at RADA in London. And was a recipient of a scholarship to Study at the American Conservatory Theatre.

Other credits include

Screen: Lush, SBS World Cup, Shang-Chi (Marvel)

Theatre: Labyrinth (Dream Plane productions) One Man, 2 Guvnors (New Theatre)



BABETTE SHAW

Assistant Producer

Babette Shaw is an english actress, writer, producer and director who has been based in sydney for nearly three years. Recent acting credits include Thomas/Pontia Pilates in Christ Almighty (Popular Playhouse 2025), Leata/Claude's Mother in Hair (ZAP Productions 2024), Mother-In-Law/Musical Director in Blood Wedding (La Fabrica De Microobios/Gente Perdida 2024) and Mrs Menzies in C*ckhead (Bearfoot Theatre 2023).

Producing credits include the regular cabaret night Weird West-End and The Forked Tongue - Babettes original play that debuted at The Courtyard Theatre in London in 2021. Babette is currently workshopping The Forked Tongue with the Bakehouse's residency programme - an original one woman play about Medusa's transformation from girl to monster.



LEANDRO SANCHEZ

Costumes

Started with a drama in Buenos Aires at El Brio - Space for Theatrical Investigation, complimenting his skills with explorations of Meisner's Technique and several courses at Belisario Cultural Club & Studio

Currently working full time as Props Supervisor/Maker at Sydney Theatre Company, they have worked in productions such as Dracula (2024), Do Not Go Gentle (2023), The President (2024), Dorian Gray (2023) at Roslyn Packer Theatre; Stolen (2024), Fences (2023) at Sydney Theatre Company and The Visitors (2023), No Pay, No Way (2024), Julia (2023) at Drama Theatre - Sydney Opera House.



JASON LOWE

Set / Props

After graduating from NIDA's Bachelor of Dramatic Art, Properties degree in 2015, Jason has spent his career working across a range of mediums, including television, film, events and theatre as a props maker/ supervisor. Over the years, Jason has worked within props, scenic and set construction for companies such as Opera Australia, Bangarra Dance Company, Belvoir, Bell Shakespeare, Erth Visual & Physical Inc., and Hayes Theatre.

For the past 7 years, he has been working primarily within the Sydney Theatre Company's Props Department and now occupies the role of deputy head of props, which involves working on the numerous productions through the season, including Dracula (2024), RBG (2023), Stolen (2023), Jekyll & Hyde (2022), Fences (2023), Picture of Dorian Gray (2022) and Muriel's Wedding (2018).



SOLE NIEMANN

Graphic Designer

Sole was born in Chile, where she pursued her studies in architecture and earned a Master's Degree from the Pontificia Universidad Católica de Chile. Her professional experience includes contributions to architectural and design projects with Jono Fleming and Patio Vivo.

In addition to her architectural pursuits, Sole has leaned into photography. her work has been featured in latinness.com and published in the Spain issue of Lodestars Anthology Magazine.

She previously worked with the team as the graphic designer for “Blood Wedding” along Constanza Olmos.



CONSTANZA OLMOS

Graphic Designer

Constanza was born in the Atacama Desert, Chile. She holds a degree in Architecture and a Master's degree in Urban Project (2020). Her professional journey also includes studies and experiences in another of her passions as a Beauty Therapist in Australia. She has always harbored a profound admiration for the arts, fostering a close connection with theater from a young age as a contemporary dance performer. Currently, she is delighted to apply her expertise in graphic design to participate this theater production.

She previously worked with the team as the graphic designer for “Blood Wedding” along Sole Niemann.



DIEGO RETAMALES

Fight Choreography

Diego is a Chilean-Australian actor and fight choreographer based in Sydney/Gadigal with a B. Performance from Theatre Nepean's final graduating year in 2008. Recent fight choreography credits include: Timon of Athens (Sport for Jove), POSH (Old Fitz/Queen Hades), Furious Mattress (Belvoir 25A), Pride and Prejudice (Old Fitz), Blood Wedding (Gente Perdida), SHOOK (Lost Thought/Qtopia), Teenage Dick (Flight Path), A Very Expensive Poison (New Theatre), The Wasp (Akimbo + Co), Apocka-wocka-localypse (Tooth and Sinew), A Fortunate Few (Something Wicked), One Man Two Guv'nors (New Theatre), Labyrinth (Flight Path) and U.B.U (Tooth and Sinew/KXT).



THEO CARROLL

Lighting Designer

Theodore Carroll is a Sydney-based multidisciplinary artist, producer, and designer. In 2022, he co-founded the indie production company Red Zebra Productions, dedicated to creating bold, immersive works that challenge artistic boundaries. In 2024, Theo was appointed Designer in Residence at PACT Centre for Emerging Artists, debuting his work with Marcus Whale's Ecstasy Album Launch, which was later performed at Liveworks Festival. Recently, he co-designed as an associate designer for FORM Dance at Riverside Parramatta. Other recent design works include the highly received Papers from the Citadel, PACT Centre for Emerging Artists (2025) where he received mentorship as part of his design residency by Fausto Brusamolino, Flip The Script, PACT (2025), Lucky Lartey's Full Circle, PACT (2025), Conscience, Joining the Dots Theatre (2025), and he will be debuting his first lighting design as part of Fringe at Eternity Playhouse later in 2025 as a collaboration with Lucky Lartey. Theo was selected in 2024 for KXT on Broadway's In the Vault residency program for his upcoming immersive production The Bacchae. A development of this work premiered as part of PACT Underground in 2024. Theo's collaborative approach has been recognised across mediums, Looking for Haberfield, a film he directed for Don't Talk Productions was recently officially selected for the Lift-Off Filmmaker Sessions Volume 5 (2025).



ELIZA DODD

Assistant Lighting

Eliza is an emerging talent in the field of theatrical production, specialising in lighting and sound, having recently graduated with a Certificate III in Live production and Technical Services. Eliza was the lighting operator in the production of Blood Wedding 2024 and the lighting and sound operator in the production Two Hearts 2025. Additionally she managed lighting for her previous school's many events and showcases as well as provided sound for "Expressions," her previous TAFE's Dance Night.

Othello

OUR *partners*

GOVERNMENT PARTNERS



ASSOCIATE PARTNERS



PRODUCTION





Othello