

# DAVID MEADOWS

## ACTOR

AUSTRALIAN EQUITY – 3600974

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### THEATRE:

YEAR	PROJECT	ROLE	COMPANY
2019	<i>The Beautiful Game</i>	Father O'Donnell	Manilla Street Productions
2019	<i>Much Ado About Nothing</i>	Leonato	Bar'd Works
2019	<i>Carpe Diem</i>	John	Centrestage Touring
2018	<i>Do You Know Me?</i>	Gary / Logan	Melbourne Fringe
2017	<i>Hey No Nonny</i>	The Beggar	International Actors Ensemble
2017	<i>Summerfolk</i>	Dvoetochie	Burning House
2016	<i>The Comedy of Errors</i>	Egeon	International Actors Ensemble
2016	<i>Coriolanus</i>	Menenius Agrippa	Burning House
2016	<i>Finger in the Dyke</i>	Rodney Farrington	Herding Cats Productions
2015	<i>Dr Faustus</i>	Dr John Faustus	New Fortune Elizabethan Theatre
2012	<i>Ghosts</i>	Jacob Engstrand	Class Act Theatre
2012	<i>Noises Off</i>	Selsdon Mowbray	KNUTS
2011	<i>The Merchant of Venice</i>	Shylock	Class Act Theatre
2011	<i>The Sociable Plover</i>	Dave	Bare Naked Theatre
2010	<i>The Graduate</i>	Mr Braddock	Kay & McLean Productions
2010	<i>The Taming of the Shrew</i>	Petruccio	Shakespeare W.A. @ King's Park
2008	<i>Macbeth</i>	Macbeth	Bare Naked Theatre
2008	<i>The Canterbury Tales</i>	Roisterer / Arveragus	Bare Naked Theatre
2007	<i>Othello</i>	Iago	Bare Naked Theatre
2007	<i>The Canterbury Tales</i>	Roisterer / Arveragus	Bare Naked Theatre
2006	<i>A Christmas Carol</i>	Fred / Fezziwig	Class Act Theatre
2006	<i>As You Like It</i>	Orlando	Bare Naked Theatre
2006	<i>Romeo &amp; Juliet</i>	Mercutio	Bare Naked Theatre
2006	<i>Batavia</i>	Franz Jansz	Opera Australia
2005	<i>The Tamer Tamed</i>	Petruccio	Shakespeare by the Sea
2005	<i>The Taming of the Shrew</i>	Petruccio	Shakespeare by the Sea
2004	<i>Othello</i>	Iago	Class Act Theatre
2003	<i>The Taming of the Shrew</i>	Petruccio	New Fortune Elizabethan Theatre
2002	<i>The Ashes of Great Men</i>	Detective Hewitt	Archibald Productions
2002	<i>Hamlet</i>	Hamlet	New Fortune Elizabethan Theatre
2001	<i>Britannicus</i>	Burrus	Naked Emotion
2001	<i>Shopping &amp; Fucking</i>	Brian	Perth Theatre Company
1998	<i>The Edge</i>	Father	Hook Turn Productions
1998	<i>A Man of Letters</i>	Frank Tollit	Simply Theatre
1997	<i>The Merchant of Venice</i>	Gratiano	Theatre Ensemble
1997	<i>Hamlet</i>	Hamlet	Theatre Up North
1997	<i>Happy End</i>	Sam Wurlitzer	Randall Theatre
1995	<i>Pericles</i>	Leonine / Lychorida	Bell Shakespeare
1995	<i>Twelfth Night</i>	Valentine / First Officer	Bell Shakespeare

### VIRTUAL THEATRE:

YEAR	PROJECT	ROLE	COMPANY
2020	<i>The Bear</i>	Smirnov	Circle in the Sand / IAE
2020	<i>Much Ado About Nothing</i>	Leonato	Circle in the Sand / IAE
2020	<i>Henry VI Part Three</i>	Richard, Duke of York	Circle in the Sand / IAE
2020	<i>Henry VI Part Two</i>	Richard, Duke of York	Circle in the Sand / IAE

2020	<i>Henry VI Part One</i>	Richard, Duke of York	Circle in the Sand / IAE
2020	<i>Henry V</i>	Chorus / Canterbury	Circle in the Sand / IAE
2020	<i>The Merry Wives of Windsor</i>	Master Ford	Circle in the Sand / IAE
2020	<i>Henry IV Part Two</i>	Lord Chief Justice	Circle in the Sand / IAE
2020	<i>Henry IV Part One</i>	Earl of Worcester	Circle in the Sand / IAE

## CINEMA:

YEAR	PROJECT	ROLE	COMPANY
2012	<i>Drift</i>	Publican	Cherub Pictures / World-Wide-Mind
2006	<i>The Bouncer</i>	Dick	Night News Productions

## TELEVISION:

YEAR	PROJECT	ROLE	COMPANY
2018	<i>Jack Irish (2.3)</i>	Ian	Easy Tiger Productions
2017	<i>Neighbours (7699)</i>	Dale Osborn	FremantleMedia
2012	<i>The Great Mint Swindle</i>	Alan Bond	Cordell Jigsaw / Zinc Finger
2011	<i>Cloudstreet</i>	Second Diner	Showcase / Foxtel
1997	<i>Good Guys, Bad Guys (2.3)</i>	Detective Stacey	Simpson LeMesurier
1996	<i>Blue Heelers (3.17)</i>	Blocker Waters	Southern Star Television
1995	<i>Blue Heelers (2.38)</i>	Businessman	Southern Star Television
1994	<i>Ship to Shore (2.24)</i>	Gallery Guard	Barron Films

## ONLINE:

YEAR	PROJECT	ROLE	COMPANY
2019	<i>The Holiest One</i>	The Teacher	Wailing Fig Productions
2018	<i>Maddalena</i>	Tony	Wailing Fig Productions
2016	<i>DAFUQ? (1.06)</i>	Richard Poulain	MadKids / ABC iView
2015	<i>AshBeLee (1.04)</i>	Scotty	303 Lowe Perth
2014	<i>Zac &amp; Me (1.03)</i>	Wade Turner	Storyhorse Productions
2014	<i>The Voice Recorder Chronicles</i>	Marcus	Seventh Continent Productions
2013	<i>The Sonnet Project</i>	Recitalist	Monkey Do Trick

## SHORT FILMS:

YEAR	PROJECT	ROLE	COMPANY
2014	<i>The Fenian</i>	John Boyle O'Reilly	Trilogy Productions
2011	<i>Backpackers</i>	Landlord	CIT / Optus One80Project
2011	<i>Tradies</i>	Jack	CIT / Optus One80Project
2008	<i>Shirtless</i>	Alan	Curtin University
2003	<i>I'm Okay (music video)</i>	Vince	Jed Whitey
2002	<i>The Paddock</i>	Sonny	ABC-TV
2001	<i>Pilotage</i>	Patrick	Skyview Films

## TV COMMERCIALS:

YEAR	CAMPAIGN	ROLE	CLIENT
2019	<i>Know Your Recycling (Victoria)</i>	100%	Sustainability Victoria
2019	<i>Laundry (National)</i>	100%	E&S Appliances
2017	<i>Christmas (National)</i>	Featured	Officeworks
2015	<i>Luchador (W.A.)</i>	100%	Pine Discount
2015	<i>Amateur Drone Pilots (W.A.)</i>	100%	RAC Home Insurance
2012	<i>Speed Visit (Money Back) (W.A.)</i>	100%	Swan Care Homes
2011	<i>Supersleuth (W.A.)</i>	100% (x 2)	Lotterywest
2011	<i>W.A. Jobs From W.A. Resources (W.A.)</i>	100%	Unions W.A.
2010	<i>Pacman (W.A.)</i>	Featured	Lotterywest
2005	<i>Bed (National)</i>	100% (x 3)	Fantastic Furniture
2005	<i>Say It Like It Is (National)</i>	Featured	AAPT

2005	<i>Goose Step</i> (National)	Featured	Bundaberg Rum
2002	<i>Lollipop</i> (W.A.)	100% (x 2)	Go Homes
2002	<i>Hit Me Too</i> (W.A.)	100% (x 6)	Lotteries Commission
2002	<i>Dave</i> (W.A.)	Featured	WorkSafe
2001	<i>West Coast Eagles</i> (W.A.)	Featured	SGIO
2001	<i>Heavy Machinery</i> (W.A.)	Featured	Road Safety Council
2001	<i>Disappear</i> (W.A.)	100%	Gov't Electronic Marketplace
2000	<i>Dance</i> (W.A.)	100%	City of Perth

## **VOICE WORK (drama & animation):**

<b>YEAR</b>	<b>PROJECT</b>	<b>ROLE</b>	<b>CLIENT</b>
2019	<i>The Wheel</i>	ADR / additional voices	SunJive Studios
2011	<i>God Squad</i>	Sun Wu Kong	SBS-TV
1995	<i>Pericles</i>	Leonine / Lychorida	ABC Radio
1995	<i>Twelfth Night</i>	Valentine / First Officer	ABC Radio

## **VOICE WORK (corporate & commercial):**

CLIENTS INCLUDE: *Click for Vic, Sustainability Victoria, Defence Health, Uniting AgeWell, Mercedes Toowong, Lexus of Adelaide, Deep Blue by Michael Klim, BHP Billiton, Crimestoppers, Harvey Fresh, Hollywood Private Hospital, Landcorp, Pine Discount, Ranger Outdoor, St John Ambulance, T.A.B., W.A. State Government, W.A. Health Department*

## **OCCUPATIONAL ROLEPLAYING:**

CORPORATE & GOVERNMENT CLIENTS INCLUDE: *RACGP, W.A Police Force, W.A. Department of Corrective Services, NOPSEMA, Serco, Centacare, University of Notre Dame Medical School, Curtin University Physiotherapy Department, Meridian Services, Department of Mines & Petroleum, Metropolitan Cemeteries Board*

## **CORPORATE TRAINING VIDEOS:**

CLIENTS INCLUDE: *Law Vision, Road Traffic Authority, National Australia Bank, Burswood Casino*

## **AWARDS:**

*"Ghosts"* – Winner, Best Supporting Actor, 2014 Equity Guild Performing Arts W.A. Awards  
*"The Merchant of Venice"* – Nominee, Best Actor, 2013 Equity Guild Awards

## **FELLOWSHIPS:**

2015 International Actors Fellowship, Shakespeare's Globe, London

## **TRAINING:**

2010 W.A. Screen Academy (Film & Television)  
 1993 W.A. Academy of Performing Arts (Theatre)

## BIOGRAPHY

David is a graduate of the Western Australian Academy of Performing Arts, and has been working throughout Australia and the world for more than 30 years. His work in classical theatre includes the title roles in *Hamlet*, *Macbeth*, and Marlowe's *Doctor Faustus*, Iago in *Othello*, Petruccio in both Shakespeare's *The Taming of the Shrew* and Fletcher's sequel *The Tamer Tamed*, Menenius in *Coriolanus*, Orlando in *As You Like It*, Mercutio in *Romeo & Juliet*, Burrus in Racine's *Britannicus*, Dvoetochie in Gorky's *Summerfolk*, and multiple roles in *Twelfth Night* and *Pericles* for Bell Shakespeare. Other stage work includes Terry Johnson's *The Graduate* for Kay + McLean Productions, Mark Ravenhill's *Shopping & Fucking* for Perth Theatre Company, Dickens' *A Christmas Carol* and Chaucer's *The Canterbury Tales* for Class Act Theatre, and Tim Whitnall's *The Sociable Plover* for Bare Naked Theatre. He was nominated for Best Actor at the 2013 Equity Guild Awards (W.A.) for his performance as Shylock in *The Merchant of Venice*, and won Best Supporting Actor the following year for his performance in Ibsen's *Ghosts*. In 2015 he attended the International Actors Fellowship at Shakespeare's Globe in London, and performed scenes from *King Lear*, *Pericles*, *The Winter's Tale*, and *Romeo & Juliet* on the Globe stage. As a founding member of the International Actors Ensemble, a specialist multi-lingual Shakespearean company, David appeared in *The Comedy of Errors* in Mexico in 2016 and *Hey No Nonny* in South Korea in 2017.

David's virtual theatre credits during quarantine include Earl of Worcester in *Henry IV Part One*, Lord Chief Justice in *Henry IV Part Two*, Master Ford in *The Merry Wives of Windsor*, Chorus & Archbishop of Canterbury in *Henry V*, and Richard, Duke of York in *Henry VI Parts One, Two, & Three*. In 2018, David performed multiple roles in a verbatim, site-specific, promenade street theatre piece entitled *Do You Know Me?*, about Melbourne's homeless, for that city's fringe festival, while in 2019 he toured the two-hander *Carpe Diem* around regional Victoria and South Australia for Centrestage Touring, and *Much Ado About Nothing* around assorted Melbourne pubs for Bar'd Works. He last appeared on stage as Father O'Donnell in Andrew Lloyd-Webber & Ben Elton's musical *The Beautiful Game* for Manilla Street Productions.

David's screen credits include the feature films *Drift* and *The Bouncer*, the TV movie *The Great Mint Swindle*, the TV serials *Jack Irish*, *Neighbours*, and *Blue Heelers*, the web serials *The Holiest One*, *Maddalena*, *Zac & Me* and *DAFUQ?*, his own self-produced online recital of the complete sonnets of Shakespeare, *The Sonnet Project*, and countless short films, training videos, and TVCs. He is also a funded filmmaker with more than a dozen short projects to his name, and works regularly as a voiceover artist. He has been a member of Australia's performers union, the Media Entertainment and Arts Alliance, since 1993.

# REVIEWS

## **FATHER O'DONNELL in THE BEAUTIFUL GAME (2019)**

"David Meadows is a comic delight as a whiskey priest and soccer coach."

*The Age*

"David Meadows is a standout as Father O'Donnell, bringing gravitas and humour to this commanding but compassionate man, and finding depth in scenes both celebratory and devastating."

*Theatre Press*

## **SHYLOCK in THE MERCHANT OF VENICE (2011)**

"David Meadows in the pivotal role of Shylock gave a detailed, thoughtful performance... effortlessly capturing shades of bitterness and resentment."

*The West Australian*

## **MR BRADDOCK in THE GRADUATE (2010):**

"David Meadows (who plays Benjamin's father) is a standout, providing some of the best laughs. His physical performance was truly hysterical in the bean bag/therapist scene."

*X-Press Magazine*

## **PETRUCCIO in THE TAMING OF THE SHREW (2010)**

"David Meadows was an immensely likeable Petruccio. Dishevelled with his Drizabone coat and unruly hair, he was an amiable bear. From the moment he hears of Kate it seems he is genuinely taken by the idea of her independent spirit. His strategy of killing Kate with kindness is therefore much more of a spirited wooing than a "taming".

*The West Australian*

## **MACBETH in MACBETH (2008)**

"Often, Macbeth is portrayed as a strong character from the opening scene, whereas he was actually a timid being, gradually going through phases of confusion, strength, and finally megalomania. David Meadows displayed this transformation with skill."

*Theatre Australia*

"Meadows gave a strong, powerful performance as the haunted, tortured Macbeth."

*Australian Stage Online*

## **IAGO in OTHELLO (2007)**

“David Meadows stole the show as Iago in 2004 and he’s still outstanding. This is not a Prince of Darkness, but the nondescript non-achiever who takes an AK47 to the campus. This Iago is a quintessence of the banality of evil – a seething mess of resentment and envy who, although he is in control at the beginning, becomes one of the victims of the forces he has unleashed.”

*Theatre Australia*

“Iago was played with more subtlety than I have seen previously, with an intentional avoidance of the over-the-top villain. David Meadows gave an outstanding and frighteningly believable performance as Iago. His rage in soliloquy earned the audience’s shocked silence and his disturbingly convincing sincerity when speaking with Othello only made his spotlighted soliloquies more sickening as he revealed his poisonous intent. His verse-speaking was simply superb and he also extracted a number of laughs along the way.”

*Australian Stage Online*

“David Meadows plays Iago with a disturbing familiarity: his villain is not the pantomime or B-movie evil nemesis variety, but an ordinary, deeply bitter man who can disguise his malice and actions well and would not be out of place in any office or social group.”

*The West Australian*

## **IAGO in OTHELLO (2004)**

“David Meadows... was introduced as a likeable, though belligerent, larrikin soldier, and the way this impression transformed into something sinister, as his cold ambition was revealed, was entirely familiar and believable. I found him a very powerful and fascinating character... cold and angry enough to totally believe he could set his revenge in motion.”

*Theatre Australia*

“David Meadows was superb in the role of Iago – absolutely truthful and straightforward in his interpretation, he was the very embodiment of parasitic, envious “evil”, and yet managed to walk that fine line of gaining some sympathy from the audience. Iago is, after all, a representative of how we ALL feel from time to time – passed over, unnoticed for our achievements, envious of how others seem to get all the kudos.”

*Independent Theatre Review*

## **HEWITT in THE ASHES OF GREAT MEN (2002)**

“David Meadows, in some quite astonishing make-up, portrays (Hewitt) with a flaky charm and a real sense of menace. (He) delivers the text with finesse.”

*The West Australian*

## **HAMLET in HAMLET (2002)**

“More than any other part in Shakespeare, Hamlet is the defining role that sorts the men from the boys, the actor from the wannabe. And a production that focuses on the actor is a good production. Witness the current staging of Hamlet at the New Fortune Theatre, with David Meadows in the title role. Meadows carries the play almost entirely on his own. You know the lines, yet you never quite know how his Hamlet will deliver them. He surprises, and moves you to laughter and horror with equal ease. You believe him (and judging by the conspiratorial chuckles and gasps of shock I heard around me, so did the audience) and that is the best praise you can give an actor.”

*Independent Theatre Review*

## **BRIAN in SHOPPING & FUCKING (2001)**

“As Brian, David Meadows has the delectable honour of playing a mean bastard who preys on the disadvantaged. He does so with much glee and easily personifies the traditional bully whose only power is over the weak.”

*Post Newspapers*

## **FRANK in A MAN OF LETTERS (1998)**

“David Meadows as Frank has a beautiful voice and a powerful stage presence, and he builds the complex character convincingly.”

*Stage Left*

## **HAMLET in HAMLET (1997)**

“In the title role, David Meadows gives Hamlet an ‘everyman’ quality, playing some of Shakespeare’s most beautiful and complex lyrics with a strength of meaning and relevance that cements the timeless nature of the piece and ensures that a strong sense of the contemporary permeates.”

*Townsville Bulletin*

## **SALIERI in AMADEUS (1994)**

“I arrived late to find an elderly man in a magnificent dressing gown talking confidentially to the audience. The old face was cherubic, self-indulgent, and suggested that here was a man without any of the self-delusion so comforting to the young. The voice was old too, the accent gently European. We attended carefully, because this man needed a listener. And then we watched this man perform his young life for us... able to see the hidden self-loathing as he failed at seduction, able to laugh at his greed for a particular dish, able to understand the fear that made him destroy a man he eventually came to like. David Meadows is twenty-five. This was a performance beyond imagining.”

*Independent Theatre Review*