

DAVID MEADOWS

ACTOR

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THEATRE:

| YEAR | PROJECT | ROLE | COMPANY |
|------|--------------------------------|-------------------------|-------------------------------------|
| 2022 | <i>Ghost Stories</i> | Goodman/Matthews* | Realscape Productions (*understudy) |
| 2021 | <i>The Winter's Tale</i> | Leontes | Melbourne Shakespeare 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 & 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 & 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>A Christmas Carol</i> | Bob Cratchit/Fezziwig | Circle in the Sand / IAE |
| 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>Richard III</i> | Murderer/Vaughan | 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 |
|------|----------------------------------|------------------|-------------------------------------|
| 2023 | <i>Gold Diggers</i> | Paul | Brewer Juice Productions/ABC-TV/CBS |
| 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>AshBecLee (1.04)</i> | Scotty | 303 Lowe Perth |
| 2014 | <i>Zac & 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 |
|------|----------|------|--------|
|------|----------|------|--------|

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

| YEAR | PROJECT | ROLE | CLIENT |
|------|----------------------|-------------------------|-----------------|
| 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: *National Transport Commission, 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)

OTHER INDUSTRY RELEVANT EXPERIENCE:

| | | |
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| 2021 | Arts Writer/Opera Critic | operagazet.com (Holland, EU) |
| 2017 | Staging Crew/Mechanist | Sowinski Productions (Melbourne) |
| 2010 | Captioner/Subtitler | Red Bee Media Australia |
| 2007-2009 | Staging Crew/Mechanist | Crown Theatre (Perth) |
| | Staging Crew/Mechanist | Ogden IFC (Perth) |

ACTING BIOGRAPHY

A WAAPA graduate, David has worked throughout Australia and the world for 35 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 in 2014 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.

In 2018, David performed multiple roles in a verbatim, site-specific, immersive street theatre piece entitled *Do You Know Me?*, about Melbourne's homeless, for that city's fringe festival. Prior to lockdown, David toured the two-hander *Carpe Diem* around regional Victoria and South Australia for Centrestage Touring, *Much Ado About Nothing* around assorted Melbourne pubs for Bar'd Works, and featured in Andrew Lloyd-Webber's musical *The Beautiful Game* for Manilla Street Productions. Virtual credits during quarantine include Earl of Worcester in *Henry IV Part One*, Lord Chief Justice in *Henry IV Part Two*, 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*. He most recently understudied the lead role of Professor Goodman and the supporting role of Tony Matthews in *Ghost Stories* at the Athenæum Theatre.

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.

ACTING 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