

CAST

Liliana Macarone	Penelope
Riley Anderson	Maid/ Telemachus
Meg Bennett	Maid/ Queen Anticleia
Mikala Crawley	Maid
Leah Fitzgerald – Quinn	Maid/ Helen
Ellen Hardisty	Maid/ Suitor/ Naiad
Sarah Hindle	Maid
Frances Marrington	Maid/ Eurycleia
Leah Mustard	Maid
Rob Pensalfini	Maid/ Odysseus
Rebekah Schmidt	Maid/ Oracle
Angus Thorburn	Maid/ Suitor/ King Laertes
Willem Whitfield	Maid/ Suitor/ Icarius

PRODUCTION TEAM

Rebecca Murphy	Director & Movement Director
Rebekah Schmidt	Assistant Director
Jordan Ferguson	Stage Manager
Nikita Walter	Assistant Stage Manager
Kylil Davies	Production Manager
Leah Fitzgerald-Quinn	Costume Designer
Josh Murphy	Set & Props Designer & Graphic Designer
Tim James	Lighting Designer & Lighting Operator
Rob Pensalfini	Composer & Music Director
Jason McKell	Fight Choreography
Linda Ogonowski	Costume Assistant
Liliana Macarone	Singing Coach

2023 CORE ENSEMBLE

Rob Pensalfini	Artistic Director
Rebecca Murphy	General Manager & Marketing Team
Meg Bennett	Finance Officer
Liliana Macarone	Shakespeare Beyond Manager
Rebekah Schmidt	Youth & Education Coordinator
Angus Thorburn	Administration & Training Coordinator
Mikala Crawley	Marketing Team & Events (2023 Associate Artist)



RILEY ANDERSON

Riley is a 2023 QSE Apprentice. Prior to this his training included a Bachelor of Fine Arts (Drama) at QUT, Backbone Youth Ensemble (2018), and Queensland Theatre Youth Ensemble (2015 – 2016).



MEG BENNETT

Meg is a Brisbane based artist who began her infatuation with theatre and Shakespeare at a young age. After completing an unusual apprenticeship in 2020, 2023 marks her third year as a member of the Core Ensemble. Meg completed a Bachelor of New Media Arts (Performance) at James Cook University.

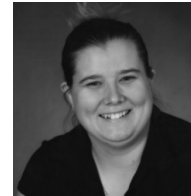
Her theatre credits include *5 Women Wearing the Same Dress* (Nash Theatre), *Macbeth* (QSE), *The Rover* (QSE), *Romeo & Juliet* (QSE), *Two Noble Kinsmen* (Skimble Skamble Fools), *Pulp* (Centenary Theatre), *Henry IV Part 1* (Nash Theatre), *Nunsense* (Nash Theatre), *Twelfth Night* (St Luke's Theatre), *As You Like It* (Nash Theatre) and *Hamlet* (Growl Theatre). She has also participated in workshops with the touring cast of *Cats* and *DanceNorth*.



MIKALA CRAWLEY

Mikala is an emerging Brisbane artist with qualifications in media/marketing. As an actor, Mikala has explored some of Shakespeare's works onstage including *The Tempest* (2016), *As You Like It* (2018) and *Henry IV Part 1* (2019) with New Farm Nash Theatre, *As You Like It* (2021) with Thunderbear Productions, *Much Ado About Nothing* (2022) with St. Luke's Theatre Society and *Macbeth* (2022) with The Queensland Shakespeare Ensemble. Mikala made her directorial debut in 2022 with a staged reading of *The Two Noble Kinsmen* for the Anywhere Theatre Festival. She has also performed with Brisbane Arts Theatre, Underground Theatre Company and more.

Mikala completed QSE's Apprenticeship program in 2021 and is part of the first Advanced Apprenticeship cohort in 2023. Other than acting, Mikala has been deputy stage manager for *Romeo & Juliet* (2021) and assistant stage manager for *The Rover* (2022) with QSE as well as portfolio manager for marketing/events since 2022.



KYLIL DAVIES

Kylil has previously been involved with many backstage roles at the Brisbane Arts Theatre over the years including: Stage Manager for *The Accrington Pals*, *Educating Rita*, *The Trojan Women*, *Sleeping Beauty*, *Yesteryear for the New Year*, *My Fat Friend*, *Funny Money* and *Sylvia*; Lighting Operator for *Anthems from 45 RPMs*; Backstage Crew for *Aladdin*, and *ZigZag Street* as well as being a member of the Brisbane Arts Theatre's Drama Festival Organising Committee. Kylil's role of Deputy Stage Manager in QSE's 2011 production *The Merchant of Venice* was her first exposure to the Ensemble and the works of Shakespeare—the magic must have worked as she's come back as the Production

Manager for *Two Gentlemen of Verona* (2012), *A Midsummer Night's Dream* (2013), *The Tempest* and *The Bomb-itty of Errors* (2014), *Voices Inside/Out* and *Titus* (2015), *Twelfth Night* (2016), *The Winter's Tale* (2017), *Hamlet / Rosencrantz & Guildenstern Are Dead* and *The Blood Votes* (2018), *Henry IV* and *The Tragedy of Socrates* (2019), *Macbeth in the Dark* (2020), *Romeo & Juliet* (2021) and *The Rover* (2022).



JORDAN FERGUSON

Jordan is an emerging artist and creative in Brisbane having graduated their Bachelor of Acting and Performance with TAFE Southbank in 2020. They also recently completed their Bachelor of Fine Arts (Honours) in early 2022, exploring minimalist staging and hyper-realistic dialogue while directing their first show.

Jordan has been involved in a number of projects since completing their studies, working both on and behind the stage. They are also currently involved with a Dungeons and Dragons actual play called 'Roll for Role' featuring a number of Brisbane actors and creatives. Jordan has previously worked with QSE as Stage Manager for *Macbeth* and is a

2023 Apprentice.



LEAH FITZGERALD-QUINN

Leah is an actor, producer, and costume designer, who divides her time between flexing her Shakespeare muscles with the Queensland Shakespeare Ensemble, feeling guilty about the amount of costumes stacked in her living room, and spreading edible glitter throughout the house. Leah's acting credits include: *Macbeth*, *The Rover*, *Romeo & Juliet*, *A Sleep of Prisoners*, *Macbeth in the Dark*, *Henry IV Part I* (QSE), *The Midsummer Carnival* (Brisbane Immersive Ensemble), *Hamlet* (4MBS Brisbane Shakespeare Festival), *As You Like It* (ThunderBear Productions), and *Picnic at Hanging Rock* (Observatory Theatre).

Leah was a Core Ensemble member with QSE from 2020-2022. Design credits include:

Macbeth, *The Rover*, *Romeo & Juliet* (QSE), *The Fae Consul* (Woodford Folk Festival), *StrongerxPariah*, *A Fireside Chat with Lucifer* (Lightning Bolt Collective), *A Midsummer Night's Dream* (Shakespeare Prison Project), *Death and the Maiden* (Ad Astra), and the 48 Hour Film Project. Leah has recently co-founded Whitfield Studio, a design studio specialising in graphic and costume design for film, theatre, and events.



ELLEN HARDISTY

Ellen is delighted to be joining such a talented cast to explore this rich play.

Ellen was previously a Core Ensemble member with QSE and performed in: *Macbeth*, *Rosencrantz & Guildenstern are Dead*, *The Blood Votes*, *The Winter's Tale*, *The Tragedy of Socrates*, *Hamlet*, *Henry VI*, *MacBeth in the Dark*, *Bogga* and *Half-Hour Hamlet*.

Other theatre credits include: *Grace*, *Begotten* (Minola Theatre); *Speed*, *The Movie*, *The Play*, *The Importance of Being Wasted* (Act React); *Shelter* (Drawer Productions); *Blue Murder* (4 stage theatre); *The Dark Lord and the White Witch*, *Lip Gloss*, *Teechers*

(German Tour); *A Midsummer Night's Dream*, *The Merry Wives of Windsor* (Cambridge Shakespeare Festival); *Mick and Beth* (Spanish Tour); *Charlie Charleston* (Italian Tour); *We'll Meet Again* (UK Tour); *Government Inspector* (London Theatre Collective) and *Please Release Me* (Metro Arts Theatre).



SARAH HINDLE

Sarah is an aspiring actor who is currently studying a Fine Arts (Drama) degree with the Queensland University of Technology, as well as completing a Diploma of Performing Arts with Trinity College London. In 2022, Sarah graduated with two years of Musical Theatre training in Brisbane. While completing her studies Sarah appeared as Enid Hoopes in *Legally Blonde*, Lipschitz (Mona) in *Chicago* and The Steward in *Into the Woods*. Sarah has trained with a number of Industry professionals including Maureen Bowra, Susie French, Fiona Merz, Shaun McCallum, Barbara Lowing, Maryanne Nucifora and Laine Loxlea-Danann. Sarah has a deep passion for performing and finds immense

joy in making people laugh. Earlier this year, Sarah completed the QSE Apprentice Program and is thrilled to continue working with the company through *The Penelopiad*.



TIMOTHY JAMES

Timothy is a lighting designer/operator based in Meanjin. Previous work includes *Macbeth* (QSE), *The Boys* (Pip Theatre), *Beginning* (Moonspark Productions), *The Father* (hARTspace), *Revolt. She Said. Revolt Again* (Vena Cava).



JOSH MURPHY

Josh Murphy is a designer and artist based in Brisbane.

Growing up a theatre kid he then spent the last 15 years in and around live music performing in bands including Flangipanis, King Kongo, and The Pugs and designing for clients including bands, record labels and radio stations. After designing a number of posters for QSE this is Josh's first venture into set design. Pop across the road to The Scratch Bar later in September to catch Josh's next showing as a visual artist.



FROM THE DIRECTOR

Rebecca Murphy

Margaret Atwood describes this script as “*An echo of an echo of an echo of an echo of an echo of an echo*” so, welcome to this ensemble's echo of an echo of an echo of an echo of an echo of an echo!

I first encountered *The Penelopiad* in its novella form many years ago (during a solid few years of reading very little that wasn't by Atwood), but was unaware of its play form until last year when one of our Core Ensemble members brought it in for the group to read and consider. We were all immediately curious and excited about its potential.

The Penelopiad is not simply a retelling of *The Odyssey*. Through a fusion of source material and Atwood's imagination, it brings more dimension to Penelope the person. Usually presented as a mythical woman of virtue and patience, the silent stand-by-your-man type, or as she herself puts it, “*a stick to beat other women with*” this Penelope has had a couple of thousand years to think about things and isn't satisfied with that version of herself being the canonised one. She's ready to spin a thread of her own...

But it isn't that straight forward because *The Penelopiad* is not simply a retelling of *The Odyssey* from Penelope's perspective. Enter the maids who invite us (or perhaps force us!) to consider yet another perspective. This is one of the things I most enjoy about Atwood's writing and the collective approach that the team has brought to working on it – there is no attempt to tidily transfer hero status from one single character to another single character. We haven't swapped out 'Patient Penelope' for 'Saint Penelope' or 'Martyr Penelope'. That would be too easy and would, in my opinion, let both her and us (the storytellers and the story-hearers) off the hook.

The story, with its lengthy history, multiple perspectives, and explorations of truth and memory, is huge. And we've leaned into storytelling in all its glorious forms to explore it – there are musical numbers (although it's not a musical), ballads, a Tennysonian Idyll, mime and more. The maids draw on the tradition of the chorus from Greek Tragedy and the satyr plays that used to accompany tragedies, in which actors poked fun at them, but they contemporise these traditions by speaking of their own fear, joy and anger as well. It has been important for us during the process to find each of the maids as individuals as well as a collective.

Like all my favourite pieces of art, *The Penelopiad* asks more questions than it gives answers and I hope you find some interesting ones to chat about afterward. The process of creating this show has been deeply collective, one that I've enjoyed immensely. I would have happily stayed in the rehearsal room for another few weeks watching these actors play, but that would be selfish. It's even more fun to open the doors and invite you and your perspectives to join us!

Bec



ACT 1

Penelope Begins Her Story
A Rope-Jumping Rhyme
Penelope's Childhood
Chorus: Kiddie Mourn, A Lament
The Land Of Asphodel
Penelope's Marriage
The Wedding Night
Sailing To Ithaca
Welcome To Ithaca
Chorus: The Birth Of Telemachus
Home Life At The Palace
Helen Ruins Penelope's Life
Time Passes
The Fall of Troy
Waiting for Odysseus

ACT 2

Helen Takes A Bath
The Suitors Stuff Their Faces
Penelope Gets An Idea
The Shroud
Unweaving By Moonlight
The Unpleasant Banquet
Chorus: Dreamboats, A Ballad
Bad News
Telemachus Returns
Surprised In The Night
Bad Dreams
The Dirty Old Beggar
The Slaughter In The Hall
The Sad Awakening
The Invocation Of The Furies
The Bed Of Many Secrets
Home Life In Hades



LILIANA MACARONE

This is Liliana's eighth year working with QSE; credits include: *Romeo and Juliet* (Romeo), *The Rover* (Moretta), *Henry IV Part I* (Henry IV), *Hamlet* and *Rosencrantz & Guildenstern Are Dead* (Gertrude), *The Winter's Tale* (Camillo), *Twelfth Night* (Orsino), *The Blood Votes* (Mrs Reibe/Mrs Patterson), *Shakespeare's Shorts* – (Bottom, Mercutio/Friar, Polonius/Horatio, Macduff/Witch2/Murderer). A musician/singer/songwriter, she composes for and performs in the QSE Band. Recent Music Director credits: *The Rover* (QSE), *Monster's Mother* (Anywhere Festival), *Ladies Write Letters of Lemony Love* (Melbourne Fringe), *Shakespeare's Shorts* (QSE).

Training includes: Bachelor FilmTV Production (Griffith University), Shakespeare & Company (USA)– Month-long Intensive, Teacher-Training Program, Fall Festival Director Training; Guildhall School (UK)– Shakespeare and Contemporary Theatre Intensive; Escuela de Teatro David Amitin (Spain).

Facilitating work includes: for QSE– Shakespeare Prison Project, Young Actor's Shakespeare Intensive, Youth Justice Project, Theatre Games with QSE! and Raising Voices; for Access Arts, InsideOutside Theatre, and Sweet Adelines Australia (Regional Education Faculty).



FRANCES MARRINGTON

Frances has trained, taught and performed around Australia and overseas since graduating with a B.A. (Theatre Studies) from QUT. She first trained with QSE in 2001 and was an associate artist with the company in 2009 and 2020 and a Core Ensemble member from 2018 – 2019. She has performed with QSE in: *As You Like It*, *Hamlet*, *Henry IV*, *Rosencrantz & Guildenstern are Dead*, *The Blood Votes*, *Half Hour Hamlet*, *Instant Romeo and Juliet*, and *Midsummer Mechanicals*.

Frances regularly work with Red Thread Stories Playback Theatre. Her other theatre credits include: *A Convict's Hope* – Folly Games, *The Odyssey*, *Zeitgeist*, *Gaia*, and *Swan Lake* (with Qld Ballet) – Zen Zen Zo Physical Theatre; *The Golden Show* – Dairakudakan

(Japan); *The Ship That Never Was* – Round Earth Theatre; *Sad Bird Boy* and *Other Tales of the City and Eight Days* – theatre in decay; *Tyranny* – La Mama; *Hamlet* – Eagle's Nest Theatre.

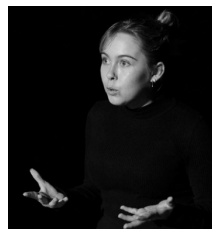


REBECCA MURPHY

Rebecca is part of QSE's Core Ensemble and for the last 6 years has also been the ensemble's General Manager. Directorial credits include *The Rover*, *Henry IV Part I*, *Rosencrantz & Guildenstern are Dead*, *Shakespeare's Shorts*, *Bogga*.

Performance credits for QSE include Lady Macbeth (*Macbeth* and *Macbeth In The Dark*), Nurse (*Romeo & Juliet*), Paulina (*The Winter's Tale*), Mary (*Mary Stuart*), Tamora (*Titus*), Olivia (*Twelfth Night*), Ariel (*The Tempest*), Maria (*Twelfth Night*), Helena (*A Midsummer Night's Dream*), and Julia (*The Two Gentlemen of Verona*). Other credits include *Tales of Rain* (La Boite Indie), *Who's Afraid of Virginia Woolf*, *LovePuke*, *The White Whore* and *the Bit Player* (Tropic Sun Theatre, NQ).

An in-demand facilitator Rebecca has worked with companies and institutions including Queensland Shakespeare Ensemble, University of Queensland, NIDA Open, Brisbane Drama Studio, Shakespeare Prison Project, Tropical Arts, and ABCN (Australian Business and Community Network).



LEAH MUSTARD

After completing the Apprenticeship Program in 2021, Leah has returned to train as an Advanced Apprentice in 2023. In 2022, Leah graduated with a Bachelor of Arts/Secondary Education from the University of Queensland and will complete her Honours this year. She has recently been seen in *Macbeth* (Queensland Shakespeare Ensemble), *Much Ado About Nuthink* (Brisbane Arts Theatre), *As You Like It* (Thunderbear Productions for Anywhere Theatre Festival), *Judgement Day* (Short + Sweet Festival) and *The Bald Soprano* (University of Queensland).

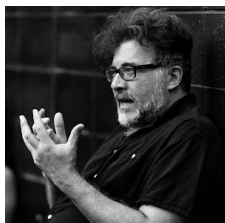


LINDA Ogonowski

Linda is an artist living and working on Meanjin country (Brisbane). A BFA graduate from the National Art School, she has also studied properties, graphic design, film, live production design and costume, and has worked in a variety of production design roles. Ogonowski has participated in a series of art exhibitions in Sydney, including at Artspace, AGNSW, WAG, Firstdraft (auction), and Front Up Studios (as part of The Biennale of Sydney's RIVAS). She also completed an illustration commission for the literary journal, The Suburban Review.

Having worked as a Costume Assistant on the Queensland Shakespeare Ensemble's production of *Macbeth*, for the Brisbane FRINGE Festival, she is excited to be joining

QSE again for *The Penelopaid*. She is also presently a finalist in the Northern Beaches 2023 Environmental Art & Design Prize. In addition, Ogonowski is looking to illustrate several short stories and is preparing for a group exhibition in 2024.



ROB Pensalfini

Rob was one of QSE's founders and has been Artistic Director since 2001. He has appeared in numerous Shakespeare roles including *Macbeth* (2020), *Falstaff* (2019), *Titus Andronicus* (2015), *Prospero* (2014), *Shylock* (2011), and *Coriolanus* (2003). Rob also composes and plays music for many QSE productions. His directing credits include *Romeo & Juliet* (2021), *Hamlet* (2018), the premiere of Michael Futcher's *The Blood Votes* (2018), and *A Midsummer Night's Dream* (2013).

Rob has also directed eight inmate productions for QSE's Shakespeare Prison Project. His 2015 book, *Prison Shakespeare: for these deep shames and great indignities*, examines Prison Shakespeare as a global phenomenon.

Rob is a Designated Linklater Voice Teacher and teacher trainer, and an Associate Professor of Linguistics and Drama at the University of Queensland. His linguistic research focuses on Indigenous languages of central Australia.

Rob was inducted as a Queensland Culture Champion in 2013.

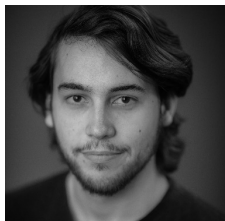
Rob is a member of MEAA (Equity).



REBEKAH SCHMIDT

2023 marks Rebekah's third year as a member of the Core Ensemble. During their time with QSE Rebekah has performed in: *Macbeth*; *The Rover*; *Romeo and Juliet*; *Hamlet*; *Rosencrantz and Guildenstern are Dead*; *Instant Romeo and Juliet*; *Half-Hour Hamlet*; *Express Macbeth*. Other theatre credits include: *Squad Goals*; *Macbeth*; *Romeo and Juliet*; *May Contain Traces of Nuts*; *Delinquency* (Sharehouse Theatre Company), *Hamlet* (4MBS Brisbane Shakespeare Festival), 21 (La Boite HWY Festival), *Antigone*; *Hamlet* (Heartbeast Theatre), *King Lear*; *The Seagull*; *Pride and Prejudice*; *Where in the World is Frank Sparrow* (USQ Artsworx), *Hamlet* (Growl Theatre), *Romeo and Juliet* and *Friends* –

as director and writer (Anywhere Theatre Festival). Rebekah studied a Bachelor of Creative Arts – Theatre (Acting) at the University of Southern Queensland. In 2019 she travelled to New York City to train at the American Academy of Dramatic Arts.



ANGUS THORBURN

Angus is an actor and director in Brisbane, and this is his 4th year in the QSE Core Ensemble. His previous training and performances with QSE include the Apprenticeship and *Henry IV Part 1* in 2019, *Macbeth in the Dark* in 2020, *Romeo & Juliet* in 2021, and *The Rover* and *Macbeth* in 2022. Other than acting, Angus participated in the La Boite Assembly Program this year as a director, where he helped create a 10-minute performance about a friendship between a girl and her skog-bear. When he's not working in Theatre, Angus studies a Bachelor of Psychological Science at UQ, further learning about why people are the way they are.

The Queensland Shakespeare Ensemble acknowledges the traditional Indigenous owners and custodians of the lands on which we live, work and play. We pay our respects to their Elders, both past and present, and to all Aboriginal and Torres Strait Islander people, acknowledging that their sovereignty over these lands has never been ceded.



ABOUT QSE

VISION

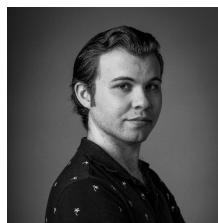
Transforming communities through creativity.

MISSION

QSE exists to:

- Powerfully share epic stories with live audiences
- Provide world class training opportunities to actors and non-actors
- Support creativity in contexts and communities where it has been historically excluded
- Nurture an ensemble of artist managers that drive the company's activities and works together to develop their skills on stage and off

Performing Shakespeare demands the cultivation of the whole self in the service of the communal enterprise, and as such is the ideal vehicle for this exploration. Although the Ensemble performs the works of other playwrights and authors, Shakespeare will always be the home from which we travel.



WILLEM WHITFIELD

Since completing a Bachelor of Creative Industries at QUT, Willem has gone on to perform in work for both stage and screen. In 2022 he performed as Edmund in *King Lear* Monster Show with The Curators, Orson Welles in *Time Travel Cafe* with Spacefold Technology, and as Frederick in *The Rover* with the Queensland Shakespeare Ensemble. Willem also works behind the scenes as a producer on multiple different projects around Brisbane, including *Macbeth* with the QSE and *The Game* at the Woodford Folk Festival. Since 2020 he has produced for the 48 Hour Film Project, managing the Brisbane leg of the international competition. He also works as the marketing coordinator for Anywhere Festival and Brisbane Fringe. This year, he was also lucky

enough to work as a Director with the La Boite Assembly program.

Currently, Willem is humbly working on his original slapstick comedy film titled *Ballooming*, which is scheduled for a wider release in 2024.



SHAKESPEARE'S SHORTS

Bring QSE to your next event!

Shakespeare's Shorts are energetic versions of the famous original texts, performed by a group of 4 – 5 classically trained actors, complete with musical interludes, dance numbers, some gentle audience participation and wooden-sword-wielding! Each show is entirely portable and adaptable, designed to be performed in a variety of public and private venues.



INSTANT ROMEO & JULIET

This lively show turns the classic tragedy into a high-paced comedy complete with star-crossed lovers and plenty of wooden-sword-wielding!



EXPRESS MACBETH

This pacey performance spins the murder, betrayal, and madness of the Scottish Play into a tale of fun, frivolity, and.... well, madness!



HALF-HOUR HAMLET

This highly physical production takes out all the procrastination – the tragedy is performed in 20 minutes, then in 7 minutes, and again in just 3!

The Queensland Shakespeare Ensemble gratefully acknowledges the support of:

MAJOR PARTNER:



TRAINING PARTNER:



PRODUCTION PARTNER:



PHOTOGRAPHY:



Thank you to our Community Partners at Community, Australian Red Cross, Brisbane Youth Service and Arafmi; The team at PIP Theatre; Our amazing rehearsal assistant Sinead Carey and secondment students James and Harmony; Paul Smith and Media and Production Support at the University of Queensland; Pipí Cucú Movement; Rebecca Love, Camilla Haywood, Gary Frontin, Paris Lindner, Patrick Moroney



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QUEENSLAND
SHAKESPEARE
ENSEMBLE

THE PENELOPIAD

Margaret Atwood

Aug 25 - Sept 10

