

MICHALA BANAS STEPHEN COSTAN ALAN FLETCHER NADINE GARNER DEAN HAGLUND CHRISTOPHER KIRBY SALLY McLEAN
TARIRO MAVONDO WAHIBE MOUSSA FALON RYAN SHANE SAVAGE BILLY SMEDLEY PHOEBE ANNE TAYLOR

Shakespeare

REPUBLIC

#LOVETHEBARD

"All the world's a stage ..."

"... polished, beautifully made series ..."
A fine use of the platform and, more importantly, a very fine adaptation of the Bard ... *Shakespeare Republic* is put together with grace and wit.
THE GUARDIAN, AUSTRALIA

"... taking the world by storm, done in an inventive, captivating way ..."
the entire series is astonishingly smart."
STAREABLE, USA

"... beautifully produced soliloquies"
from Shakespeare's most famous characters, interpreted by a wide range of talented actors.
SHAKESPEARE TWENTY SCORE, AUSTRALIA

"... magnificent interpretations"
of some of Shakespeare's most well known monologues and soliloquies filmed gorgeously in contemporary settings.
PAUL LANAVE, THEATRE PEOPLE, USA



"... incredibly clever and highly addictive ..." - MADE IN MELBOURNE FILM FESTIVAL

INCIGNITA ENTERPRISES PRESENTS
MICHALA BANAS STEPHEN COSTAN ALAN FLETCHER NADINE GARNER DEAN HAGLUND CHRISTOPHER KIRBY SALLY McLEAN
TARIRO MAVONDO WAHIBE MOUSSA FALON RYAN SHANE SAVAGE BILLY SMEDLEY PHOEBE ANNE TAYLOR "SHAKESPEARE REPUBLIC: #LOVETHEBARD"
DIRECTOR OF PHOTOGRAPHY: SHAUN HERBERTSON SOUND RECORDISTS: TIM MCCORMICK & ABRAMO PEGHINI FIRST CAMERA ASSISTANTS: BASHIR TOVDIEE CAMERON GREEN MARCUS CROPP CASSIE DE COLLING
SECOND CAMERA ASSISTANT: HAMISH MCGREGOR MAKE UP: JOEL & TARYN GIONIS JO FLETCHER PAULIE KING ARMANDA POZZETTO UNIT MANAGER: MARG WOODLOCK-McLEAN
UNIT ASSISTANT: TAYLAH McLEAN PRODUCTION ASSISTANT: FALON RYAN MUSIC BY: JORDAN ROSS SOUND EDITOR: TIM MCCORMICK EDITORS: THANASSI PANAGIOTARAS & SALLY McLEAN COLOURIST: THANASSI PANAGIOTARAS
PRODUCERS: SALLY McLEAN & BILLY SMEDLEY CO-PRODUCERS: SHANE SAVAGE & PERRI CUMMINGS ASSOCIATE PRODUCER: STEPHEN FRANCIS WYLEY EXECUTIVE PRODUCER: ROBINA BAMFORTH
WRITTEN BY: WILLIAM SHAKESPEARE ADAPTED & DIRECTED BY: SALLY McLEAN

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EPK

“ ... polished, beautifully made series from director/producer Sally McLean ...

A fine use of the platform and, more importantly, a very fine adaptation of the Bard ...

Shakespeare Republic is put together with grace and wit. An assortment of actors do terrific work making the (non-dumbed down) dialogue accessible, prying it open with great care and skill.”

THE GUARDIAN



THE *Snapshot*

Created by Australian actor, Sally McLean in 2015, *Shakespeare Republic* is an internationally award-winning, female-led and culturally diverse anthology series that celebrates not just the world's greatest playwright, but also his insightful understanding of the big issues of his time. Insights that still hold relevance today and form the basis for a truly diverse, inventive and epic journey into the nature of being human.

Using the medium of a web series, *Shakespeare Republic* is a journey through the works of William Shakespeare and his fellow Elizabethan and Jacobean playwrights, with the aim of rediscovering, reinvigorating and occasionally re-interpreting these universal observations in a modern setting, through the lens of current events and social issues of the 21st Century, in "byte size" form using Shakespeare's original text.



“... Sally McLean has managed to put screen adaptations of Shakespeare back on the map.”

REALIST WEB FEST. RUSSIA

THE *Table of Contents*

AWARDS/NOMINATIONS SUMMARY	3
WHAT IS SHAKESPEARE REPUBLIC?	4
ABOUT THE SERIES	5
ADDRESSING DIVERSITY, ACCESSIBILITY & CREATIVITY	6
PRODUCTION TEAM MEMBERS	8
DIRECTOR'S NOTES	11
DIRECTOR FAQ	12
THE CAST	14
SOME USEFUL STATS	28
FULL LIST OF AWARDS & FESTIVAL SELECTIONS	29
THE PRODUCTION CREDITS	31
ABOUT INCOGNITA ENTERPRISES	32
ACKNOWLEDGEMENTS & CONTACT INFO	33

AWARDS, NOMINATIONS & OFFICIAL SELECTIONS

To Date

A grid of award laurels and logos for various film and television festivals, including Cine 2017, Rio WF, Austin Web Fest, Sicily Webfest, ENM 2017, Fuscany Webfest 2017, Canada, 12 Months Film Festival, Portugal, Winner International, Atom Awards, Academy, ASIN Awards, ICWF, MWF, RIFF, NYC, Austin Web Fest, The Web 2017, Best Drama, Best Production, Lawwebfest 2018, WFF, Terminus, Oz Film Festival, Web Series Festival, Brooklyn Web Fest, Riff, Bajaveb, St Kilda Film Festival, CIP, Fis-Med, Undergound FilmFest, NJ, Realist, and Lit on Film Festival.

SEE THE FULL LIST OF AWARDS, NOMINATIONS & OFFICIAL SELECTIONS ON PAGE 28.

WHAT IS

Shakespeare Republic?

From Hamlet in a bathtub, to Juliet as one half of a same sex couple, *Shakespeare Republic* is a multi-award winning web series celebrating Shakespeare, his works and his enduring legacy, via settings and circumstances that are familiar to a 21st Century audience.

Season Two of *Shakespeare Republic* explores a day in the life of 13 of Shakespeare's characters from 12 different plays who exist in the same world, living their lives in modern society, sometimes meeting, sometimes passing like ships in the night, all using Shakespeare's original text. From Katherina as a politician's wife to Henry V as a laser strike player ... this is deliberately Shakespeare with a difference!

“... incredibly clever and highly addictive.”

MADE IN MELBOURNE FILM FESTIVAL. AUSTRALIA

WHAT IS

Our Mission?

To
To
To

ENGAGE NEW AUDIENCES with Shakespeare's works through the use of “byte-sized” excerpts of text, with the intent to reduce the anxiety many feel around tackling a full Shakespeare play, thereby attracting new audiences, who might not otherwise engage;

EDUCATE AND ENTERTAIN MODERN AUDIENCES ABOUT WHAT IT IS TO BE HUMAN, using Elizabethan and Jacobean Theatre texts set firmly in the 21st Century; and

CHALLENGE THE CONCEPT OF “TRADITIONAL” SHAKESPEARE, while still remaining true to his original text and ideas.

ABOUT *The Series*

Shakespeare Republic is an internationally award-winning web series produced by Incognita Enterprises that celebrates not just the world's greatest playwright, but also his insightful understanding of the big issues of his time. Insights that still hold relevance today and form the basis for a truly diverse, inventive and epic journey into the nature of being human.

Built on the premise of taking a selection of Shakespeare monologues and making them more accessible to modern audiences by setting each piece in a contemporary situation, our first award-winning season in 2015 included Hamlet as Media Advisor to a Government Minister, Juliet as one half of a same-sex couple in a Skype conversation, Phebe as an entitled Gen Y drunk texting, Macbeth as a politician about to metaphorically knife an opponent, a female Hamlet weary from the corporate cut and thrust and a performance of Sonnet 18 as a eulogy.

In 2017 we returned with Season Two with thirteen more episodes with everything from Viola as inner-Melbourne hipster to Jaques as a melancholic barfly to Katherina as an ambitious politician's wife to Henry V as a member of a laser strike team – and everything in-between!

Brainchild of award-winning Director/Producer, Sally McLean, with a highly experienced crew carrying a combined total of over 170 professional credits to their names, *Shakespeare Republic* has now been officially selected for over 50 international film festivals, winning 19 awards to date, and is an innovative and exciting ride through the works of William Shakespeare, featuring an international cast and a lot of love for the Bard.

Growing from 6 to 13 episodes for Season Two, once again Directed by Sally McLean, produced by Sally McLean and Billy Smedley, co-produced by Shane Savage and Perri Cummings, Executive Produced by Robina Bamforth with Associate Producer Stephen Wyley, we began upping the scale and production values in a major way! Season One cast Michala Banas, Alan Fletcher, Sally McLean and Billy Smedley were joined by new Republic ensemble members, Stephen Costan, Nadine Garner, Dean Haglund, Christopher Kirby, Tariro Mavondo, Wahibe Moussa, Falon Ryan, Shane Savage and Phoebe Anne Taylor.

Filmed entirely by award-winning cinematographer, Shaun Herbertson on a RED Epic, each Season Two episode is linked to other episodes in the series via visual motifs, cast or locations, to give us a sense of seeing fragments of “one day in the life” of a modern, contemporary world where we all happen to still speak in Shakespeare's language.

The takeaway? Shakespeare speaks to us now just as strongly as he did 400-odd years ago when he first put quill to parchment.

ADDRESSING *Diversity, Accessibility & Creativity*

One of *Shakespeare Republic's* tenets from the beginning was to never be restricted by gender or ethnicity when casting roles. The desire to avoid gender and racial stereotypes within the work, as well as knowing that by breaking the mold, we gain deeper and different insights into the text than we may otherwise, has driven and cemented this cornerstone of our work. Beginning in Season One with equal representation of women on screen, then increasing our female to male ratio, while also expanding our cast, we continue to build on this ethos.

Shakespeare Republic continues to follow our aim of celebrating the human condition in all its wondrous glory - exploring all backgrounds and experiences from as many points of view as possible through gender and ethnicity-blind casting and creative application of the original text, as written, to modern life.



“Loving what's going on with gender diversity in recent episodes of *Shakespeare Republic*!”

DR KATHLEEN NEAL

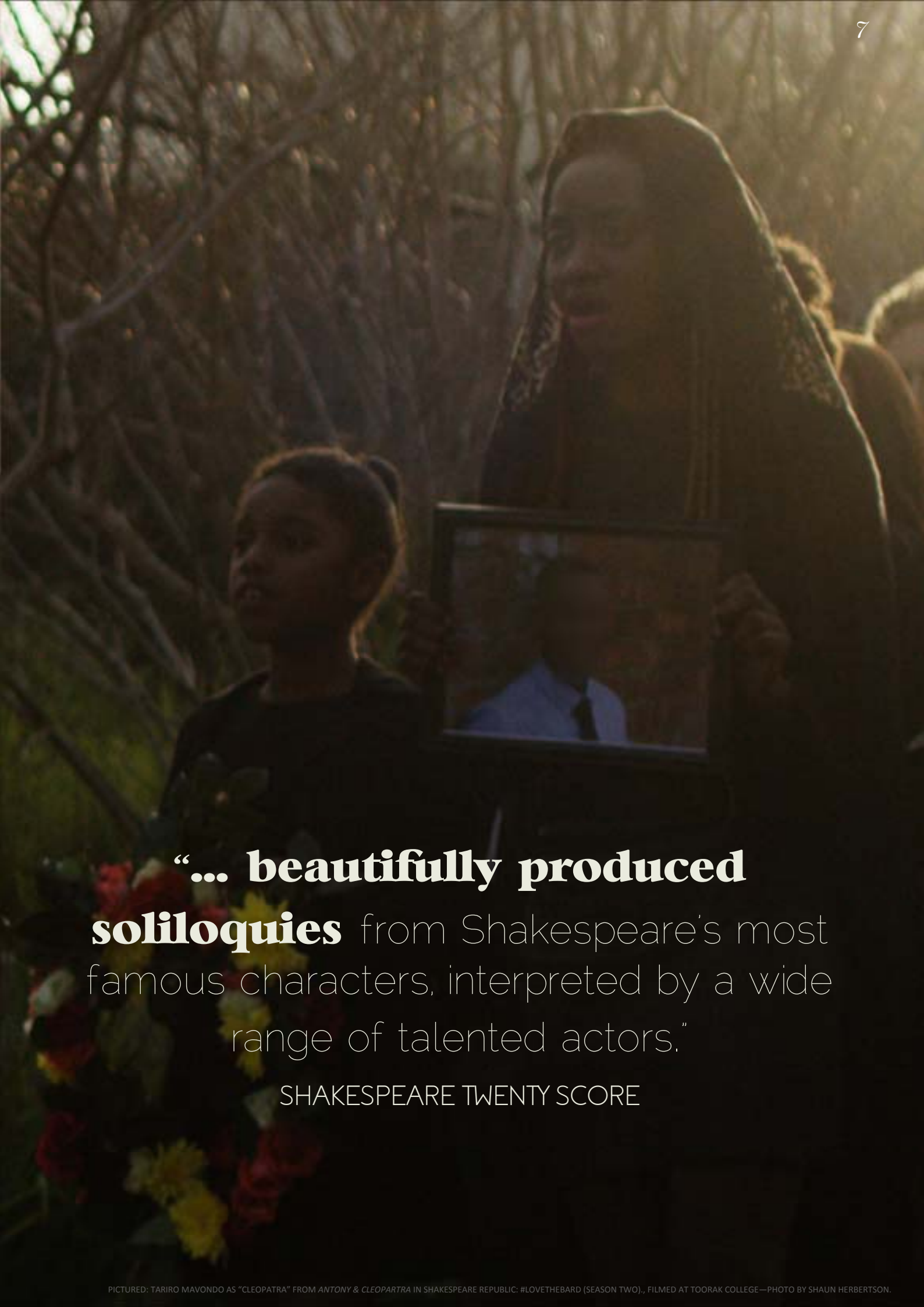
Centre for Medieval & Renaissance Studies, Monash University Faculty of Arts, Australia

A flow-on effect of this philosophy is that it makes Shakespeare's text more accessible to all audiences, regardless of whether they have experienced Elizabethan text before or not. From Shakespeare scholars to those who speak English as a second language, we have discovered our audiences are as diverse as Shakespeare's characters and stories themselves. The additional aspect of modern settings further removes barriers from understanding the text and brings the work off the perceived “dusty shelves of history” and back into modern society as a fresh and alive commentary on the human condition.

While our first rule is always to perform the text as written, we believe that Shakespeare's works are open to interpretation in regards to setting, and work particularly best for audiences when set in the present. Due to his observations of human nature being universally true, this also presents us with a chance to be creative in how we stage the work. What modern figures do these characters remind us of? What would their life look like if these people lived today? This thinking is was shared by Shakespeare himself, and is best explained by Sir Ian McKellen when talking about performances in Shakespeare's time:

“To direct the audience away from history and toward the events and themes of the play as far as they were relevant to their own lives, the original production would have been performed in contemporary, Elizabethan dress. Historical “authenticity” of costume and setting only became fashionable in the theatre of the Victorians, with their interest in things medieval.”²

² <http://www.mckellen.com/cinema/richard/screenplay/index.htm> (*Introduction, Part Two*)



“... beautifully produced soliloquies from Shakespeare’s most famous characters, interpreted by a wide range of talented actors.”

SHAKESPEARE TWENTY SCORE

THE KEY SHAKESPEARE REPUBLIC Production Team Members



Sally McLean - CREATOR/DIRECTOR/PRODUCER

A graduate of The Actors Institute, London, Sally has played lead and supporting roles in numerous professional UK and Australian theatre productions, television series and films. Her work behind the scenes began with the BBC in London as a member of the *Books & Special Projects Unit*, BBC Music & Arts, under the guidance of Executive Producer, Roly Keating.

This led to her writing and producing her first film *A Little Rain Must Fall* in London, and to her forming her screen and stage production business, Incognita Enterprises, under Honorary Patron, Sir Nigel Hawthorne KB, CBE (1929-2001) – an association that continued until his passing in December 2001.

Since then, Sally has written, directed and produced a number of screen and theatrical productions under the Incognita banner, both in Australia and the UK.

Her award-winning web series *Shakespeare Republic* has been officially selected and screened at over 60 international film festivals, winning over twenty awards including Best Director, Best Web Short, Best Web Series and Best Actor. Season Two is currently on the film festival circuit and has already won eleven awards, including the prestigious CINE Golden Eagle Award for *Best Digital Series* in the USA, enabling Sally to join the ranks of fellow CINE alumni such as Oprah Winfrey, Ron Howard, Martin Scorsese, Jim Henson and more. Her Shakespeare short film, *Speaking Daggers*, a spin off from the series, is also on the festival circuit, already selected for nineteen festivals to date and winning two awards, as well as a “Highly Commended” Finalist nod from Sir Kenneth Branagh in his role as Jury President for the Shakespeare Birthplace Trust’s *Shakespeare Film Festival* in the UK in 2017.

Sally has additionally worked in production for Channel Nine, Endemol Southern Star and others on programs including *Big Brother*, *Australian Idol*, *The X-Factor* and *1 VS 100* and is currently writer/director/producer for her first feature-length docudrama, *Champion (The Story Of Franz Stampfl)*, due for release in 2019. Other industry activities include serving as an official Jury member in both acting and screen craft categories for the AFI Awards, AACTA Awards and ATOM Awards since 2010.

Sally continues to work in theatre, film and television as an actor as well as developing several long and short form projects for both stage and screen.



Billy Smedley - PRODUCER

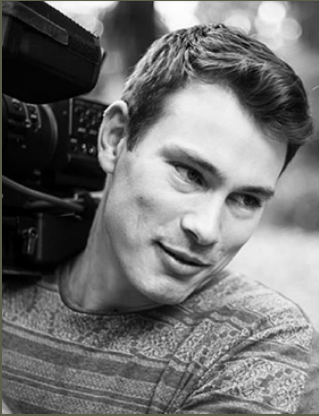
A graduate of Ballarat Arts Academy (formally BAPA), Billy has played numerous roles in theatre, most notably “Banquo” and “The Doctor” in *Macbeth*, followed by “Lysander” and “Lion” in *A Midsummer Night’s Dream* for Oz Act and performing six seasons of new Australian writing with Fractured Femur theatre company in various lead roles.

In addition to his acting work, Billy is a highly experienced Kung Fu practitioner, has a basic foundation in Parkour and is an ex member of the Australian Defence Forces (Army).

Billy’s work behind the camera includes producing the award-winning web series, *Shakespeare Republic* (Seasons One & Two), and working as Co-Producer for the upcoming feature docudrama, *Champion (The Story Of Franz Stampfl)*.

Billy is the other half of the producing team behind Incognita Enterprises, joining the business in 2010.

THE KEY SHAKESPEARE REPUBLIC Production Team Members



Shaun Herbertson - CINEMATOGRAPHER

Based in Melbourne, Victoria, but known for travelling all over the world for work, Shaun studied Film at Footscray City College, achieving his Diploma in Screen in 2008. Since then he has fallen in love with being behind the camera and become an in-demand Director of Photography.

With experience shooting both nationally and internationally, creating content for television, film, news, corporate films, music videos and everything in between, Shaun's varied credits include *Fashion Asia* (F.A.D. Group), *Inside MMA* (Spike TV), *Highway Cattle* (documentary), *Blood, Sweat & Tears* (documentary) and the multi award-winning *Chris & Josh (The Web Series)*, among many others.

A full Australian Cinematography Society Member (ACS), Shaun has also recently completed shooting the feature films *36 Questions* and *The Journey* and is currently working as a lead Cinematographer with companies and broadcasters such as National Geographic and Channel Seven in both factual and drama, as well as Director, Sally McLean's feature length documentary *Champion*.

Tim McCormick - SOUND RECORDIST & DESIGNER

Based in Melbourne, Australia, Tim McCormick is a qualified Sound Engineer (Bachelors of Recording Arts, Middlesex University England) and has a diploma in Sound Engineering from SAE in London. He has had over 10 years of experience doing studio and live work and has recently become more focused on post production and creating sound for picture.

Tim works with the philosophy is that sound is integral to story telling. As he puts it so well: "Sound is something that is often over-looked in productions, it shouldn't be. It can be the difference between a good film and a great film."

Tim's credits include several short & feature films, corporate videos, web series and documentaries, both as sound recordist and sound editor, including Director, Sally McLean's feature-length documentary *Champion (The Story of Franz Stampfl)*.



Thanassi Panagiotaras - EDITOR/COLOURIST

Thanassi is a film and theatre professional with over twenty years in the business. His previous roles have included Theatre Producer, Film Director, Music Video Director, Film Editor, Colourist and Video Production Officer at La Trobe University.

Now, Thanassi works as a freelance Editor and Colourist, based out of Guilty in Melbourne.

Also associated with the Cameralla team, Thanassi has a swathe of short films, documentaries, web series and music videos to his name, as well as an impressive list of commercials for broadcast television.

Thanassi is also the Editor/Colourist for Republic Director, Sally McLean's feature-length documentary, *Champion (The Story of Franz Stampfl)*

“... currently taking the world by storm,
done in an inventive, captivating way ...

**the entire series is
astonishingly smart.”**

STAREABLE. USA



THE *Director's Notes*

Many years ago I was fortunate to have as my Honorary Patron (and mentor), Sir Nigel Hawthorne. Most remember him for his role as "Sir Humphrey Appleby" in *Yes, Minister*, but unless you were also an avid theatre-goer, you may not have known that he also played a lot of Shakespeare. It was while he was rehearsing the title role in *King Lear* for the RSC, that we briefly discussed the idea of Shakespeare for the screen and what might work for modern audiences. He was interested in how Shakespeare could be adapted for different times and cultures and was happy to share some thoughts with me at the time.

Nigel's approach to Shakespeare truly appealed to me. I loved his attention to detail and his way of seeing the world and his work within it – something he brought to all his roles. His notes on *Lear* and his conclusion that the character was suffering senile dementia were fascinating, and I think, right on point. While Shakespeare and his contemporaries may not have had a term for that illness, it makes total sense to me to explain both *Lear's* actions in the play and the reactions of those around him. He's not a tyrant, he's a once-loved king losing control – due to fighting a losing battle within himself that becomes externalized through his (out-of-control) actions. And I always respected Nigel's way of clarifying why he made the choices he did – with innate intelligence, honesty and total integrity.

That's one of the things I loved about Nigel, he "got" it and wasn't afraid to go against the grain of popular opinion on how a piece "should" be played. Shakespeare wrote about human beings, not caricatures. Whether you agreed with Nigel's interpretation or not, you were in no doubt that he was playing a man overwhelmed by the uncontrollable forces of nature – giving us a living, breathing portrait of a man used to being in total control, who was no more.

During our conversations, I mentioned my idea of finding a way to bring Shakespeare to modern audiences in bite sized pieces and Nigel thought it fascinating, but also warned me about the difficulty of finding a home for such a venture. This was the days before the Internet became what it is and the idea of the medium of web television hadn't even been

thought of. And so the concept was put to one side, but not forgotten.

Sadly Nigel has since passed away and is not here to see that idea finally take form nearly two decades later and what the amazing team here in Melbourne have created. But wherever he is, I think he would be proud of us for finishing what we set out to do and remaining true to the original concept of bringing Shakespeare to modern audiences – without compromising the original work. From the start, I have kept what Nigel said all those years ago firmly in mind and I know he had a direct influence on my choices when making this. Keep grounded. Keep real. Play the person, not the part. Be true. Find the Real Person.

All good advice when directing (and playing) some of the most famous roles in English theatre.

Shakespeare is tricky – you either love him or hate him. And if you love him, you are either a staunch traditionalist or ... not. It has therefore been fascinating and exciting to me, to have so many of our audience online reach out to me to say that this series has either brought them to Shakespeare for the first time or reinvigorated their love for his works and made them see the world differently through them. That is thrilling, as that is one of the things we are aiming to achieve. If we can begin a conversation about the world through these works where we all learn something, then we're winning. Because if we're talking about him in the wider public in an intelligent way, through the lens of contemporary issues, then we're proving that he is indeed still relevant.—to young and old alike.

Ultimately, when doubt raises it's slightly deformed head to give me a quizzical look of unease, I simply nod in it's direction and send it this reassurance: "This above all: to thine own self be true, And it must follow, as the night the day, Thou canst not then be false to any man."

Shakespeare, as it turns out, has some very good advice as well.

*Sally McLean, Director
Shakespeare Republic*

THE *Director FAQ*

Why Shakespeare?

Shakespeare Republic was a passion project for me from the moment I thought of doing it (nearly two decades ago) and stemmed from my ongoing love affair with all things historical, dramatic and particularly Elizabethan. From my time spent at drama school in London to my thesis on Elizabethan Theatre (for which I also spent time watching the building of the new Globe Theatre on Southbank, spending time inside it's walls as history was recreated around me), to my time being mentored by Sir Nigel Hawthorne until his passing in 2001, my work in production with the BBC Music & Arts Department and then my work with the Australian Shakespeare Company over three seasons, I have spent the better part of my adult life discussing, performing and celebrating the Bard.

Why contemporary settings?

The one thing that used to sadden me were people, including my fellow actors, saying that they wouldn't "do" Shakespeare because he was either "too hard", "completely foreign" or "just not relevant anymore". I found this heartbreaking, but understandable. Until I had landed in drama school in London, I too was one of those actors who just thought Shakespeare "wasn't for me". I'd played Shakespeare pieces before, but never really 'got it'. After a year with a brilliant Shakespeare teacher, Phil Peacock, and the chance to immerse myself in the world Shakespeare lived in - that all changed. I was a convert. So, like all good converts, I began to wonder how I could make Shakespeare more accessible. Then along came the medium of the web series and voila! *Shakespeare Republic* was finally born. Bite-sized chunks of Shakespeare for people to try out and see if they like it. No more than 5 minutes of invested time to see if Shakespeare really is or isn't for you. All set in familiar, 21st Century settings, to help underline that what he wrote about 400 odd years ago is still happening now - albeit with the aid of computers, smart phones, surveillance technology and other gizmos we have invented in the years between.



How did you choose the cast?

The fabulous cast who came to the project are all friends of mine who are brilliant actors, but covered a range of experience playing Shakespeare - from Shakespeare veterans, to never having played him before. Several of our cast make their Shakespeare debut with this series - and I am so grateful they agreed to take this sometimes overwhelming step with me. It was challenging, it was sometimes daunting, it was crazy hours with minimal sleep, but most importantly, it was fun. So much fun.

Will there be another series of Shakespeare Republic?

Absolutely! We are currently in financing for Season Three and will be announcing our plans in late 2018.



“... magnificent interpretations
of some of Shakespeare's most well
known monologues and soliloquies
filmed gorgeously in contemporary
settings.”

THEATRE PEOPLE. USA

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



Michala Banas

HAMLET

Michala's acting career started very early with her first film credit at the age of 5 in her native New Zealand. her first award nomination was a NZ Film & TV Award for: Best Juvenile Performance for her role in *Mirror Mirror* at only 16 years of age.. Since then, she has forged a remarkable film and television career spanning over three decades.

After moving to Australia in 1988, Michala worked on several productions before her breakout role in *Always Greener* (Channel 7) for which she was nominated for most popular female talent for the 2002 Logies. From there she has worked consistently, starring in ongoing roles in *McLeods Daughters* (Channel 9), *Winners and Losers* (Channel 7) and the remarkable telemovie *Beaconsfield* (Channel 9).

Her portrayal of two naughty puppets in her stage debut in *Avenue Q* in 2009, earned Michala a Helpmann Award for Best Lead Female In A Musical in 2010.

Most recently, Michala has played the kooky "Phoebe" in the multiple award winning Matchbox Pictures' series *Nowhere Boys* (ABC), and the feisty "Amber Wheeler" in the hit ABC comedy series *Upper Middle Bogan* to much acclaim – the show's cast took out the 2014 Equity Award for Most Outstanding Ensemble In A Comedy Series, and was nominated again for Series 2 in 2015.



Along with several stints in radio, Michala has worked regularly as a presenter and guest on shows such as *The Circle* (Channel 10), *Dirty Laundry Live* (ABC) and *Have you Been Paying Attention?* (Channel 10).

To add another feather to her bow, Michala has also become co-founder and current co-Artistic Director of The Kin Collective, a hugely successful independent theatre company based in Melbourne. She recently starred alongside Noni Hazlehurst in the company's production of the tragic Irish play, *The Beauty Queen Of Leenane*, for which the cast received a Greenroom Award nomination for Best Ensemble in 2015.

Michala's recent theatre forays were with Melbourne Theatre Company's (MTC) productions of *Birdland* and *The Odd Couple* where she played in total six characters with five accents ... one of them, a man.

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



Stephen Costan QUEEN MARGARET

Stephen Costan has over 40 years experience in theatre in Australia, the United Kingdom, Greece and the USA, covering Voice Production, Acting and Teaching for Live Theatre, Film and Television. In addition to being an accomplished actor, he is also one of Australia's most respected and experienced voice coaches.

Stephen began his career working and studying as an actor in Perth, Western Australia, before moving to Melbourne Victoria, playing juvenile roles in professional theatre in both states.

In 1965, he made the move to London, studying on a private basis with Ruth Lodge, Dorothea Alexander, Hugh Morrison, Charles Marowitz and Jean Piere Voos, before receiving in 1973 a special grant from the Australia Council to study with Rowena Balos, the Professor of Voice at New York University and formerly assistant to Kristen Linklater (author of 'Freeing the natural voice').

In 1980, Stephen commenced studying singing under the direction of Maestro Afro Poli, a renowned baritone of the 1930s, 40s and 50s, with a view to exploring singing techniques and the placement of voice and breath in relation to resonance and production, and all the stress-related problems involved, especially those related to advanced students and those already acting professionally.



In between all of this Stephen has performed for many of Australia's top theatre companies, including the Melbourne Theatre Company and directed more than 50 stage productions since 1972.

Stephen was Head of Voice at the Victorian College of the Arts, School of Drama from 1996 – 2002 and his other work in voice education has encompassed associations with the University of Western Sydney, Wollongong, and Ballarat. He has been responsible for training a huge number of Australia's distinguished young actors, including Joel Edgerton, Sybilla Budd, Angus Grant, Jane Allsop, Nikki Whelan, Patrick Brammall, Simon Stone and Steve Le Marquand.

He is currently the resident voice teacher at the Howard Fine Acting Studio Australia, teaching exclusively as part of the Full-Time course.

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



Alan Fletcher

JAQUES

Alan Fletcher first appeared on Australian screens in *The Young Doctors*, before landing the role that would fully launch him into Australia's lounge rooms – that of “Constable Frank Rossi” on *Cop Shop*. Various roles in film and television followed, including playing “Martin Blake” on *The Love Boat* opposite Morgan Fairchild, “Henry Landers” in *Gross Misconduct* opposite Jimmy Smits and “Frank Harkin” in *Mercy Mission: The Rescue of Flight 771* opposite Scott Bakula.

Alan has also appeared in several TV and radio comedy shows, including writing and performing for ABC Radio's *Don't Get Off Ya Bike!*, as well as playing lead roles in various landmark TV dramas including the Vietnam Vet mini-series *Sword of Honour* and his AFI-nominated performance as ‘Michael Clayton’ in ABC's *Embassy*.

He briefly appeared in *Neighbours* in 1987 as ‘Greg Cooper’, a dishonest boxer working in Jim Robinson's garage, before successfully landing his current role in 1994 of ‘Dr Karl Kennedy’ in the soap, which has made him a household name in both Australia and the UK.

Alan began his career in the theatre, landing his first professional contract in his early twenties at Perth's Hole in the Wall Theatre, before moving to the Perth Theatre Company at the National Theatre, Western Australia, where he worked opposite such great talents as Warren Mitchell, Honor Blackman, Tom Stoppard, William Henry Kerr and Tim Brooke-Taylor, working in every style of theatre from Pinter to Shakespeare, melodrama to musicals. This was followed with a New Zealand tour of *Beyond A Joke* opposite Arthur Lowe, a year's contract with Sydney's Q Theatre and then three years at the Melbourne Theatre Company (MTC).



Despite his career becoming more and more focused on screen, this love of theatre never diminished and Alan has added to his CV the roles of ‘Henry Higgins’ in *My Fair Lady* at the Melbourne Comedy Theatre, Frank McGee in the workshop performance season of *Call Girl the Musical* and ‘Captain Hook’ in *Peter Pan* at His Majesty's Theatre, Aberdeen, among many other stage roles over the past decade.

Notable Shakespeare roles include: ‘Tybalt’ in *Romeo & Juliet* and ‘Duke Senior’ and ‘Duke Fredrick’ in *As You Like It* for MTC and ‘Lucentio’ in *The Taming Of The Shrew* for Perth Playhouse.

Alan is also the lead singer of the band *Waiting Room*, with other members including Tommy Rando, Chris Hawker and drummer Jeff Consi, who have a regular gig in Melbourne and have undertaken several successful sell-out tours of the United Kingdom.

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



Nadine Garner

VIOLA

Nadine's first major role was in 1985 at the age of 15 as "Tamara" in *The Henderson Kids*, a role for which she won several awards. She then went onto play "Arlene Toomer" in the BBC comedy series *Boys From The Bush* for two series, before taking on a series of minor and guest roles in multiple Australian and British television series

These included *Prisoner*, *My Brother Tom*, *Neighbours*, *The Bill*, *A Country Practice*, *The Flying Doctors*, *Shadows of the Heart*, *G. P.*, *Twisted Tales*, *Good Guys Bad Guys*, *Raw FM*, *Tribe*, *Class Act*, *Water Rats*, *The Love of Lionel's Life*, *Changi*, *Heroes' Mountain*, *Young Lions*, *The Secret Life of Us*, *Stingers* and *Through My Eyes*. Her next lead role was as "Detective Senior Constable Jennifer Mapplethorpe" in the police drama series *City Homicide*, which debuted in 2007.

Nadine made her film debut in *The Still Point* (1986) and appeared in *Bushfire Moon* (1987), *Mull* (1988) (for which she won "Best Actress" in the 1988 Australian Film Institute Awards), *Metal Skin* (1994), *Fresh Air* (1999), *The Book of Revelation* (2006), and *Razzle Dazzle: A Journey into Dance* (2007).

In 2002-03, Nadine played in a national tour of the musical *Cabaret* and received enthusiastic reviews—as well as two theatre awards—for her performance as "Fraulein Kost/Fritzi".



Nadine has won two Television Society of Australia Penguin Awards, a TV Week Logie, Australian Film Institute Award, Film Critics Circle of Australia Award, A Melbourne Green Room Award and a Helpmann Award for her roles on stage and screen.

She can currently be seen on television screens internationally playing the lead role of "Jean Beazley" in the hugely popular period mystery/drama, *The Blake Mysteries*

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



Dean Haglund

IAGO

Canadian actor, writer, comedian and visual artist, Dean Haglund is probably best known for his ten seasons playing Richard “Ringo” Langly, one of the “The Lone Gunmen” from the hit series *The X-Files*, and The X-Files spin off, *The Lone Gunmen*, both for Fox Television.

A graduate of Simon Fraser University in British Columbia, with a Bachelor of Arts in multidisciplinary studies (theatre, dance, visual arts and video production), Dean began his career in the theatre performing the classics, including Shakespeare, before going on to specialize in improvisational comedy, beginning with the Vancouver TheatreSports League. This has led to a lifelong love-affair with stand up comedy and impro work, which has seen him tour around the world performing critically acclaimed, predominately improvised comedy shows.

Dean has also appeared in a string of films and TV series including *Bones*, *The Commish*, *Lonesome Dove: The Outlaw Years*, *Sliders*, *V.I.P.*, *Tom Sawyer* and *Honey*, *I Shrunk The Kids: The TV Show*, among others, most recently Executive Producing and starring in the documentary *The Truth is Out There*, as well as the feature film *The Lady Killers*. Dean’s writing credits include the TV movie *Never A Dull Moment* and the Canadian sitcom *Channel 92*.



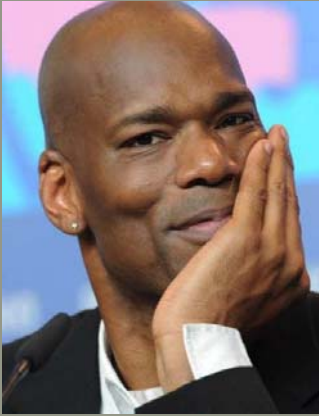
Dean was also on the advisory board, as well as performing, for the inaugural *Sci-Fest*, the annual Los Angeles Science Fiction One-Act Play Festival – a festival of new, professionally produced, visually compelling, 15-minute sci-fi plays performed live on stage by actors from iconic sci-fi television shows. He additionally ran the hugely popular and highly rated *Broadway Walking Tours* of downtown LA, where he got to share his love of architecture and history of the LA area in between his stand up and acting gigs.

Currently, Dean co-hosts the *Chillpak Hollywood Hour* podcast, where he discusses all things Hollywood with independent filmmaker Phil Leirness, as well as continuing with his writing, acting and visual arts careers.

Fun Fact: The son of a structural engineer, and the nephew of a Swedish scientist, Dean is also the inventor of the Chill Pak, a commercial external cooling product for laptop computers, which won him a Silver Medal at the International Inventors Expo in Geneva.

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



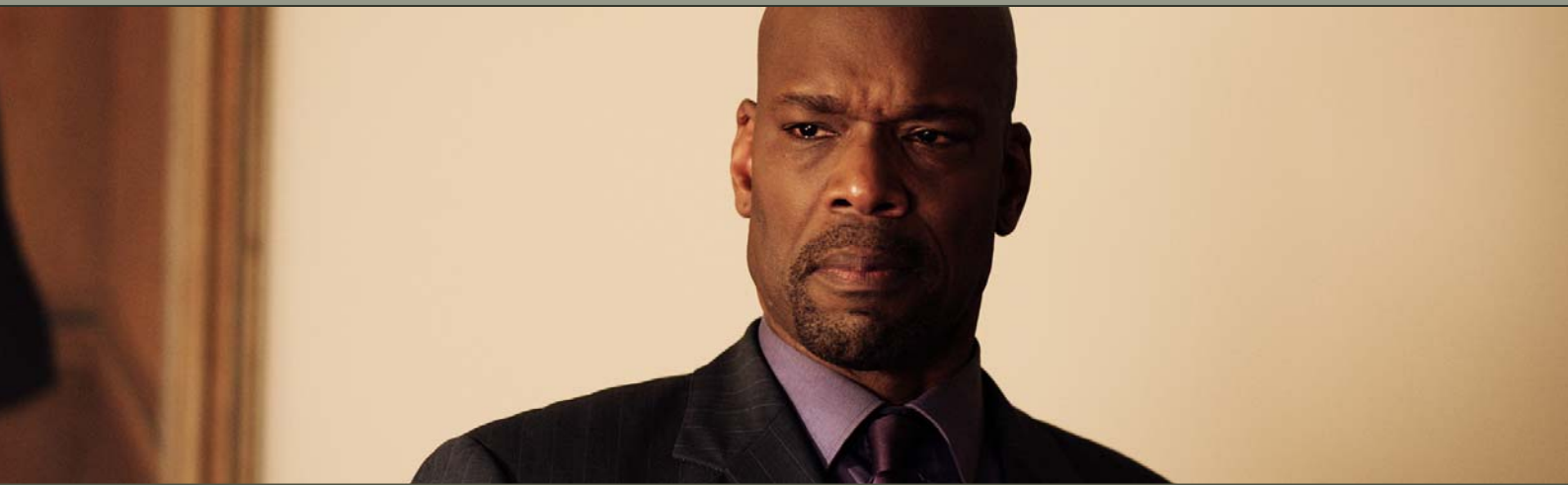
Christopher Kirby

THOMAS MORE

Probably best known to international audiences as “Mauser” from *The Matrix* trilogy of films, Chris Kirby began his career in his native USA before moving to Australia in the late 1990’s and has a long list of varied Film and TV roles to his name, both here and in America.

US television roles include the series *Quantum Leap*, *Space: Above and Beyond*, *The Fresh Prince of Bel-Air*, *The Lost World*, *BeastMaster*, *The Burning Zone*, *Nightmares & Dreamscapes* and *The Starter Wife*, as well as the television special *Blockheads* for HBO. Australian credits include *Marshall Law*, *Neighbours*, *Ocean Girl*, *Flipper* and *The Games*.

Chris’ film credits include *Queen of the Damned* with Stuart Townsend, the comedy *Crackerjack* with Mick Molloy, *Visitors*, penned by the late, great Everett de Roche and directed by Richard Franklin, the Michael Caton and Paul Hogan comedy *Strange Bedfellows*, *Macbeth*, directed by Geoffrey Wright, *Daybreakers* with Ethan Hawke, George Lucas’s *Star Wars: Episode III – Revenge of the Sith*, the Chi Cao dramatic adaptation *Mao’s Last Dancer* and the iconic *The Matrix Reloaded* and *The Matrix Revolutions* with Keanu Reeves.



In theatre, he has played roles in such diverse professional stage productions as *The Speechmaker* for MTC opposite Nicholas Bell and Lachy Hulme, *Twelfth Night* for the Australian Shakespeare Company, the Green Room Award nominated *This is How it Goes* as well as *Lobby Hero* for Red Stitch Theatre, *Transit* for La Mama Theatre, *The Sapphires* for Company B, *The Rocky Horror Picture Show* and the WW2 touring drama production *Boundary Road*.

Recent screen credits include the sci-fi motion picture *Predestination* with Ethan Hawke, the cult classic *Iron Sky*, the sci-fi indie hit *Arrowhead* and the latest feature film from the makers of *Saw—Upgrade*. TV credits include *Hunter*, *Camp*, *The Divorce*, *We Were Tomorrow* with Gyton Grantly and Series 2 of the iconic *Wolf Creek*.

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



Sally McLean

BEATRICE

A graduate of The Actors Institute, London, further studies undertaken with the faculty at the Howard Fine Studio, Australia, Sally McLean has played roles in over thirty UK and Australian professional theatre productions, including *Flame Trees*, *Uncle Vanya*, *The Auxiliary*, *Chasing Pegasus (a play in ten chords)*, *The Clairvoyant*, *P.S I Love You*, the Australian Premier of *I Love You, You're Perfect, Now Change* and the World Premier of *Annabel's Requiem* on the West End.

Sally has also played Shakespeare in both Australia and the UK, playing roles in *Macbeth* and *Hamlet* in the UK before performing for three seasons with the Australian Shakespeare Company in their critically acclaimed productions of *The Comedy of Errors* and *Romeo & Juliet*.

Sally has additionally appeared in various lead and guest roles on numerous UK and Australian television series including *Utopia*, *Lowdown*, *Elephant Princess*, *Flying Doctors*, *Totally Full Frontal*, *Blue Heelers*, *Tonight Live*, *Bingles*, *Comedy Inc.* and the BAFTA award winning BBC mini-series *Bootleg*. Film credits include Raymond Taylor's *Earnest Adventures In Love*, *V for Vietta*, *Evie Wants A Baby* and *Why Must The Show Go On?* (playing Lady Macbeth), amongst others.

Her work behind the camera began with the BBC as a member of the Books & Special Projects Unit in BBC Music & Arts under the guidance of Executive Producer, Roly Keating.



Three years in production at the BBC led to her writing and producing her first film *A Little Rain Must Fall* in London in late 1996, thought to be the first TV-length drama to be shot on DV tape in the UK, and to her forming her production business Incognita Enterprises under the Honorary Patronage of Oscar® nominated actor, Sir Nigel Hawthorne – an association that continued until his passing in 2001.

Other industry activities include serving as an official Jury member in both acting and screen craft categories for the AFI Awards, AACTA Awards and ATOM Awards since 2010 and being on the Board of Trustees for the Howard Fine Acting Studio Australia.

Sally continues to work in Australian theatre, film and television as an actor as well as developing several projects for both the big and small screen as writer and producer.

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



Tariro Mavondo

CLEOPATRA

Tariro Mavondo is a Melbourne-based artist of Zimbabwean descent.

She trained as an actor at VCA where she was the 2011 recipient of the Irene Mitchell Award for Outstanding Actor in Third Year.

She trained as an actor at VCA where she was the 2011 recipient of the Irene Mitchell Award for Outstanding Actor in Third Year. Her theatre, television and film roles include: Lyndsey in MTC's *Jumpy*, "Mukami Obanda" in Channel 7's *Winners and Losers*, "Rutendo" in *Arrivals* (a VCA short film), "Amina" in Red Stitch Theatre's *Belleville*, "Michelle" in The Hayloft Project's *Arden versus Arden* and "Cleopatra" in Eagle's Nest's *Anthony and Cleopatra*.

Tariro also co-directed *Fate* a Creative Development (2014, Arts Centre Melbourne) and *Billy Possible*, written by award winning playwright Neil Cole (Mechanics Institute Brunswick).

She is additionally a State and National Australian Poetry Slam Finalist and a performance poet. She was a Founding Member of the Centre for Poetics and Justice and was part of the Global Poetics Tour 2011 with New York slam champions Mohogany Brown, Jive Poetics and Shane Koyczan.



Tariro has also curated a fundraising spoken word event called *Speak Easy Against Violence Towards Women for One Billion Rising Melbourne* and was a founding member of the *Still Waters Storytelling Collective*.

Her most recent work includes touring with *Bell Shakespeare Company* as part of the *School's Touring Program* and a guest role on ABC's *Other People's Problems*.

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



Wahibe Moussa

KATHERINA

Wahibe Moussa is an award winning actor, a writer and emerging dramaturg and director.

Since graduating from Victoria University of Technology in 2000, she has appeared in ensemble and self-devised theatre productions, as well as television shows such as SBSi's *KICK*, ABC's *The Librarians* and Channel 9's *Stingers*.

In 2007 Wahibe received the Green room Award for Female Actor in an Independent Theatre Production for her performance as "Mahala", in Tony Kushner's *Homebody/Kabul*. She has collaborated on a number of theatre and television projects as script, cultural and language consultant.

Wahibe has co-ordinated and collaborated in Community Theatre, Visual Art and Writing Projects in Melbourne and Sydney. These projects brought together local and diverse communities in the creation of new works that continue to affect the communities who participated as well audiences and viewers.

In 2012 Wahibe completed her Master Of Writing for Performance at the Victorian College of the Arts, was recipient of the Hot Desk Fellowship at The Wheeler Centre, in 2013. In 2014 Wahibe was one of ten dramaturgy interns at Melbourne Theatre Company, as part of a Playwriting Australia Fellowship initiative.



In all her work, Wahibe proudly pays tribute to the spirit of her gifted grandfather who despite illiteracy was one of North Lebanon's beloved story-tellers.

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



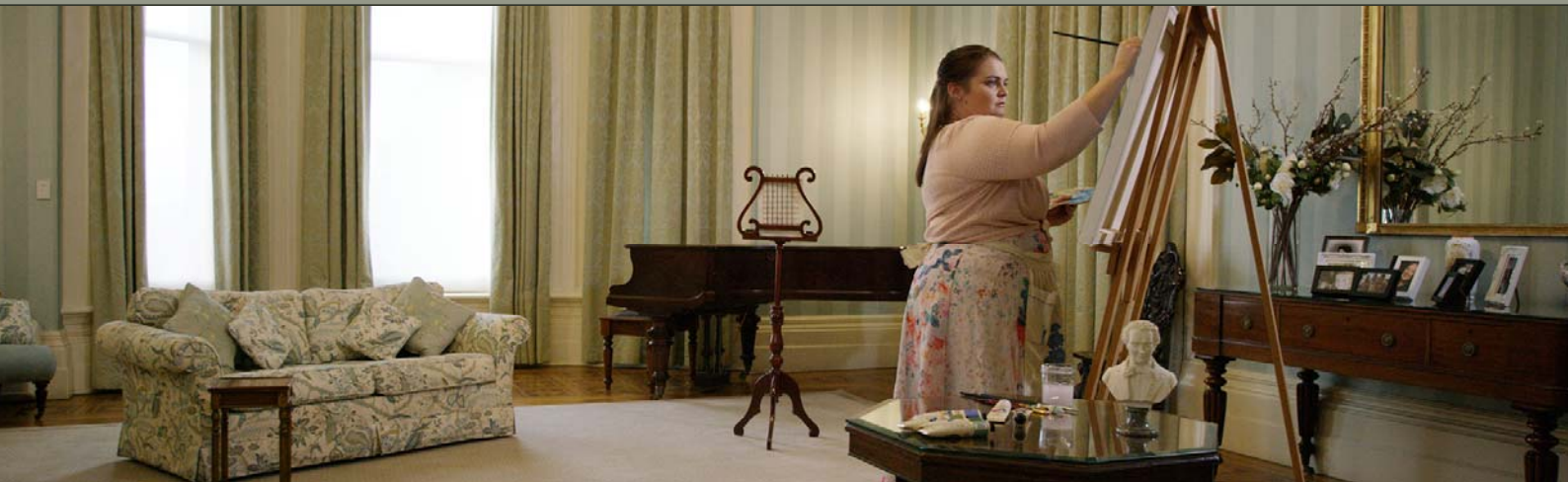
Falon Ryan

EDMUND

A graduate of the Full Time Acting Program at the Howard Fine Acting Studio, Melbourne with on-going study with the faculty of HFAS Australia, Falon Ryan is one of the new faces emerging on the Australian acting scene and doing so with great passion and drive.

While completing the Full Time Acting Program at the Howard Fine Acting Studio Australia in 2015, she submitted an example of her scene work into a global challenge through the online learning portal, Masterclass.com and, as a result, was one of two artists in Australia selected to personally speak with Dustin Hoffman via Skype about her work, discussing the challenges and joys of acting and performance and the industry generally – a conversation that continues between them one year later in an informal mentor/mentee arrangement.

In May, 2016, she debuted as co-director for *The Annual Ball: The Ball, The Hall, The Gown and The Music* and is currently preparing for her first performance as an actor and director in the cutting-edge realm of virtual reality. Falon continues to develop further through HFAS on plays such as *Rabbit Hole, Three Years from Thirty, The Female Odd Couple, Les Liaisons Dangereuses, Anything For you, Savage in Limbo* and *I Ought to be in Pictures*.



Shakespeare Republic marks Falon's first on-screen role.

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



Shane Savage

HELENA

After completing a bachelor of creative arts (Drama/Film) from Deakin University, Shane went on to study full time at the world renowned Howard Fine Acting Studio. Recent theatre credits include “Ricky” in *Big Al* at Chapel Off Chapel and “Marc Christian” in *Playing Rock Hudson* at the Malthouse Theatre.

Recent screen credits include playing the lead roles of “Lindsay” in *Anatomy* (dir. Joe Betros), “Art” in *Artemis* (dir. Daniel Higgins), “Dean” in *Nevyr Love a Vampyr* (dir. Geoffrey Wright) and “Chris” in the webseries *Chris & Josh* (dir. Matt Smolen). Shane’s latest big screen venture, playing “Michael” in the feature film *Ravenswood* is set for a US/Canadian release later this year.

Shane’s love for the craft has led to him not only being an Actor, but also a Producer, Director, Writer and Coach. Recent achievements include winning Best Writing at NYC WebFest, Best Online Video at the London Film Awards, Best Comedy Series at the Online Video Awards Australia and being nominated for Best Male Performance in a Comedy by the International Academy of Web Television.

Shane’s latest project in which he acts, wrote and produced is a short film titled *SH!T*, which is currently touring the world, already being screened at 5 International Film Festivals.



Shane is also currently in pre-production on 2 feature films and is about to launch his own studio space and production company.

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast



Billy Smedley

HENRY V

A graduate of Ballarat Arts Academy (formally BAPA), Billy has played numerous roles in theatre, most notably Banquo and The Doctor in *Macbeth*, followed by Lysander and Lion in *A Midsummer Night's Dream* for Oz Act and performing six seasons of new Australian writing with Fractured Femur theatre company in various lead roles.

His screen credits include playing the guest role of Lieutenant Colonel Roland Claremont in *Miss Fisher's Murder Mysteries* for ABC TV, the lead role of Sheriff Sealey in the short film *Ransom's Bribe*, the lead role of Bounty Hunter in the vampire short film *Spring Cleaning*, the guest role of Martin in *Salam Café: Chef Rumzee* for SBS TV and the lead role of Hawksborn in the much-anticipated Terry Pratchett short film *Troll Bridge*, amongst others.

Billy is also a presenter and voice-over artist, most recently hosting the educational film *The Physics of Light* for VEA and voicing the role of "Spy" for a *Team Fortress* parody musical video, that has to date has gained just over half a million views on Youtube. He has appeared on several TV commercials including Australian Super and Ballarat University.



In addition to his acting work, Billy is a highly experienced Kung Fu practitioner, has a basic foundation in Parkour and is an ex member of the Australian Defence Forces (Army).

THE SHAKESPEARE REPUBLIC: #LOVETHEBARD

Cast

**Phoebe Anne Taylor**

SEBASTIAN

Phoebe Anne Taylor is an independent artist, involved in acting, writing, directing and photography. She was a member of the Howard Fine Acting Studio Ensemble 2012, the Monash Graduate Ensemble 2009 and Victorian College of the Arts Acting Studio in 2008.

Phoebe is a published poet and performed playwright, who holds a Bachelor of Arts degree with Honours in Creative Writing and photography from the University of Melbourne. She feels passionately about creating and touring work that promotes access to the arts, and has fashioned much of her own work under the umbrella company *Apples and Shoes* to reflect this goal.

Recent theatre credits include “Ricki” in *Apples and Shoes’ the art of f*cking and no blinding light*, both of which she also wrote, performed at La Mama & Adelaide Fringe, a vocalist in *Old Man Nanook* for 3Mask, “Maya (Marcus Andronicus)” in Four Letter Word Theatre’s *Titus Andronicus* and “Naomi” in *Speak English or Die*.

Film credits include “Raylene” in Michael Liparota’s *Raylene and Charlie*, “Jasmine” in Liam Firmager’s *Revelation* and Jaklene Vukasinovic’s *Firelight*.



Her direction credits include *Buried at Sea* for Second Breakfast, *Kiss me Kate*, *The Producers* and *Away for Trinity College* and *Hamlet* and *The Tempest* for Hartwell Players. She is also a regular narrator for the Vision Australia Information Library Service.

Phoebe has also collaborated in music and multimedia work as a vocalist and writer.



“... an innovative and exciting ride ... a fantastic way to take a dip in the Shakespearean swimming pool.”

RADIO GIRL PRODUCTIONS. UK

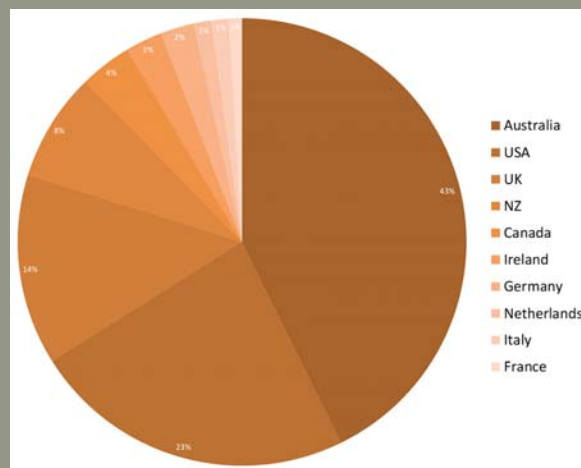
SOME Useful Stats

As of January 31, 2018, since the launch of Season One in August 2015 until the series began airing on SeekaTV in the USA, *Shakespeare Republic's* content had been viewed over 80,000 times in 103 countries across three platforms: YouTube, Vimeo and YouTube Red . This was achieved without a marketing budget, publicist or dedicated marketing team – purely relying on social media, festival buzz and word-of-mouth to attract new viewers. This averages out to viewers tuning into our content 102 times a day for the past two and a half years since release. To further break that down, using our Australian audience (our top region for viewers), who have watched just over 38,000 minutes of our content since release – this equates to a marathon viewing session, without a break, of 23 days and 8 hours straight. Our longest episode is 6 minutes and 57 seconds.

TOP REGIONS

The Top 10 countries where the series has been viewed are as follows³:

1. Australia (43%)
2. United States (23%)
3. United Kingdom (14%)
4. New Zealand (8%)
5. Canada (4%)
6. Ireland (3%)
7. Germany (2%)
8. Netherlands (1%)
9. Italy (1%)
10. France (1%)

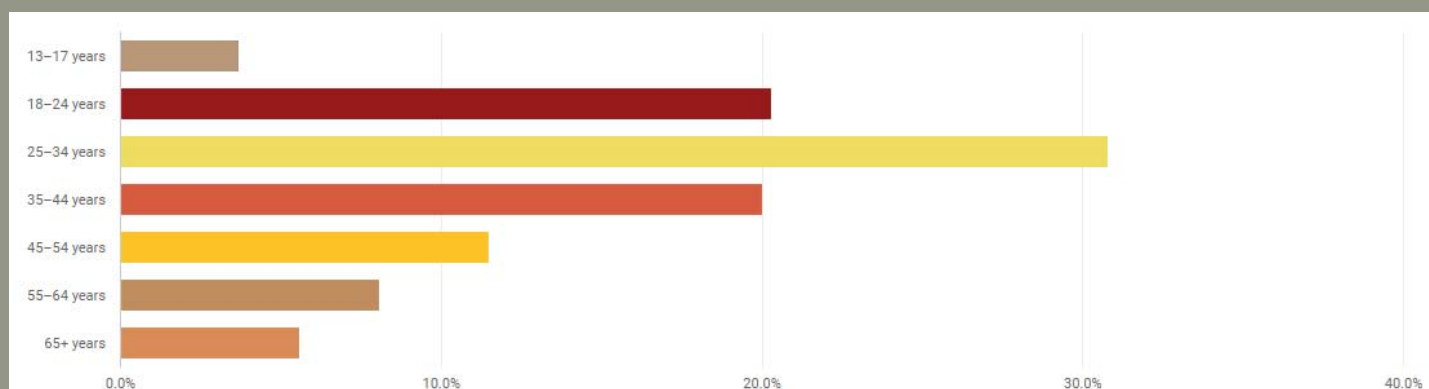


VIEWER AGE DEMOGRAPHICS

Our audience is a nearly even split between Male/Female, however the Male demographic takes top spot with 51%, with Female at 49% of our audience. This shifts, however, once we start to break it down further into age groups. For example, our top audience age demographic is the 25-34 year old bracket which splits Male @ 50% to Female @ 50%⁴.

Over time, our viewer age demographics have shifted from predominately high school age (13-17 years) to university grads/early-mid career (25-34 years) with Male/Female having a totally even representation.

Here is our viewers' age demographics by age range:



Our biggest demographic is Male/Female, 25-34 years, who make up 31% of our entire viewing demographic, with the Male/Female, 18-24 years in a tie with Male/Female, 35-44 years, both coming in second spot with 20% each, followed in third place by Male/Female, 45-54 years with 12% audience share.

Full stats, including social media reach are available on request.

1. Calculated from combined YouTube & Vimeo available data

2. Averaged from the total views acquired across all channels up until May 2018 when content moved in full to Seeka.TV as our broadcast platform

3. Calculated from combined YouTube & Vimeo available data

4. All age/gender demographics sourced from YouTube only, due to Vimeo not making this data available

SEASON TWO

Film Festival Awards

Ranked at #14 out of 500+ web series in the world and #3 in Australia (2017 Web Series World Cup) according to number of official selections, nominations and awards the series has received from a curated set of webfests around the world. *Shakespeare Republic* is only one of two independent web series (no broadcaster or funding body investment) in the Top 20 web series for 2017 globally.

FILM FESTIVAL AWARDS:

Winner: Best Male Lead In A Web Series (Christopher Kirby) – 2017 Austin WebFest (USA)
 Winner: Best Digital Series (Director: Sally McLean) – 60th CINE Golden Eagle Awards (2017) (USA)
 Winner: Best Cinematography (Shaun Herbertson) – 2017 Sicily Web Fest (Italy)
 Winner: Best Hair & Make Up (Taryn & Joel Gionis, Jo Fletcher, Paulie King, Armanda Pozzetto) – 2017 Tuscany Web Fest (Italy)
 Winner: Special Jury Award – 2017 Portugal International Film Festival (Portugal)
 Winner: EnsembleAmets Award (Best Ensemble, Selección Amets) – 2017 Bilbao Seriesland (Spain)
 Winner: Best Original Idea – 2017 Rio WebFest (Brazil)
 Winner: Best Actor in a Drama (Christopher Kirby) – 2017 Baltimore New Media WebFest (USA)
 Winner: Best Web Series – 2017 12 Months Film Festival (Romania)
 Winner: Best TV & Web Series – 2018 Canada Independent Film Festival (Canada)
 Winner: Best Web Series – 2018 London Cinematic International Film Festival (UK)

FILM FESTIVAL NOMINATIONS:

Nominated: Best Australian Drama – 2017 Melbourne WebFest (AUS)
Nominated: Best Drama – 2017 Austin WebFest (USA)
Nominated: Best Director (Sally McLean) – 2017 Austin WebFest (USA)
Nominated: Best Cinematographer (Shaun Herbertson) – 2017 Austin WebFest (USA)
Nominated: Best Editing (Thanassi Panagiotaras & Sally McLean) – 2017 Austin WebFest (USA)
Nominated: Best Male Lead In A Web Series (Christopher Kirby) – 2017 Austin WebFest (USA)
Nominated: Best International Cinematography (Shaun Herbertson) – 2017 Miami Web Fest (USA)
Nominated: Best Editing (Sally McLean & Thanassi Panagiotaras) – 2017 Miami Web Fest (USA)
Nominated: Best Amets Series (TopAmets) – 2017 Bilbao Seriesland (Spain)
Nominated: Best Ensemble (EnsembleAmets) – 2017 Bilbao Seriesland (Spain)
Nominated: Best Drama – 2017 Minnesota WebFest (USA)
Nominated: Best Performance (Christopher Kirby) – 2017 Minnesota WebFest (USA)
Finalist: Best Web Series – 2017 ATOM Awards (Australia)
Nominated: Best Ensemble (Drama) – 2017 International Academy of Web Television Awards (USA)
Nominated: Best Sound (Tim McCormick) – 2017 International Academy of Web Television Awards (USA)
Nominated: Best Original Idea – 2017 Rio Web Fest (Brazil)
Nominated: Best Drama - 2017 Roma Web Fest (Italy)
Nominated: Best Director (International Narrative) (Sally McLean) – 2017 New Zealand WebFest (NZ)
Nominated: Best Narrative Show (International) – 2017 New Zealand WebFest (NZ)
Nominated: Best Drama – 2017 UK WebFest (UK)
Nominated: Best International – 2017 UK WebFest (UK)
Nominated: Best Production – 2017 UK WebFest (UK)
Nominated: Best Web Series – 2017 NYC WebFest (USA)
Nominated: Best International – 2017 NYC WebFest (USA)
Nominated: Best Web Series – 2017 Australian Screen Industry Network Awards (AUS)
Nominated: Best Writer (Sally McLean) – 2017 Australian Screen Industry Network Awards (AUS)
Nominated: Best Producer (Sally McLean) – 2017 Australian Screen Industry Network Awards (AUS)
Nominated: Best Director (Sally McLean) – 2017 Australian Screen Industry Network Awards (AUS)
Nominated: Best Web Series – 2017 12 Months Film Festival (Romania)
Nominated: Best Director (Sally McLean) – 2017 International Online Web Fest Awards (UK)
Nominated: Best Sound Design (Tim McCormick) – 2017 International Online Web Fest Awards (UK)
Nominated: Best Drama – 2018 Vancouver WebFest (Canada)
Nominated: Best Screenplay (Sally McLean – for adaptation) – 2018 Vancouver WebFest (Canada)
Nominated: Best Original Score (Jordan Ross)- 2018 Vancouver WebFest (Canada)
Nominated: Best Web Series – 2018 Widescreen Film Festival (USA)
Nominated: Outstanding Direction in a Drama (Sally McLean) – 2018 LA WebFest (USA)
Nominated: Outstanding Cinematography in a Drama (Shaun Herbertson/ Yanni Dellaportas) – 2018 LA WebFest (USA)
Nominated: Outstanding Sound Design in a Drama (Tim McCormick) – 2018 LA WebFest (USA)
Nominated: Best Web Series – 2018 Philadelphia Independent Film Awards (USA)
Nominated: Best Web Series – 2018 London Cinematic International Film Festival (UK)
Nominated: Best No Budget Short – 2018 Carmarthen Bay Film Festival (Wales) (“Beatrice” Episode)
Finalist: Best Web Series – 2018 Ozflix Independent Film Awards (Australia)
Nominated: Best International Web Series – 2018 Pilot Light TV Festival (UK)
Nominated: Best Female Director Fiction – 2018 Cardiff Mini Film Festival (Wales) (“Thomas More” Episode)
Nominated: Best Web Series – 2018 TERMINUS Conference + Festival (USA)
Nominated: Best Dramatic Web Series – 2018 Web Series Festival (USA)
Nominated: Best Director – Drama (Sally McLean) – 2018 Web Series Festival (USA)
Nominated: Best Cinematography (Shaun Herbertson) – 2018 Web Series Festival (USA)
Nominated: Best Budget Under \$10,000 – 2018 Web Series Festival (USA)
Nominated: Best Ensemble Cast – 2018 Web Series Festival (USA)
Nominated: Best Lead Actor (Christopher Kirby) – 2018 Web Series Festival (USA)
Nominated: Best Lead Actress (Sally McLean) – 2018 Web Series Festival (USA)
Nominated: Best Actor In a Drama, Thriller or Sci-Fi (Christopher Kirby) – 2018 New Jersey WebFest (USA)
Nominated: Best Director in a Drama, Thriller or Sci-Fi (Sally McLean) – 2018 New Jersey WebFest (USA)
Nominated: Best Cinematography – Drama, Thriller or Sci-Fi (Shaun Herbertson) – 2018 New Jersey WebFest (USA)
Nominated: Best Ensemble Cast in a Drama, Thriller or Sci-Fi – 2018 New Jersey WebFest (USA)
Nominated: Best Series Premise – 2018 New Jersey WebFest (USA)
Nominated: Best Editing (Thanassi Panagiotara & Sally McLean) – 2018 New Jersey WebFest (USA)
Nominated: Outstanding Drama Series – 2018 New Jersey WebFest (USA)

SEASON TWO

Film Festival Selections

FILM FESTIVAL OFFICIAL SELECTIONS:

2017 St Kilda Film Festival (Australia) – *Selected Australia's Favourite Web Series*
 2017 Melbourne WebFest (Australia)
 2017 Austin WebFest (USA)
 2017 Sicily WebFest (Italy)
 2017 Baja Web Fest (Mexico)
 2017 60th CINE Golden Eagle Awards (USA)
 2017 Tuscany WebFest (Italy)
 2017 Miami Web Fest (USA)
 2017 Bilbao Seriesland (Spain) – Selección Amets
 2017 Portugal International Film Festival (Portugal)
 2017 Minnesota WebFest (USA)
 2017 International Online Web Fest (UK)
 2017 Festival de Cine de Fuengirola (Spain)
 2017 Shakespeare Film Festival (UK)
 2017 ATOM Awards (Australia)
 2017 Brooklyn Web Fest (USA)
 2017 International Academy of Web Television Awards (USA)
 2017 New Zealand Web Fest (NZ)
 2017 Baltimore New Media Web Fest (USA)
 2017 UK Web Fest (UK)
 2017 NYC Web Fest (USA)
 2017 Rio Web Fest (Brazil)
 2017 Roma Web Fest (Italy)
 2017 SoFloWebFest (USA)

2017 Australian Screen Industry Network Awards (AUS)
 2017 Anglicon Film Festival (USA)
 2017 12 Month Film Festival (Romania)
 2018 Canada Independent Film Festival (Canada)
 2018 River Film Festival (Italy)
 2018 Vancouver WebFest (Canada)
 2018 Widescreen Film Festival (USA)
 2018 LA WebFest (USA)
 2018 Brazil International Film Festival (Brazil)
 2018 Manhattan Film Festival (USA)
 2018 Carballo Interplay (Spain)
 2018 Philadelphia Independent Film Awards (USA)
 2018 London Cinematic International Film Festival (UK)
 2018 Carmarthen Bay Film Festival (Wales)
 2018 Ozflix Independent Film Awards (Australia)
 2018 Pilot Light TV Festival (UK)
 2018 Underground Film Festival (Germany, USA & Africa)
 2018 Short Cuts Film Festival (Australia)
 2018 Cardiff Mini Film Festival (Wales)
 2018 TERMINUS Conference + Festival (USA)
 2018 New Jersey WebFest (USA)
 2018 Festival Internacional de Series web de Medellín (Columbia)
 2018 Realist WebFest (Russia)
 2018 Web Series Festival (USA)
 2018 Lit On Film Festival (USA)



Republic members Christopher Kirby, Sally McLean and Billy Smedley with fellow attendees Adelaide Harding and Richard Grounds Jr. on the St Kilda Film Festival Opening Night red carpet on May 18, 2017 (Photo by Jim Lee)

THE *Production Credits*

Michala Banas As "Hamlet"
 Stephen Costan As "Margaret"
 Alan Fletcher As "Jaques"
 Nadine Garner As "Viola"
 Dean Haglund As "Iago"
 Christopher Kirby As "Thomas More"
 Sally McLean As "Beatrice"
 Tariro Mavodno As "Cleopatra"
 Wahibe Moussa As "Katherina"
 Falon Ryan As "Edmund"
 Shane Savage As "Helena"
 Billy Smedley As "Henry V"
 Phoebe Anne Taylor As "Sebastian"

Created, Directed & Adapted By
 Sally McLean

Originally Written By
 William Shakespeare

Produced By
 Sally McLean, Billy Smedley

Co-Producers
 Shane Savage & Perri Cummings

Executive Producer
 Robina Bamforth

Director Of Photography
 Shaun Herbertson

Associate Producer
 Stephen Francis Wyley

Music Composer
 Jordan Ross

Editors
 Sally McLean & Thanassi Panagiotaras

Sound Editor & Design
 Tim McCormick

Sound Operator
 Tim McCormick & Abramo Peghini

Camera Assistants

Cameron Green, Bashir Towdiee, Marcus Cropp,
Hamish Mcgregor

Make Up Artists

Jo Fletcher, Taryn & Joel Gionis, Paulie King,
Armanda Dickinson

Colourist & VFX

Thanassi Panagiotaras

Production Management

Megan Williams
Auspicious Arts Projects Inc.

Legals

Julia Adams
Shiff & Co.

Unit Production Manager

Marg Woodlock-McLean

Production Assistants

Taylah McLean & Falon Ryan

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The Courthouse Hotel, North Melbourne
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Filmed On Location At

The Courthouse Hotel, North Melbourne
St Catherine's School, Toorak
Toorak College, Mt Eliza
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Partnerships Australia, Australian Cultural Fund
And Auspicious Arts Projects Inc.

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FOR MORE INFORMATION VISIT
www.shakespeareirepublic.com

ABOUT

Incognita Enterprises

Our production business, Incognita Enterprises, is an independent producer of award-winning, innovative and original theatre, television and film, based in Melbourne, Victoria, Australia.

Established in 1997 by actor and Creative Director, Sally McLean, under the honorary patronage of respected British actor, Sir Nigel Hawthorne, we produce new theatre works and original film and TV ideas using established practitioners working alongside the next generation of writers, filmmakers, directors and actors.

Current projects include Season Two of the award-winning web series, *Shakespeare Republic*, starring Alan Fletcher, Michala Banas, Nadine Garner, Dean Haglund, Christopher Kirby, Stephen Costan, Wahibe Moussa, Tariro Mavondo, Billy Smedley and Sally McLean, the feature documentary *Champion (The Franz Stampfl Story)*, featuring Sir Roger Bannister, Sir Christopher Chataway, John Landy, Herb Elliot and Ron Clarke and WW2 drama series *'Till The Boys Come Home*, starring Nadine Garner, Michala Banas, Dean Haglund, Christopher Kirby, Sally McLean and Sarah Hallam.

Our continuing aim is to create and produce engaging, quality productions for the stage and screen that speak to a modern audience, while honouring those who came before.

With a consistently successful track record, we are currently in the process of final development and financing for Season Three of *Shakespeare Republic: #GodsAndMonsters*, which is expected to film in late 2018/early 2019.

For more information about Incognita and our work to date, visit: www.incognitaenterprises.com

IMPORTANT

Acknowledgements

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“... a sophisticated twentyfirst century series with its own particularly Australian flavour.”
THE SHAKESPEARE BLOG. UK

HOW TO *Contact Us*



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