

IPSWICH LITTLE THEATRE SOCIETY
PRESENTS

OPHELIA CHOOSES

BY BUDDY WHITE

DIRECTOR: ALISON LEES

ASSISTANT DIRECTOR: ROBYN FLASHMAN

Performance Season

13 - 30 May 2026

Public Nights 15, 16, 22, 23, 29, 30

May at 7.30 pm

Public Matinees 17 & 24 May at 2 pm

An amateur production by arrangement with Blue Moon Plays.
All performances at the Incinerator Theatre, 15 Burley Griffin Drive, Ipswich.
More information and tickets are available online at www.ilt.org.au
or phone or book in person at the Ipswich Visitor Information Centre 32810555

A THEATRE SUPPER

WHAT'S NEXT AT ILT?



THE CREW

DIRECTOR - ALISON LEES

ASSISTANT DIRECTOR - ROBYN FLASHMAN

STAGE MANAGER - MARGARET BELL

DRAMATURG - MIA WALDRON

SOUND AND LIGHTING DESIGNER &

TECHNICIAN - TRISTAN HOLLAND

FIGHT SCENE TRAINER AND CHOREOGRAPHER - JOSH NIXON

SET DESIGN & PAINTING - ALISON LEES &

LEANNE BAMFORD

SET CONSTRUCTION - IAN PULLAR

& CHRIS AUSTIN - GREENHILL

WARDROBE - ALISON LEES AND CAST

YOUTH THEATRE LIAISON - MACK GROVES

PHOTOGRAPHY - KIM FROHLOFF

MARKETING - KIM FROHLOFF, SHANE MALLORY,

KATE HOEPNER, IAN PULLAR &

ROBYN FLASHMAN

PROGRAMME DESIGN - ALISON LEES AND SHANE MALLORY.

BOX OFFICE - SHANE MALLORY

FRONT OF HOUSE CO-ORDINATOR - ROBYN FLASHMAN

THE DIRECTOR WOULD SINCERELY LIKE TO THANK
LIA SURRENTINO FROM VILLANOVA PLAYERS AND
SERENA BARDSLEY FROM CENTENARY THEATRE GROUP,
FOR THEIR GENEROUS CONTRIBUTION TO
COSTUMING FOR THE PLAY.

A HUGE SHOUT-OUT TO OUR FRONT-OF-HOUSE WORKERS!

SPECIAL MENTION OF
THE IPSWICH LITTLE THEATRE CATERING TEAM,
ANN COLLYER & CONNIE FOY,
FOR THE PREPARATION OF THE DELICIOUS COMPLIMENTARY
THEATRE SUPPERS FOR OUR AUDIENCES TO ENJOY.



TICKETS TO OUR
SHOWS!

OUR THANKS TO:



Our Play

OVER MANY YEARS, SINCE ITS DEBUT IN 1600, HAMLET HAS BEEN PRAISED AND CELEBRATED AS SHAKESPEARE'S FINEST PLAY, WITH MANY BELOVED LINES AND SPEECHES BECOMING PART OF OUR EVERYDAY LEXICON. INDEED, FOR MANY OF THE WORLD'S BEST ACTORS, TO PERFORM THE ROLE OF HAMLET SIGNALS THE ZENITH OF THEIR CAREER.

BUT WHAT OF OPHELIA? BY CONTRAST, A SMALL BUT VERY IMPORTANT PART OF THE STORY, WE ARE ONLY PERMITTED TO SEE HER IN RELATION TO HAMLET AND THE IMPACT OF HER DEATH ON OTHERS. WE ARE GIVEN HINTS TO HER BACKGROUND - RAISED BY A DISTANT FATHER AFTER LOSING HER MOTHER AT A YOUNG AGE, A WARM RELATIONSHIP WITH HER BROTHER LAERTES, A SECRET LONG HELD LOVE FOR HAMLET, A SWEET NAIVETY AS A RESULT OF A SHELTERED UPBRINGING IN THE EL SINORE COURT - BUT SHE IS LARGELY USED BY SHAKESPEARE AS A DEVICE FOR TRIGGERING THE REACTIONS AND MOTIVATIONS OF THE PEOPLE AROUND HER. WE ARE NOT EVEN PERMITTED TO SEE HER DEATH BUT ONLY HEAR IT REPORTED BY GERTRUDE, THE QUEEN.

A BY-PRODUCT OF THE TIMES IN WHICH SHAKESPEARE WAS WRITING THE HEROINES IN HIS PLAYS LARGELY HAVE ONLY FOUR CHOICES: DIE TRAGICALLY, GO MAD, GET MARRIED, OR GO TO A NUNNERY! THE AUTHOR OF OPHELIA CHOOSES, BUDDY WHITE, USES THE INSPIRATION OF THE HAMLET STORY TO ASK WHAT WOULD HAPPEN IF OPHELIA WAS PRESENTED WITH OTHER CHOICES? WHAT IF A WOMAN FROM THE CONTEMPORARY WORLD WAS DROPPED INTO THE HAMLET PLAY AND STARTED TO TAMPER WITH SHAKESPEARE'S FAMOUS TEXT?

AND THUS WE ARE INTRODUCED TO FAY, A WOMAN FROM THE DEEP HEART OF THE FEMINIST MOVEMENT WHO HAS HER OWN IDEAS ABOUT WHAT CHOICES OPHELIA SHOULD MAKE AND HOW SHE SHOULD CELEBRATE BECOMING A "DIFFICULT WOMAN". WE ARE EVEN PERMITTED TO IMAGINE SHAKESPEARE'S REACTION TO SEE WOMEN TAMPERING WITH HIS MOST FAMOUS PLAY.



DRAMATURG - MIA WALDRON

MIA WALDRON IS AN AVID LOVER OF SHAKESPEARE'S WORKS, THE TAMING OF THE SHREW BEING HER FAVOURITE PLAY. OPHELIA CHOOSES IS MIA'S FIRST PRODUCTION WITH IPSWICH LITTLE THEATRE AND FIRST EXPERIENCE AS A DRAMATURG. DESPITE HER YOUNG AGE, MIA PRIDES HERSELF ON HONOURING THE BARD'S WORKS, STAYING TRUE TO THE MEANING, EXPLORING THE WORLD OF SHAKESPEARE'S PLAYS AND DEVELOPING THEATRE FOR A LIVE AUDIENCE.



LIGHTING AND SOUND TECHNICIAN - TRISTAN HOLLAND

TRISTAN HAS BEEN HIDING IN THE SHADOWS AND LIGHTING BOXES IN THEATRES ALL OVER BRISBANE FOR LONGER THAN HE CAN REMEMBER. NOTABLE SHOWS INCLUDE BURLESQUE PRODUCTIONS AROUND BRISBANE, THE KURSK WITH VILLANOVA PLAYERS AND MANY A YEAR AT CENTENARY THEATRE GROUP.



"I HAVE ALWAYS HAD A PASSION FOR SHAKESPEARE; THE UNIQUE PERSPECTIVE IN THIS PRODUCTION HAS VERY MUCH PIQUED MY INTEREST. AFTER A HIATUS, IT IS A PRIVILEGE TO BE INVITED TO DO MY BEST TO BRING THE DIRECTOR'S VISION OF OPHELIA CHOOSES TO THE DESERVING AUDIENCE."



Our Players

CORINNE BIDDULPH - OPHELIA

CORINNE IS ELATED TO BE BACK ON THE ILT STAGE FOR A THIRD TIME ALONGSIDE AN INCREDIBLE CAST AND CREW IN OPHELIA CHOOSES. SHE FIRST FELL IN LOVE WITH ALL THINGS SHAKESPEARE AFTER PLAYING A RATHER BOISTEROUS AND CHAOTIC (IS IT REALLY ACTING, THEN?) PUCK, IN A MIDSUMMER NIGHT'S DREAM, IN 2019. BEING COMPLETELY AND UNAPOLOGETICALLY BIASED, IT IS HER FAVOURITE. HER FASCINATION WITH THE BARD ONLY GREW AS A COMPETITOR AND LATER, MENTOR IN SONGWRITING AND ACTING AT SHAKE & STIR'S ANNUAL SHAKEFEST. IRONICALLY, CORINNE WAS MOST RECENTLY ENSEMBLE IN JUTE THEATRE'S OPHELIA.



JOAN CAMUGLIA-MAY - LAERTES

SHE/HER

JOAN STARTED AS A SINGER, PARTAKING IN CHOIRS THROUGHOUT HER SCHOOLING, WORKSHOPS AT THE QUEENSLAND CONSERVATORIUM AND OPERA-Q, AND SOLO VOCAL LESSONS. SHE TRAINED FOR TWO YEARS AT THE BRISBANE ACADEMY OF MUSICAL THEATRE. THROUGHOUT SCHOOL AND TRAINING, SHE PERFORMED IN MARY POPPINS, DIDO & AENEAS, HEATHERS, AND ALL SHOOK UP, AND STARRED AS JUDAS IN GODSPELL. SHE'S NOW PERFORMED TWO SEASONS AT THE TWELFTH NIGHT THEATRE, STARRING IN MONTY PYTHON'S SPAMALOT AS MOTHER GALAHAD, SIR BEDIVERE, AND CONCORD, AND ENSEMBLE FOR JESUS CHRIST SUPERSTAR. SHE'S ALSO BEEN IN THE BROTHERS GRIMM SPECTACULARTHON AND A MIDSUMMER NIGHT'S DREAM. JOAN IS A WRITER AND PROUDLY TRANSEXUAL.



LEWIS CHATTEN - SHAKESPEARE

ORIGINALLY FROM BIRMINGHAM, ENGLAND, LEWIS RELOCATED TO AUSTRALIA IN 2023 AND BRINGS DEEP PASSION FOR SHAKESPEARE TO THE STAGE. A DEVOTED ADMIRER, LEWIS HAS VISITED SHAKESPEARE'S HOME IN STRATFORD-UPON-AVON NUMEROUS TIMES AND HAS HAD THE PRIVILEGE OF SEEING TWO SHOWS AT THE GLOBE THEATRE IN LONDON. THIS IS NOT LEWIS'S FIRST SHAKESPEAREAN PLAY, LEWIS PREVIOUSLY PLAYED PARIS IN ROMEO AND JULIET, WHICH WAS PERFORMED IN NUMEROUS OUTDOOR VENUES THROUGHOUT THE BRITISH MIDLANDS. THIS PRODUCTION MARKS HIS SECOND APPEARANCE ON THE INCINERATOR STAGE, FOLLOWING HIS ROLE AS HARVEY BAINES IN WAITING FOR GOD IN 2025.



REBECCA HAINING - FAY

REBECCA IS A BRISBANE-BASED PERFORMER WITH OVER 25 YEARS' EXPERIENCE. HER CREDITS INCLUDE RIZZO IN GREASE (PHOENIX ENSEMBLE), SCOUT IN POPCORN (GOLD COAST LITTLE THEATRE AWARD FOR BEST SUPPORTING ACTRESS), CATHY IN THE LAST FIVE YEARS (PHOENIX ENSEMBLE) AND THERESE IN MR BAILEY'S MINDER (CENTENARY THEATRE GROUP). AFTER MORE THAN 20 YEARS AWAY FROM SHAKESPEARE, REBECCA HAS RELISHED PEELING BACK THIS WORLD THROUGH A MODERN LENS, DRIVEN BY HER KEEN INTEREST IN THE HUMAN PSYCHE. IN THIS ROLE, SHE BRINGS THAT LENS TO POWER AND VULNERABILITY, AND THE FIGHT FOR AGENCY, FREEDOM AND THE VOICE WITHIN IMPOSSIBLE CIRCUMSTANCES



HELEN EKUNDAYO - GERTRUDE

HELEN IS A DANCER, ACTOR, CHOREOGRAPHER AND DIRECTOR AND OVER THE YEARS SHE HAS PERFORMED ON STAGE WITH MANY BRISBANE COMMUNITY THEATRE COMPANIES. SHE HAS ALSO APPEARED ON SCREEN, INCLUDING IN SHORT FILMS, CORPORATE TRAINING VIDEOS, AND STUDENT PROJECTS. HER MOST RECENT CREDITS INCLUDE DIRECTING AWAY BY MICHAEL GOW FOR VILLANOVA PLAYERS IN 2024, AND DIRECTING AND CHOREOGRAPHY OF DOWNTOWN: THE MOD MUSICAL FOR FOOTLIGHTS THEATRICAL AT PIP THEATRE IN 2025. HELEN ENJOYS THE WORKS OF WILLIAM SHAKESPEARE, FINDS IT DIFFICULT TO CHOOSE A FAVOURITE, AND THE ANSWER IS PROBABLY WHICHEVER ONE SHE IS PERFORMING IN AT THE TIME OF ASKING.



KIM FROHLOFF - POLONIUS

KIM FIRST SET FOOT UPON THE IPSWICH LITTLE THEATRE STAGE IN 2022 WITH THE MERRY GAME OF DELIVER US FROM MAMMA. SINCE THEN, SHE HATH LINGERED LIKE A MOST STUBBORN ODOUR THAT NEITHER BROOM NOR BLESSING CAN DISPEL, YET WE ADORE HER STILL, FOR THIS THEATRE FAMILY IS A RARE AND WONDROUS CREW. NOW SHE FACES HER GREATEST CHALLENGE YET, A ROLE SO MIGHTY IT MAKETH HER KNEES KNOCK LIKE TAVERN SHUTTERS IN A STORM. SHE HUMBLY PRAYETH YOU ENJOY THE SHOW AND OFFER A SMALL PRAYER TO THE THEATRE GODS.



MACK GROVES - HAMLET

MACK HAS BEEN A MEMBER OF IPSWICH LITTLE THEATRE, WHERE THEY BEGAN IN THE YOUTH PROGRAM OVER 15 YEARS AGO, AND HAVE SINCE PERFORMED ON THE MAIN STAGE AND TAKEN ON DIRECTING ROLES. THEY ARE DELIGHTED TO APPEAR IN OPHELIA CHOOSES, PLAYING HAMLET IN THIS THOUGHTFUL REIMAGINING. WHILE THEY HAVE NOT OFTEN HAD THE CHANCE TO PERFORM SHAKESPEARE, EACH EXPERIENCE HAS BEEN A JOY. THEY ARE DRAWN TO THE TIMELESS NATURE OF HIS STORIES AND THE WAY THEY CONTINUE TO SPEAK TO AUDIENCES OF ALL AGES. MACK ESPECIALLY LOVES A MIDSUMMER NIGHT'S DREAM FOR ITS MAGIC AND PLAYFUL SPIRIT.



SELINA KADELL - CLAUDIUS

A VERSATILE AND DYNAMIC PERFORMER, SELINA'S CAREER SPANS FILM, TELEVISION, THEATRE, AND COMMERCIAL WORK. STAGE-WISE, SHE HAS CAPTIVATED AUDIENCES MOST RECENTLY AS MARINA GREGG IN THE MIRROR CRACK'D AND HELENE HANFF IN 84 CHARING CROSS ROAD - BOTH WITH CENTENTARY THEATRE GROUP. SELINA HAS ALSO PERFORMED WITH HEARTBEAST, BAT, VILLANOVA PLAYERS AND ST LUKE'S. THIS IS HER FIRST PRODUCTION WITH IPSWICH LITTLE THEATRE. SELINA HAS TRAINED WITH NIDA AND THROUGH VARIED MASTER CLASSES WITH LEADING AUSTRALIAN COACHES. SHE CONTINUES TO REFINE HER CRAFT WITH PASSION AND PROFESSIONALISM. WHETHER IN FRONT OF A CAMERA OR ON STAGE, SHE BRINGS A MAGNETIC PRESENCE THAT DRAWS AUDIENCES IN.



The Director Chooses

I BELIEVE THAT SHAKESPEARE WOULD HAVE APPRECIATED AND INDEED ENDORSED MY DECISION TO CAST WOMEN IN THE MALE ROLES IN HAMLET, AS THE CUSTOM OF CROSS-DRESSING AND PLAYING WITH THE CONCEPTS OF GENDER WAS A COMMON OCCURRENCE ON THE ELIZABETHAN STAGE. WOMEN WERE NOT PERMITTED TO ACT ON THE STAGE UNTIL 1660, AND SO ALL OF SHAKESPEARE'S FEMALE ROLES WOULD HAVE BEEN PERFORMED BY YOUNG BOYS. IT IS FASCINATING TO IMAGINE WHAT THE ASSERTIVE FEMALE CHARACTERS SUCH AS LADY MACBETH, QUEEN MARGARET, AND BEATRICE (FROM MUCH ADO ABOUT NOTHING), WOULD HAVE BEEN LIKE WHEN PERFORMED BY AN ADOLESCENT BOY?

SHAKESPEARE FREQUENTLY EXPLORES THE ROLES OF FEMININE AND MASCULINE IN HIS COMEDIES, SUCH AS TWELFTH NIGHT AND A COMEDY OF ERRORS, SUBVERTING THE ROMANCE GENRE BY HAVING THE SEXES ENGAGE IN FOOLISH, "GENDERED" BEHAVIOUR TO CREATE HUMOUR AND PROPOSING THAT THE NOTION OF "GENDER" IS CONTEXTUAL. IN OUR PRODUCTION OF OPHELIA CHOOSES, THE VERY PRESENCE OF FEMALES PLAYING MALE ROLES LENDS ITSELF TO A GREATER COMPLEXITY AND DEPTH TO ALL OF THE PLAY'S LANGUAGE AND CONTEXT. LAYERS OF NUANCE ARE ADDED TO THE TEXT WHEN A FEMALE IS PLAYING A MALE WHO IS CHASTISING A FEMALE FOR BEHAVING IN AN "UNWOMANLY" MANNER!

WE ARE MERELY TREADING IN SHAKESPEARE'S LEGENDARY FOOTSTEPS TO EXPLORE WHAT DEPTHS AND NUANCE FEMALE ACTORS CAN BRING TO TRADITIONAL MALE ROLES.

OUR PLAYERS

OPHELIA - CORINNE BIDDULPH
FAY - REBECCA HAINING
HAMLET - MACK GROVES
GERTRUDE - HELEN EKUNDAYO
CLAUDIUS - SELINA KADELL
POLONIUS - KIM FROHLOFF
LAERTES - JOAN CAMUGLIA-MAY
SHAKESPEARE - LEWIS CHATTEN

OUR STAGE: THE KINGDOM OF EL SINORE, DENMARK.

SCENE 1 - CASTLE GRAVEYARD
SCENE 2 - THE DOCK'S AREA
SCENE 3 - CASTLE THRONE ROOM
SCENE 4 - CASTLE LIBRARY
SCENE 5 - GLOBE THEATRE
SCENE 6 - CASTLE THRONE ROOM
SCENE 7 - OUTSIDE GERTRUDE'S BEDCHAMBER
SCENE 8 - CASTLE THRONE ROOM



Directorial Team

DIRECTOR - ALISON LEES

ALISON HAS ENJOYED PERFORMING IN THEATRE FOR MANY YEARS, INCLUDING RECENT PRODUCTIONS OF APPLETON LADIES POTATO RACE, FOUR FLAT WHITES IN ITALY AND KILLING KATIE AT CENTENARY THEATRE GROUP, WHERE SHE ALSO DIRECTED 84 CHARING CROSS ROAD IN 2025 AND THE MIRROR CRACK'D AT THE BEGINNING OF THIS YEAR.

SINCE MOVING TO IPSWICH IN THE LAST FEW YEARS, SHE HAS ACTED IN STEPPING OUT AND BONDI LEGAL AND BEEN ASSISTANT DIRECTOR FOR WAITING FOR GOD AT IPSWICH LITTLE THEATRE. OPHELIA CHOOSES MARKS HER DIRECTORIAL DEBUT FOR IPSWICH LITTLE THEATRE AND HAS ALLOWED HER TO EXPLORE A LIFELONG PASSION FOR SHAKESPEARE. ALISON IS GRATEFUL FOR HER VERY WARM WELCOME INTO THE IPSWICH LITTLE THEATRE FAMILY AND HOPES TO CONTINUE WORKING, PLAYING AND PERFORMING HERE FOR MANY YEARS TO COME.

ASSISTANT DIRECTOR - ROBYN FLASHMAN

I TURNED TO DIRECTING WITH IPSWICH LITTLE THEATRE BECAUSE OF THE FASCINATION I HAD WITH THE PROCESS OF WATCHING A PLAY EVOLVE FROM WORDS ON THE PAGE OF A SCRIPT INTO A LIVING THING ON STAGE. I'VE SO ENJOYED THE EXPERIENCE OF SEEING ALISON, MARGARET AND THEIR CAST DELVE INTO THE WORLD OF SHAKESPEARE WITH SUCH GREAT ENTHUSIASM, PRODUCING SUCH AN ENTERTAINING PLAY FOR OUR AUDIENCES TO ENJOY.

STAGE MANAGER - MARGARET BELL

MARGARET HAS BEEN WORKING IN THEATRE, BOTH ON AND OFF STAGE, SINCE SHE WAS EIGHT YEARS OLD. SHE HAS ACTED IN SEVERAL PLAYS; STAGE MANAGED MORE PLAYS THAN SHE CARES TO THINK ABOUT, AND DIRECTED THREE. SHE IS VERY EXCITED TO BE WORKING OUT AT IPSWICH LITTLE THEATRE FOR THE FIRST TIME AND IS HAVING A LOVELY TIME. HER EXPERIENCE WITH SHAKESPEARE IS VERY LIMITED (NONE AT ALL IN FACT), SO SHE DOESN'T HAVE A FAVOURITE PLAY - BUT SHE IS FINDING WORKING WITH MANY SHAKESPEAREAN ENTHUSIASTS EXTREMELY EDUCATIONAL.

