ADANIDE UNIVERSITY CENTRE FOR THE PERFORMING ARTS
PRESENTS

Tom Stoppard's
Dogg's Hamlet,
Cahoot's Macbeth.

DIRECTED BY MAX MASTROSAVAS

BY SPECIAL ARRANGEMENT WITH SAMUEL FRENCH (AUST) PTY. LTD.
The Drama Department

The existence of the Drama Department may appear to be a well kept secret to some of the wider community. Indeed, our headquarters, The Centre For the Performing Arts, is tucked away, out of sight in the old Medical Building. However, the Drama Students are a prominent minority, infusing a streak of creativity into the bastion of knowledge that is the Adelaide University. This is not to say that the Drama Department has the monopoly on creativity.

Theatre has long been a part of the life of the University. Many a student of earlier generations will recall the productions of the Theatre Guild, A.U.D.S. and Footlights. It was not until 1975, however, that Drama I was established as an academic subject. The aim of the course was to respond to the large student interest in the Dramatic Arts and to the corresponding increased awareness of the theatre within the community.

South Australia has always been a state in which the Dramatic Arts have flourished. Essential to this continuing development is the establishment of academic and creative drama courses within our Universities.

The two plays presented tonight are the result of many hours of work by all involved. The development of a production from the first reading to opening night is a complicated process, requiring a plethora of production skills, the people to implement these and a mountain of enthusiasm. Hopefully, this year's Drama Students have proved equal to the task.

We wish you an enjoyable evening's entertainment.
Dogg's Hamlet,

Those watching tonight's plays for the first time may well be bewildered by some of the strange language used. Indeed, some of the phrases used appear quite inane; "upside artichoke Leamington Spa?" One would be tempted to think that Tom Stoppard, the man who brought us "Jumpers" and "Rosen-crantz and Guildenstern Are Dead", had taken his passion for confusing the audience just a little too far.

In Dogg's Hamlet and Cahoot's Macbeth, Stoppard has created an entirely new language: Dogg. Dogg uses deceptively familiar English words but the rules surrounding their usage are different to those applied in English (for example "cube" means "thank you"). This is essentially an exercise in changing the rules of the language game. The language game is a game we are all taught, even before hide and seek. Can any of us claim to remember being taught the word "is"? We all learnt it from the way in which people around us used it. Language acquisition is primarily a contextual activity, based on imitation. Thus we learn the various rules and regulations of our native idiom. Meaning has no prior status, "a rose by any other name would smell as sweet".

Realization of the non-absolute nature of the meaning of words is not unique to Stoppard. He, himself, acknowledges his indebtedness to Wittgenstein's Philosophical Investigations. "Dogg"s Hamlet" is derived directly from an example given in Wittgenstein's work, that of two builders giving each other instructions. To an independant observer, whether "plank" means plank, or whether it means "ready" is unknown.

A similar confusion permeates Dogg's Hamlet, where Dogg is confronted with modern and Shakespearean English (in the form of an almost nonsensical abridgement of Hamlet). The language game becomes a confused free for all, where the languages familiar to the audience become the language of the minority. Dogg is the dominant idiom.
In Cahoot's Macbeth, Dogg becomes the language of the revolution. This is an unmistakably political play, based on the suppression of the Czechoslovakian theatre after the Communist take-over. It is dedicated to Pavel Kohout, a Czech playwright who established the Living Room Theatre as a way of avoiding the authorities. Cahoot's Macbeth begins with a short but coherent version of Macbeth, being performed in a private apartment. This is interrupted by the authorities of the state, declaring it to be seditious. The performance can only go on when the actors learn Dogg, for it becomes incomprehensible to the policeman. Linguistic anarchy is equated with social revolt. By changing the rules of the language game, the actors free themselves from the oppression facing them. It all sounds a bit complicated, but bear with us and we will assure you that we will provide you with a good night's entertainment, and you will all go home "cubing" each other for a lovely evening.

PENNY WONG (Dramaturg)
Dogg's Hamlet

Cast

BAKER/FRANCISCO/HORATIO..... Alex Champion
ABEL/BARNARDO/MARCELLUS..... Dan Grieve
CHARLIE/OPHELIA.............. David Mealor
EASY.......................... Alan Hayward
DOGG/SHAKESPEARE............ Nicholas Bishop
MRS DOGG/GERTRUDE........... Cathy Adamek
FOX MAJOR/HAMLET............. Kelly Crimeen
LADY.......................... Cate Rogers
CLAUDIUS...................... Paul Moore
GHOST/OSRIC................... Emma Mc Ewin
POLONIUS...................... Jayne Paramor
GRAVEDIGGER................... Sally Sara
LAERTES....................... Nicholas Garsden
FORTINBRAS.................... Tracey Grady

MUSICIANS.... Anke Willems (Clarinet)
Timothy Schaffer (Recorder)
Jane Duncan (Voice-Soprano)
Mardi Mc Connochie (Voice-Alto)

Directed By

ASSISTANT DIRECTOR......... John Gill
Cahoot's Macbeth.

Cast

1ST WITCH .......... Dwina Noesbar
2ND WITCH .......... Elena Carapetis
3RD WITCH .......... Anke Willems
MACBETH ............. Chris Stevenson
BANQUO/CAHOOT ........ Derek Schild
ROSS/LENNOX .......... Mat Banks
LADY MACBETH ........ Finola Stokes
KING DUNCAN .......... Guy Wheal
MESSANGER ........... John Wells
HOSTESS .............. Gina Tsikouras
MACDUFF .............. Caroline Mealor
MALCOLM .............. Connie Kosti
1ST MURDERER .......... Erica Sharplin
2ND MURDERER .......... Belinda Lovell
INSPECTOR ............ Gregory Richards
BORIS ................. Stephen Biggins
MAURICE .............. Glen Johns

MAX MASTROSAVAS.
ASSISTANT DIRECTOR. Carolyn Guerin
Production Crew

STAGE MANAGER ..................... Kathy Alley
ASSISTANT STAGE MANAGERS..... Jane Costessi
                                  Kelli Jones
CHOREOGRAPHY ..................... Stephanie Arthur
PRODUCTION CO-ORDINATOR....... Donnamarie Mc Nulty
DRAMATURG ........................ Penny Wong

SET CREW...Nicholas Bishop
          Cathy Hill
          Sally sara
          Matt Banks
          John Wells
          Derek Schild
          Frances Theile
          Heidi Stoll
          Mike Black
          Mary mline
          Mardi Mc Connochie
          Stephen Biggins
          Erica Sharpin
          Christina Puglia

PUBLICITY...Merry Potter
           Sheridan Smith
           Emma Mc Ewin
           Alex Champion
           Paul Moore
           Dwina Noesbar
           Stephanie Arthur
           Jane Duncan
           Alison Wakefield
           Chris Manos
           Timothy Schaffer
           Gina Tsikouras
           Elena Carapetis
           Libby Angel

SOUND......Bindi Baker
           Chris Stevenson
           Claire Hadley
           With special thanks to Maddy Misirdjieff
           Kellyn James
           Nicholas Bishop

COSTUME.....Tracey Grady
            Suzanne Hall
            Kari Bienert
            Cathy Adamek
            David Mealor
            Susan Hynes
            Jayne Hayes
            Sara Lee Aufderheide
            Kelly Crimeen

PROPS......Chris Rutherford
           Diana Kempe
           Edwina Swan
           Libby Angel
           Guy Wheal
           Derek Schild
           Alan Hayward
PROMPTS........Chris Rutherford
              Edwina Swan
              Guy Wheal

Kathy Alley
Libby Angel
Derek Schild

FRONT OF HOUSE...Belinda Lovell
              Jayne Paramor
              Edwina Swan
              Chris Manos

Glen Johns
Dan Grieve
Derek Schild
Guy Wheal

LIGHTING........Alison Oakeshott
              Nicholas Garsden
              Melissa Goldsworthy
              Chris Stevenson
              Caroline Mealor

Holly Gardner
Connie Kosti
Finola Stokes
Irene Kushelev
Mischa Kubancik

PUPPET MAKERS

AND OPERATORS....Lisa McDonald
                Jane Costessi

John Wells
Jane Duncan

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PRODUCTION PHOTOGRAPHY....Phil Heaton

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