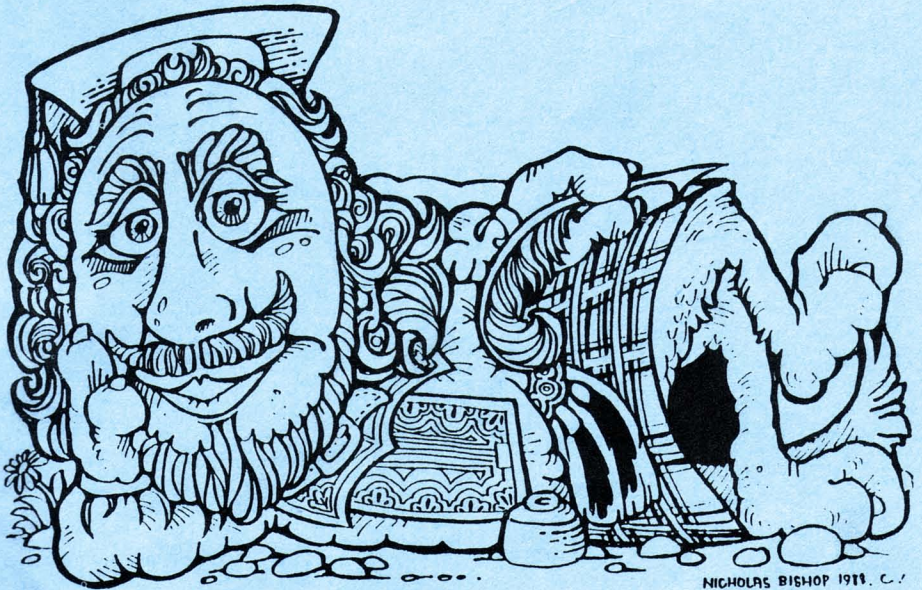


ADELAIDE UNIVERSITY CENTRE FOR THE PERFORMING ARTS  
- PRESENTS -

TSA/UaCp 1988. 3

# 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 1 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 impliment 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 "Rosencrantz 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 independent 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.

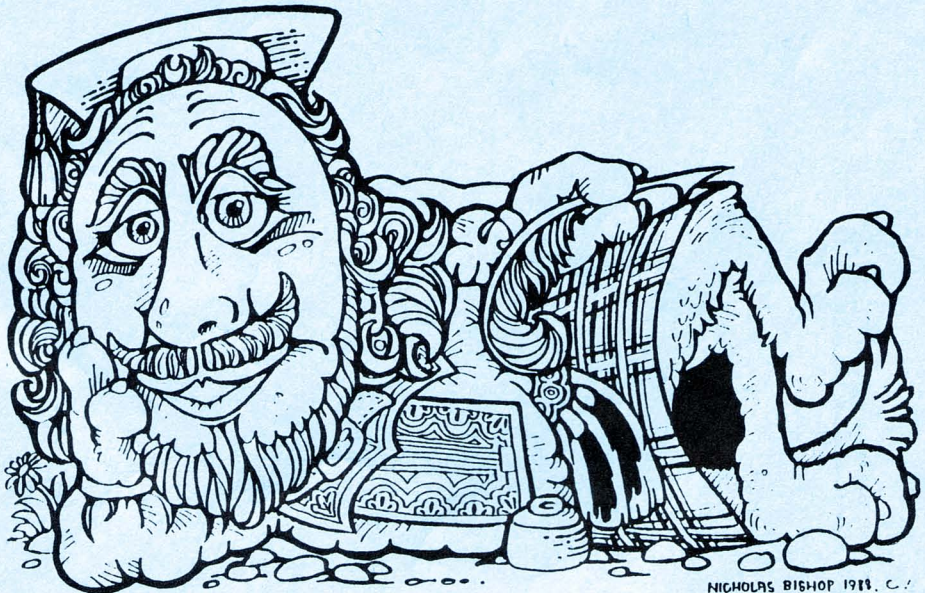


# Cahoot's Macbeth.

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  
MESSENGER..... John Wells  
HOSTESS..... Gina Tsikouras  
MACDUFF..... Caroline Mealor  
MALCOLM..... Connie Kostl  
1ST MURDERER..... Erica Sharplin  
2ND MURDERER..... Belinda Lovell  
INSPECTOR..... Gregory Richards  
BORIS..... Stephen Biggins  
MAURICE..... Glen Johns

*MAX MASTROSAVAS.*

ASSISTANT DIRECTOR, Carolyn Guerin







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 Kost Finola Stokes Irene Kushelev Mischa Kubancik
<b>PUPPET MAKERS</b>		
AND OPERATORS....	Lisa McDonald Jane Costessi	John Wells Jane Duncan
POSTER DESIGN.....	Nicholas Bishop	
PRODUCTION PHOTOGRAPHY....	Phil Heaton	

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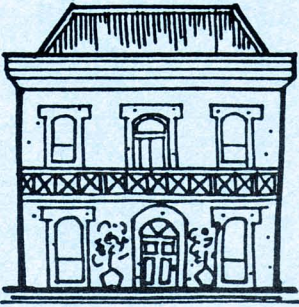
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# *Acknowledgements*

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