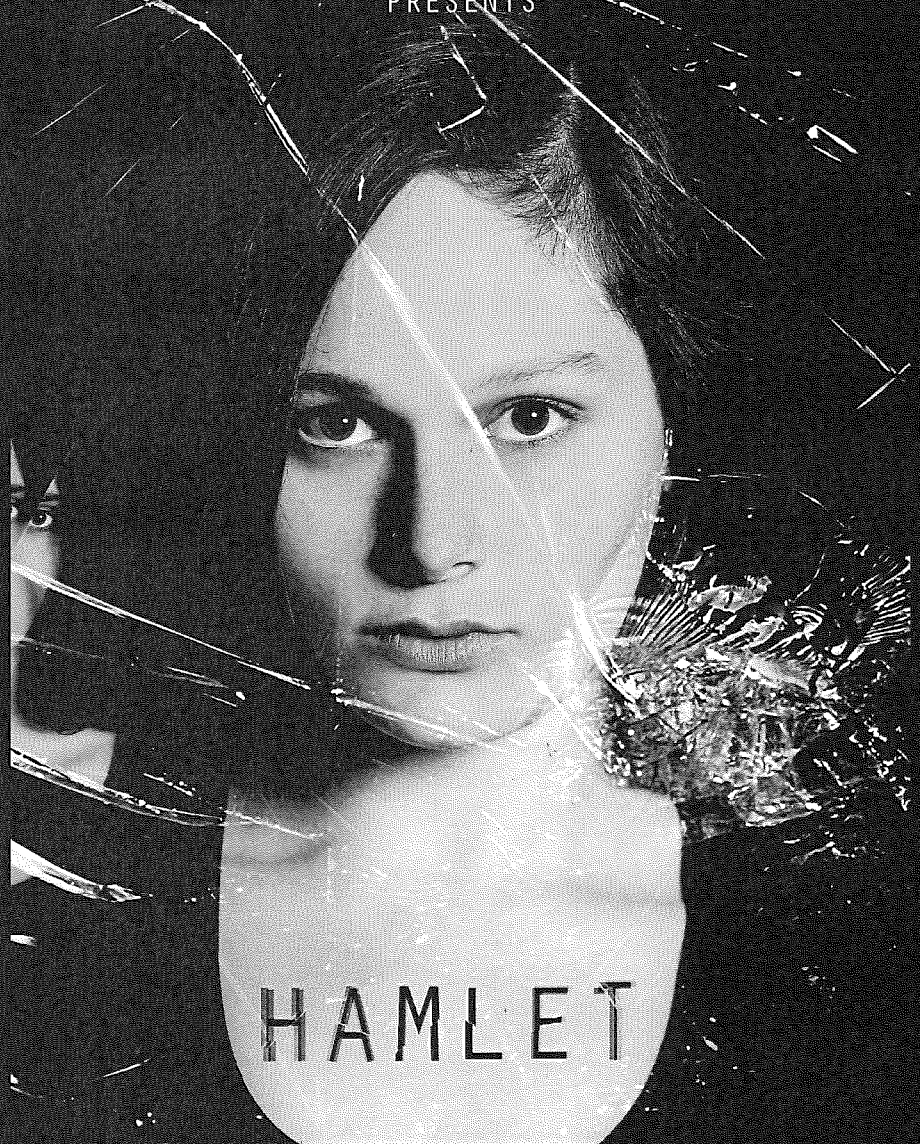


MELBOURNE UNIVERSITY SHAKESPEARE COMPANY
PRESENTS



HAMLET

8TH - 18TH OCTOBER 2014
GUILD THEATRE, UNION HOUSE,
THE UNIVERSITY OF MELBOURNE

PROGRAM (GOLD COIN DONATION)

DIRECTOR'S NOTE:

For anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is to hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.

The play you are about to see is not my adaptation of the Hamlet playtext(s). It's not even Rachel's adaptation, fearless and unstoppable though she may be. It is merely an adaptation, a labour of love produced by the whole miraculous cast and crew. And although I could use this allotted bit of text to describe to you *ad nauseum* all the ideas that underpin this production (mutual surveillance, generational divides, erudition, gender, simulation, performativity, insanity, love, friendship, political agency), the most important element to the construction of meaning in this performance is its reception. Basically: you. You are the most important part of what this play means, and we love you for that, we really do.

Listen, watch, think, and enjoy. This is for you.

P.S. If you do like hearing all that wanky directorial stuff, come and chat to me after the show. I'll be the one with the blue-green hair looking nervous!

- Felicia King, October 2014

CAST:

HAMLET - RACHEL SHRIVES

Contrary to popular belief, Rachel Shrives is in fact a woman. Why is she playing a part that was written for a male? Because Hamlet is an independent person who don't need no man. Rachel mirrors this quality. She's an actress and filmmaker, though usually not at the same time. This is her first play at Melbourne Uni (please don't tease her because she called it Tin Pan Alley for her entire residence). She's played Elizabeth Bennet and was in a production of the Vagina Monologues at La Trobe University in 2013. She's hoping to do a play at Monash some time next year to complete the circle.

OPHELIA - SEREN OROSZVARY

Seren recently performed Eunice (the gutsy Southern woman upstairs) in FLW's *A Streetcar Named Desire*. After a brief coffee, she was back in the Guild forty-eight hours later for *Hamlet*! *Hamlet* is Seren's second production with MUSC after playing Phoebe in *As You Like It* earlier this year. Seren couldn't be more appreciative of the freedom she has been given to freely experiment with the boundaries of a contemporary realist Ophelia. Throughout her Arts Degree she has also performed in Ormond College productions, *Tastings*, *Political Cabaret* at La Mama and on the big screen in a collection of films around Melbourne. Seren has found a haven in University Theatre and is flabbergasted by the proficiency of every hand in this newfangled Hamlet. It's been a thrill for Seren to discover the countless elements that Shakespeare's language offers for cutting edge performance, and to be part of a company who are willing to create countless more!



HORATIO - DECLAN MULCAHY

Declan is an Arts student who takes his literature/screen studies double major way too seriously by unendingly involving himself in theatre and film projects. After a bloody coup he recently conceded presidency of the Melbourne Filmmakers Collaborative, and later this year will be poaching a number of actors in this show for a piece in Until Monstrous's *Afterworks*. *Hamlet* is the third MUSC show he's been involved with, and marks his most clingy role to date. He hopes to write, direct and star in the next MUSC show, which will follow Horatio as he returns to Wittenberg to continue his study after all of his friends have died.

LAERTES - ANDY ROESTENBURG

Since graduating from the University of Ballarat, Andy has spent time touring with Ozact Shakespeare Company in productions of *Romeo and Juliet*, *King Lear* and *The Tempest*, as well as running his own theatre company Robot Fish Productions; producing new works such as *The Professional Footballer's Handbook (or how not to get caught)* and *Faust Unplugged*. He also appeared as Guildenstern in Robot Fish Productions' performance of Tom Stoppard's *Rosencrantz and Guildenstern are Dead*.

CLAUDIUS - NICHOLAS LANGFORD

Nicholas Langford is a second-year Arts student majoring in History. His passion for acting was sparked by his participation as an eight-year-old in a television commercial for Metricon Homes which never made it to air. After this setback and several years of profound soul searching, Langford stepped back into the limelight, sucking the marrow out of high school theatre and shamelessly impersonating members of the teaching staff. After playing the part of Horatio in his school's production of *Hamlet*, he was told he could never pull off a Shakespearean villain. Challenge accepted. This is Langford's ninth performance in a Shakespeare play and his fourth with the Melbourne University Shakespeare Company, of which he is Treasurer; please pay for your ticket.

GERTRUDE - EMMA LOUISE BOURNES

Emma began acting at the age of fifteen, participating in a number of comedies, musicals and pantomimes. She studied acting at The Kathryn Dean School of Media and Performing Arts and, after graduating with an Advanced Diploma of Arts in 2005, took to the stage as Regan in an adaptation of *King Lear* at the 2006 Adelaide Fringe Festival. Emma moved to Melbourne in 2006, where she has gained further experience in film, theatre, video and voice over.

POLONIUS - SARA TABITHA CATCHPOLE

Sara Tabitha Catchpole is currently studying her Masters in Arts and Cultural Management. She is the Artistic Director and Founder of Four Letter Word Theatre. Directorial credits include *Fame* (2007), *Macbeth* (2008), *Othello* (2009), *The Blue Room* and *Phaedra's Love* (2010), *NINE* (2011), *Inside Out*, *A Clockwork Orange*, *Speak English or Die* and *And Then There Were None* (2012), *Titus Andronicus*, *Hotel*, *A Chorus Line*, *Così* and *Live Acts On Stage* (2013), *Harkins* and *Rust and Stardust* (2014). Acting credits include Grandfather (*Lighthouse*, 2008), Katharina (*Taming of the Shrew*, 2009), Mrs (*Third Person*, 2013) and Lady Bracknell (*The Importance of Being Earnest*, 2014).



ROSENCRANTZ - SCOUT BOXALL

Scout Boxall is a second year Literature student at the University of Melbourne. She has been in a couple of student and college productions before, but this is her first MUSC play. She is relieved that the cast and production team are so rad. Scout is a columnist for Farrago. She was accidentally elected to office in student politics last year due to a clerical error. Scout once sent a five-page letter in an empty bubble-wrapped glass Coca-Cola bottle to Stephen Fry. He replied within the month.



GUILDENSTERN - BENJAMIN SHEEN

Ben has been working extensively in student theatre at Melbourne University over the last 4 years. Ben has performed for MUSC as Feste in *Twelfth Night* (2011), for Four Letter Word Theatre as Posner in *The History Boys* (2012) and Alan Strang in *Equus* (2013). Recently, Ben appeared as Bill in *Fish on Europa* for Cryptophasia Theatre Company. Ben has directed *Fawcett Towers* (2012) and *Sweeney Todd* (2013) for Queen's College and *Chatroom* (2012), *The Dice House* (2013) and *Attempts on Her Life* (2014) for Periscope Productions. In 2014 he also directed *Sugar Sugar* for MKA's HYPRTXT Festival and *The Pillowman* for Melbourne Fringe Festival.



PRINCIPAL PLAYER/FORTINBRAS - TAMUZ ELLAZAM

The daughter of artists, Tamuz should have become something sensible as some kind of rebellion. By now it's becoming clear that isn't going to happen... Since graduating from Monash University's (now defunct) Bachelor of Performing Arts (2009-2011), performance highlights include Choir Girl (*Celeste Cody-AtticErratic*), Long Cheng's debut feature *Newman*, upcoming feature *Hold Empty* (Darius Janek) and over 40 short films. Currently she is finishing filming as Stacey on *Last Horizon* (David Valkenet-Point Cool Productions) and wrapping up this year's 48 Hour Film Project Melbourne as a festival producer. This is Tamuz's first production with MUSC and she's pretty much ready to pledge eternal allegiance/love/gratitude to the whole cast and crew who have been incredibly welcoming and frankly quite disgustingly talented.



PLAYER QUEEN/CAPTAIN - KATE WESTON

Kate Weston is a ball of dreams. She started acting about six months ago, and this is her fourth show of the year. She doesn't know how to stop doing theatre. Seriously. Please send help. Kate has appeared in Until Monstrous' *Moby Dick: Show Thyself* and FLW's *Trainspotting*, and had her first lead role as Blanche DuBois in FLW's production of *A Streetcar Named Desire* just a fortnight before the opening of this show. Kate really appreciates that both the Captain and the Player Queen have no time for any of the bullshit going on in Denmark. Norway forever! Fortinbras for queen!



PLAYER KING/MARCELLUS/GRAVEDIGGER -

LIAM BELLMAN-SHARPE

Liam Bellman-Sharpe is currently studying a Bachelor of Music at the Melbourne Conservatorium of Music, majoring in classical voice. Over the past two years he has become increasingly involved in student and amateur theatre, working as an actor, writer, musician, composer, and reluctant director. Recent productions include *A Feast*, as part of Platform at La Mama, *Moby Dick: Show Thyself*, with Until Monstrous, *The Tempest*, with Union House Theatre, and *Live Acts on Stage*, with Four Letter Word Theatre. Last year he wrote songs for the cabaret show *Viet Kieu*, which was presented as part of the Melbourne Fringe Festival. He is a bass. Probably.



PLAYER UNCLE/BERNADO - CLANCY MOORE

Clancy has performed in an extensive array of productions for numerous companies over the years, as well as directing, producing, and writing for theatre, and founding the company Until Monstrous. His previous shows include *Macbeth*, *Caucasian Chalk Circle*, *Equus*, *The Gentleman and the Thief*, *Foreplay*, *The History Boys*, *The Fury*, *Midsummer Night's Dream*, *As You Like It*, *Third Person*, *Don't Bring Lulu*, and *Sherlock Holmes*, among others. He has performed in both *Reptile* and *Rust and Stardust* for Tastings 2012 and 2014, and co-directed *The Zoo Story* for Mudfest in 2011. In 2013 he co-wrote and produced Until Monstrous' show *Hotel*.



PRODUCTION TEAM:

DIRECTOR - FELICIA KING

Felicia King is a multidisciplinary theatre practitioner. In addition to her work as the resident sound designer and composer for Four Letter Word Theatre (*The Pillowman* (2014), *Live Acts on Stage* (2013), *Chiasmus* (2013), *Titus Andronicus* (2013), *Equus* (2013), *The History Boys* (2012), *A Clockwork Orange* (2012)), she is the artistic director and resident composer of Cryptophasia Theatre Company, whose original works have featured at the Adelaide Fringe Festival and MUDfest over the past two years (*Wake* (2014), *Fish on Europa* (2014), *The Lie Direct* (2013)). She has also performed at the Melbourne Fringe Festival with Until Monstrous (*Blindness* (2014), *Foreplay* (2012)) and toured with Periscope Productions (*Attempts on her Life* (2014), *Chatroom* (2012)). Whilst completing her postgraduate thesis, she is also active in student theatre at Melbourne University, working with numerous companies as a director, performer, composer, costume and set designer. This is her third production with the Melbourne University Shakespeare Company.

STAGE MANAGER - MATILDA HOULIHAN

Matilda's recent projects include producing *Three's a Crowd* for Theatre on Wheels as part of the 2014 Melbourne Fringe Festival, deputy stage manager for UHT's *Tastings* (2014), props manager for *Attempts on Her Life*, Periscope Productions (2014) and *As You Like It*, Melbourne University Shakespeare Company (2014), stage manager for *Moby Dick: Show Thyself*, Until Monstrous (2014), *Wendy House*, Pixel Theatre Co. (for the Adelaide Fringe Festival, 2014), *The Kangaroo Killer*, The Brothers Bow (for the 2013 Melbourne Fringe Festival), assistant stage manager for *The Tempest*, Union House Theatre (2013), *Hotel*, Until Monstrous (2013) and *Are You Being Served?*, Essendon Theatre Company (2012). Matilda also served as producer, collaborator and actor for *Brakes* as part of MUDFest 2013 and director of *Non Tutti I Ladri Vengono Per Nuocere* (2013).

PRODUCTION MANAGER - NATASHA KING

Natasha King is sick of writing boring bios that are increasingly indistinguishable from postgraduate applications, so she's decided to tell you a few things about herself that (A) almost no-one knows and (B) have absolutely no bearing on her ability as a production manager. (1) In Year 6, she was shortlisted for a German poetry recital competition, and won a bar of Toblerone, which she ate in one sitting. (2) She often has dreams about being trapped in broken elevators. (3) Her favorite cheeses are goats curd and bocconcini. (4) Her copy of *Hamlet* is her fathers from the 60's, a battered old thing full of indecipherable scribbles and soliloquies underlined in black pen.

PRODUCER - EMMA CONLEY

Alongside studying full time as a third year English and Theatre Studies student at The University of Melbourne, Emma has also been involved with the following productions: IOAC's *Anything Goes* (2012, Set Crew), FLW's *Blasted* (2013, Assistant Director), Mockingbird Theatre's *Quills* (2014, Performer: Ensemble), FLW's *A Streetcar Named Desire* (Publicity Manager), and has just been cast as Hope in Hayley Lawson-Smith's original work *Tom Tat* which will show at this year's PlaySix Festival. She is incredibly proud of the talented team we've assembled and hopes you enjoy our unique take on *Hamlet*.

AV DIRECTOR - NICK CAMPBELL

Nick Campbell is an award winning film-maker, graduating from Film and Television with a specialization in cinematography. His work has been accepted into Australian and International film festivals, his directorial debut *Pinnacles* scooping a gold Remi at Worldfest Houston 2011, and was also screened at Cannes. Nick was awarded best student cinematographer in his graduating year. He's also cut his acting chops in several plays, including Four Letter Word's *Live Acts on Stage* at the 2013 Melbourne Fringe. Nick has continued to hone his craft, working with UHT, Until Monstrous and MUSC to push the boundaries of cross-media content.

AV ASSISTANT - MELTY TANTIWANICH

Melty Tantiwanich is a female Earth pony. Melty's mother and father call her by her full name, Melanie Tantiwanich respectively in The Cutie Mark Chronicles and in the chapter book Melty and the Rockin' Ponypalooza Party! Melty works at Sugarcube Corner and lives on the bakery's second floor with Gummy, her pet toothless baby alligator. Melty is hyperactive, excitable, quirky, and outgoing, often speaking and acting in non sequiturs. Melty tends to have a lighthearted manner in serious situations, such as stopping to drink chocolate milk raining from a cotton candy cloud. Melty frequently performs cartoonish feats, such as eye-bulging, wild takes, and unusually angled cuts into the frame. Her merry skips resemble Pepé Le Pew's, particularly in Griffon the Brush Off.

LIGHTING DESIGNER - MEGAN REDMOND

Megan first started working backstage theatre in 12th grade when she directed her IBH Theatre Class' production of *The Little Prince*. Since entering university, Megan has been involved with several shows, including Periscope Production's (PP) *Chatroom* (2012) and *Dice House* (2013) as ASM, and lighting operator for Queen's College MADS's production of *Fawlty Towers* (2012) and PP's *Attempts on Her Life* (2014). Megan was also SM for Queen's College MADS's production of *Sweeny Todd* (2013), which she was given the Murray Sutherland award for outstanding efforts. Most recently she has been AD for Four Letter Word's production of *The Pillowman* (2014) that was part of the Melbourne Fringe Festival.

PROPS MANAGER - CHRISTA JONATHAN

Christa Jonathan recently completed her Master of Creative Writing, Publishing and Editing at the University of Melbourne. She has been involved in stage and production management with various student and independent theatre companies since 2011, and received an MTC Subscription Award her backstage work in student theatre in 2012. Her latest projects include UHT's *The Tempest* (Stage Manager), UMSU Creative Arts Department's *Tastings* 2014 (Production and Stage Manager), FLW Theatre's *A Streetcar Named Desire* (Production Manager) and OCPAC's *The Addams Family* (Deputy Stage Manager). She is currently working on West Independent Theatre's *Così* (Stage Manager) and Bottled Snail's *Parade* (Deputy Stage Manager).

PUBLICITY MANAGER - GABRIELLE LEWIS

Gabrielle is a second year Architecture student at the University of Melbourne with a passion for theatre design. Gabrielle made her set designing debut for Union House Theatre's production of *The Tempest* (2013), and started 2014 by working as set advisor for *Moby Dick: Show Thyself* (Until Monstrous). In the latter half of the year her projects included set designer for FLW Theatre's *A Streetcar Named Desire* and set/construction assistant on Four Letter Word's production of *The Pillowman* for Melbourne Fringe Festival as well as publicity for this production.

FOH MANAGER - ALEX WARE

Alex is a 3rd year student at RMIT currently studying Mechatronics and Manufacturing Engineering (Skynet and 3D printing). She first stumbled into theatre by accidentally getting involved in Set Construction for Periscope Productions' *Chatroom* in 2012. Since then she's been involved in a range of production team roles, most recently Front of House Manager for Periscope Productions and SUDS's *Attempts on Her Life*. She'd like to thank all those who have let her usher their shows, giving her access to terrifyingly large amounts of free theatre. She is hugely excited to be involved with her first MUSC production.

LIGHTING OPERATOR - SARA KISSEL

Sara is studying science at the University of Melbourne, hoping to major in Chemistry. After performing in various high school productions as well as in the ensemble of *1938: An Opera* (Union House Theatre, 2012), she has transitioned into backstage roles. She has been a sound operator for *Tastings* (MUDFest, 2013), a stagehand for *Blasted* (FLW Theatre, 2013), lighting operator for *The Tempest* (Union House Theatre, 2013), assistant director for a student film (2013/14) and stage manager for *A Streetcar Named Desire* (FLW Theatre, 2014).

SOUND/AV OPERATOR - JEANETTE TONG

Jeanette has pressed buttons for several shows this year, and is beginning to carve out a home in the floor of the bio box so she will never have to leave. So far, the hole is very small and her digging equipment, consisting of a very blunt pencil and a broken plastic spoon, has proven highly effective - causing grief and sadness. Jeanette does not recommend purchasing these tools for your own DIY digging-a-hole-in-the-ground shenanigans. Good grip on equipment but endeavour is estimated to sap more years of her life than she can give, so 1/5 stars.

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