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1976

Drama I Students of The University of Adelaide  
present

EVERYMAN

illuminating the moment of death and the shape of life

directed by Jim Vilé

The Gallery, Union House — May 19 to 22 and 27 to 29

1976

## EVERYMAN

The original source of the story of EVERYMAN is the old Buddhist parable of Barlaam and Josaphat. In this tale, a man, ordered to appear before his king, applied for help to his three friends; but only one of them, who symbolized his virtue and whom he had always neglected, readily offered to accompany him and plead for him.

EVERYMAN, written in the second half of the 15th century, has a simple plot. Death, sent by God, tells Everyman to prepare himself for a long pilgrimage. Everyman is struck to the heart with terror:

"For turn again thou cannot by no way!  
And look thou be sure of thy reckoning  
For before God thou shalt answer and shew  
Thy many bad deeds and good but a few,  
How thou hast spent thy life, and in what wise,  
Before the chief Lord of Paradise."

After Death departs, Everyman appeals to his friends (Fellowship), to his close and distant relatives (Kindred and Cousin), and to his worldly possessions (Goods), but they all desert him.

Good Deeds alone will accompany him, and she introduces him to her sister, Knowledge, who leads him to Confession. Everyman is advised to surround himself with his most intimate friends, Discretion, Strength, Five Wits and Beauty, and they remain close until he approaches the very end of his journey; then, one by one they leave him until, at the last, he is sustained by Good Deeds alone.

EVERYMAN depicts life in the world as a spiritual adventure; this abstract concept is made convincingly concrete through skillful use of human situations and vivid figures. By creating characters whose reasoning is psychologically sound and whose behaviour is recognizably realistic, the play manages to engage the interest and sympathy of the audience.

PERFORMERS

	Olwyn Barwick
Geoff Britton	
Peter Cowen	Irene Deegan
Duncan Fairweather	
Karen Gore	Kerrie Green
Kate Hanna	
June Hannay	Sue Hopton
Jane Jacobs	
Ruth Janssan	Lisa Jinga
Martin Karaffa	
Fran Kelly	Lena Kowanko
Stephen Measday	
Cathy Miller	John Murphy
John McConchie	
Ann Nuske	Neil Piggott
Tom Sankey	
Tracey Selway	Suzanne Szabo
Angela Tolley	
Martha Verschoor	John Webb

MUSIC

<u>Elizabeth Harlock-Lea</u>	<u>Jane Southcott</u>
Rob Elliott	
Kerry Forward	Malcolm Fox
Dennis Freeman	
Liz Fudge	Karen Gore
June Hannay	
Christine Harris	Shirley Hill
Sue Hopton	
Alison Lewis	Jenny Matthews
Neil Piggott	
Sheryn Pitman	Tim Roden
Wendy Rother	
Anne Marie Southcott	Andrew Tanner

WARDROBE

<u>Nancy Loughlin</u>	Sue Cochius
Ruth Janssan	
Cathy Miller	Ann Nuske
Suzanne Szabo	

STAGE MANAGEMENT

Peter Barnes

Mary DeLaney  
Debbie Emmett                      Pamela Jupp  
Elena Zotti

LIGHTS

Rob & Sue Averay

Robert Barton

CONSTRUCTION CREW & SET DESIGN

Andrew Cameron

Susan Abasa                      Peter Barnes  
Robert Barton  
Ashley Collard                      Mary DeLaney  
Debbie Emmett  
John Hannon                      Sue Hopton  
Martin Karaffa  
Fran Kelly                      Stephen Measday  
Cathy Miller  
John Murphy                      John McConchie  
Susan Parham  
Wendy Rother                      Vera Soeffky  
Martha Verschoor  
John Webb                      Elena Zotti

MASKS

Jenny Matthews                      Lisa Jinga  
Neil Piggott

PUBLICITY

Susan Abasa

Olywn Barwick  
Bronwen Cooke                      Janet Farrell  
Jo Giorgio  
June Hannay                      Sue Hopton  
Pamela Jupp  
Martin Karaffa                      Maureen Lovick  
Neil Piggott

Drama I Students take this opportunity to thank Susan Abasa who encouraged the production in the Gallery and with her tremendous industry and undoubted ability helped to bring it to fruition.

ACKNOWLEDGEMENTS

Rob & Sue Averay

Reg Bennett  
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Andrew Cameron  
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Robin Eaden  
Charles Edelman  
Richard Morecroft  
Shirley O'Driscoll  
Kay Ross  
Vida Russell  
Malcolm Short  
Bonnie Swaine  
Avis Urlwin  
Malcolm Fox  
AU Choral Society  
AU Craft Studio  
AU Language Dept  
AU Music Dept  
AU Theatre Guild  
AU Student Radio  
AU Union  
Chrysler Aust Ltd  
Murray Park CAE  
Radio 5UV  
Rostrevor College

WHY EVERYMAN?

"No more masterpieces" - Artaud.

Protesting against museum theatre at its deadliest, Artaud cried out for an end to the production of established masterpieces. An extreme view from an extremist. Brustein takes a more moderate stand:

"What 'no more masterpieces' means for us, then, is no more piety, no more reverence, no more sanctimoniousness in the theatre. It means the freedom to approach the most sacred text as if it had just been written. It means trying to re-create not so much the original environment of a work as the

original excitement with which spectators attended it, and that means establishing a link less with the spectator's educated life - the passages he memorized in school and college - than with his psychic life - the passages burned into his soul by the acid of experience. 'No more masterpieces' means treating the theatre as informally as a circus tent, a music hall, a prize ring - a place in which the spectator participates rather than worships, and offers the stage something more than the condescension of applause. 'No more masterpieces' means not a disrespect for the past but rather an effort to rediscover some of its vitality." (Robert Brustein: The Third Theatre).

This production of EVERYMAN by Drama I students comes at the culmination of a term's study of Medieval Theatre. Its aim is to provide the students with a working opportunity to discover and create for themselves something of the impulse within the play. The result is a recognition of that impulse and an expression of its intrinsic energy in a practical synthesis of the traditional and the contemporary.

The setting - with its mansions and centrally appointed place - becomes the meeting-place for, on the one hand, the ideas of a world accessible only through text-books, and, on the other, the collective experience of a sensibility which owes more to the rock-concert than to the ritual of organized religion. So, contemporary dress offsets the ceremony of processions; newly composed music counterpoints strains of a Middle English pronunciation; multiple characterization dissects and gives new weight to the allegorical figures.

And through it all EVERYMAN emerges, not as a museum piece, but as a vigorous questioning of modern man's metaphysical dilemma.

- Jim Vilé