Drama I Students of The University of Adelaide present

EVERYMAN

illuminating the moment of death and the shape of life
directed by Jim Vile

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

Peter Cowen
Karen Gore
June Hannay
Ruth Janssan
Fran Kelly
Cathy Miller
Ann Nuske
Tracey Selway
Martha Verschoor

Olwyn Barwick
Geoff Britton
Duncan Fairweather
Kate Hanna
Sue Hopton
Jane Jacobs
Lisa Jinga
Martin Karaffa
Lena Kowanko
Stephen Measday
John Murphy
John McConchie
Neil Piggott
Tom Sankey
Suzanne Szabo
Angela Tolley
John Webb

MUSIC

Elizabeth Harlock-Lea
Kerry Forward
Liz Fudge
Christine Harris
Alison Lewis
Sheryn Pitman
Anne Marie Southcott

Jane Southcott
Rob Elliott
Dennis Freeman
June Hannay
Sue Hopton
Neil Piggott
Wendy Rother
Sue Southcott

Jenny Matthews
Tim Roden
Andrew Tanner

WARDROBE

Nancy Loughlin
Ruth Janssan
Cathy Miller

Sue Cochius
Ann Nuske
Suzanne Szabo
STAGE MANAGEMENT

Mary DeLaney
Debbie Emmett
Elena Zotti

Pamela Jupp

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 Avery
Reg Bennett
John Blain
Andrew Cameron
Tristram Cary
Robin Eaden
Charles Edelman
Richard Morecroft
Shirley O'Driscoll
Vida Russell
Malcolm Short
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 dissect 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