

LINDENWOOD COLLEGE
DEPARTMENT OF SPEECH

Presents

Everyman

AN ENGLISH MORALITY

Directed by

ROBERT DOUGLAS HUME

ROEMER AUDITORIUM

LINDENWOOD COLLEGE

St. Charles, Missouri

THURSDAY, DECEMBER 13, 1951

8:00 O'CLOCK

Cast

The Messenger	SHERON LEE BROWN
The Voice of God	SIEGMUND A. E. BETZ*
Death	SUZANNE ELLIOTT
Everyman	JOY HELLWIG HAUSMAN*
Fellowship	NELL CULVER
Revelers	{ MARY ANN BERNER PATT WILKERSON
Kindred	PAT PETERSON
Cousin	JULIE RICHARDS
Goods	EUNICE SHELEY
Good Deeds	MARY KAY PINCKNEY†
Knowledge	ARLEEN BECKER†
Confession	PAULA MOORE
Beauty	CHARLEEN SMITH
Strength	VIOLET MOSKOFF
Discretion	SALLY HOSKINS
Five Wits	{ DEANE KEETON ANN FRAZIER CYNTHIA RICKLIN† CAROLYN COLE RHEA KAHRE
The Angel	CONNIE GORDON

*Members of Alpha Psi Omega, National Honorary Dramatic Fraternity

†Pledges to Alpha Psi Omega

Costumes by Mickey O'Connor, St. Louis, Missouri

Staff

Director	ROBERT DOUGLAS HUME*
Stage Manager	CYNTHIA RICKLIN
Assistant Stage Manager	NELL CULVER
Sound Effects	PAULA MOORE
Master Electrician	ANN GILBERT
Assistant Electricians	VIOLET MOSKOFF
	SUZANNE ELLIOTT
	SARA SAHLI
	SANDRA SNEIDER
	MILDRED TERRELL
Make-Up Manager	NELL CULVER
Make-Up Assistants	ARLEEN BECKER
	JOY HELLWIG HAUSMAN
	MARY KAY PINCKNEY
House Manager	JEANE RICE
Ushers	JEAN BUCKNER
	JOAN BUCKNER
	LAVONE BURTON
	GLORIA BURSEY
	CAROLYN WHITE

Note

Everyman is considered not only the finest of the old moralities but the best of the mediaeval religious drama. The theme is the inevitability of death and salvation through repentance and good deeds.

The setting is symbolic, inasmuch as the place where such characters meet one another is necessarily unrealistic. The arch symbolizes the entrance to the grave and eternity; its Gothic design conveys the idea that the Church is the gateway to Heaven, the blue backdrop symbolizing the celestial realm. The lighted candles remind us that Christ is the Light of the World. The stylized set and the formal action serve to emphasize the mediaeval elements and are meant to resemble a painting from the late Middle Ages. The music is atmospheric.

The time is set in the late fifteenth century, when the mediaeval period was on the threshold of the English Renaissance. However, the play is timeless; and its specific humanity rises above its abstraction.

Its revival as a professional acting piece in the modern theatre was brought about by the late Sir Philip Ben Greet, noted English actor-manager, who produced *Everyman* both in England and in America with Edith Wynne Matthison in the title role. The part was also played by Constance Crawley. *Everyman*, representing all humanity, has been interpreted by both men and women.

The play has held modern audiences as much under its spell as it did those of centuries ago, because of the universality of its theme, the simplicity of its story, and the directness of its dialogue. It is constantly revived and produced.

Acknowledgment

We sincerely thank Dr. Siegmund A. E. Betz and Miss Marjorie Hiller for their help with the literary interpretation of the play, Mrs. Walter Winter for assistance with the music and for serving as organist, Mr. and Mrs. Vernon Triefenbach for lending the organ, Miss Martha Reese for directing the Revelers' scene, and Miss Hortense Eggmann for research assistance.