

ALTHOUGH OFTEN LOOKED AT AS A VERY RECENT DEVELOPMENT, THE DRAMA COURSE AT THE UNIVERSITY OF ADELAIDE ACTUALLY HAS A HISTORY STRETCHING BACK TO 1968. IT WAS THEN THAT THE UNIVERSITY COUNCIL SET UP A COMMITTEE TO CONSIDER THE PLACE OF THEATRE IN THE UNIVERSITY. DRAMA I WAS ESTABLISHED IN 1975, COMPLEMENTING AND EXTENDING THE RANGE OF SUBJECTS WITHIN THE HUMANITIES, AND OFFERING THE POTENTIAL OF EXTENSIVE CORRELATION WITH MUSIC. IN SETTING UP THE DRAMA I COURSE THE UNIVERSITY RECOGNISED THE INTEREST IN THE THEATRE THAT WAS CONTINUALLY GROWING, BOTH ON AND OFF CAMPUS, AND THE INCREASING IMPORTANCE OF THEATRE ARTS IN THE FIELD OF EDUCATION AT ALL LEVELS. SINCE 1975 THE THEATRE ARTS IN SOUTH AUSTRALIA (FILM, TELEVISION AND LIVE THEATRE) HAVE UNDERGONE WIDESPREAD AND VIGOROUS DEVELOPMENT. DRAMA HAS BECOME AN ACCEPTED AND RESPECTED ACADEMIC SUBJECT.

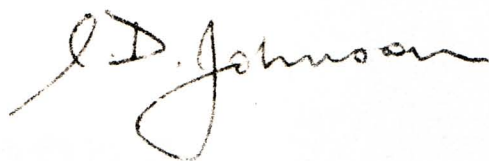
NOW, IN 1980, THE UNIVERSITY HAS MADE A SIGNIFICANT MOVE TOWARDS THE BETTER FULFILLMENT OF THE AIMS ON WHICH DRAMA WAS INITIALLY ESTABLISHED. FOR THE FIRST TIME A SECOND YEAR COURSE HAS BEEN OFFERED, ALLOWING STUDENTS THE OPPORTUNITY TO PURSUE THEIR INTEREST BEYOND THE FIRST YEAR LEVEL. THIS PRODUCTION OF JEAN-PAUL SARTRE'S NO EXIT, THEN, EFFECTIVELY SCORES A TRIPLE "FIRST" FOR THE UNIVERSITY:

- THE FIRST JEAN-PAUL SARTRE PLAY PRESENTED IN SOUTH AUSTRALIA SINCE THE PLAYWRIGHT'S RECENT DEATH IN PARIS
- THE FIRST EVER SECOND YEAR DRAMA PRODUCTION
- PRESENTED BY THE FIRST EVER INTAKE OF SECOND YEAR DRAMA STUDENTS.

STAFF AND STUDENTS OF THE NEWLY EXPANDED DRAMA COURSE WISH YOU A STIMULATING EVENING OF THEATRE!



JIM VILÉ
SENIOR LECTURER



CHRIS JOHNSTON
TUTOR

DIRECTOR'S NOTES

THOUGH STRUCTURED AROUND AN EXPLICITLY STATED PHILOSOPHICAL PREMISE, THE PLAY OPERATES WITH EQUAL EFFECTIVENESS ON A VARIETY OF LEVELS. PROMINENT, OF COURSE, IS SARTRE'S PHILOSOPHY OF THE SIGNIFICANT 'OTHER', WHICH CONCERNS THE POWER OF OTHER PEOPLE TO DEFINE WHAT ONE IS ACCORDING TO ONE'S ACTIONS: AN UNTAMED MIRROR THAT WILL NOT BE COERCED INTO REFLECTING ONLY THE IMAGE ITS SUBJECT WISHES TO SEE.

COMPLEMENTING THIS IS AN IMPLICIT THEOLOGICAL UNDERTONE AND AN EXAMINATION OF FREEDOM, SEX ROLES AND TRIADIC INTERACTION, ALL CONTAINED WITHIN A TEXT THAT RANGES FROM THE LUDICROUSLY HUMOROUS TO THE ALL-BUT TRAGIC.

CONSEQUENTLY ANY PRODUCTION OF THIS PLAY MUST BE CONCERNED WITH BALANCE, PARTICULARLY HOW FAR THE CHARACTERS' COMIC POTENTIAL CAN BE EXPLOITED WITHOUT UNDERMINING THE IMPORT OF THE DRAMATIC SITUATION. IN RELATION TO THIS, SARTRE'S OWN DEFINITION OF HIS THEATRICAL WORKS AS "FALSE MELODRAMA" MAY BE A GUIDE.

THIS PRODUCTION HAS BEEN SET IN THE NINETEEN FORTIES IN AN ATTEMPT TO CAPTURE SOME OF THE FEELING OF THE PERIOD THAT GAVE RISE TO THE PLAY.



PHIL MOHR

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"SARTRE IS FRANCE"
DE GAULLE

"To be a man is to aspire to be God."
Jean-Paul Sartre

"The central picture of this play - the hell made up of three people locked in an eternal hotel room - is still with me." Peter Brook on "No Exit"

"A systematic blasphemer who has disseminated about him the most pernicious lessons and most poisonous advice ever poured out for the young by an acknowledged corrupter."
Gabriel Marcel on Sartre

"Sartre's aim was to preserve the phenomenon, the realities of the world."
Simone de Beauvoir

"His aim is to show that the most perverse of creatures acts, reacts and describes himself in exactly the same way as the most ordinary."
A. Camus

ABOUT THE AUTHOR

JEAN-PAUL SARTRE WAS BORN 1905 IN PARIS AND DIED THERE IN APRIL THIS YEAR. BEFORE THE SECOND WORLD WAR HE TAUGHT PHILOSOPHY. HE WAS CALLED UP BY THE FRENCH ARMY, AND LATER WAS VERY ACTIVE IN THE RESISTANCE. AT THE END OF THE WAR HE EMERGED AS THE DOMINANT FIGURE IN THE EXISTENTIALIST MOVEMENT. HE WROTE ON MANY SUBJECTS, AND WAS ONE OF THE FOUNDERS OF "LES TEMPS MODERNES" A POLITICAL AND LITERARY REVIEW. HIS CENTRAL THEME WAS A PASSIONATE INTEREST IN HUMAN BEINGS. AS A DRAMATIST, NOVELIST, LITERARY CRITIC, POLITICAN AND PHILOSOPHER, HE HAS MADE A PROFOUND IMPRESSION ON MODERN THOUGHT.

"It is at the far boundaries of the heart and instincts that M. Sartre finds his inspiration."
A. Camus

"Sartre has spent his adult life in a series of hotel rooms, in which there is nothing of his own, not even a copy of his latest work, and which surprise visitors by their bareness."
Simone de Beauvoir (Sartre's Mistress)

"I exist only to write, and if I said 'I' that meant 'I who write'."
Jean-Paul Sartre

"We don't do what we want and yet we are responsible for what we are"
Jean-Paul Sartre

"I think that to anyone who saw the play the word hell is more likely to evoke that closed room than fire and pitch-forks."
Peter Brook on 'No Exit'

Father Peter Dempsey called Sartre "a neurotic genius, who has rationalised his complexes by writing books and plays."



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NO EXIT

CAST

IN ORDER OF APPEARANCE

VALET.....DAN BURT
GARCIN.....MICHAEL GRIFFIN
INEZ.....MARILYN NEWMAN
ESTELLE.....SUSAN GILES

"THE LIVING"

ESTELLE'S SISTER...XENIA HANVSIK
OLGA.....ALISON DUNN
GARCIN'S WIFE.....TANYA KLEIN
GOMEZ.....BARRY NEYLON
MALE TENANT.....RICK PULLMAN
FEMALE TENANT.....DEBORAH MORGAN

DIRECTOR.....PHIL MOHR
STAGE MANAGER.....COLIN MANN
ASSISTANT STAGE MANAGER..JULIE GARDNER

SET DESIGN AND CONSTRUCTION

CHRIS BATH
DAN BURT
ANNE CLAMPETT
ALISON DUNN
JULIANNE ENGLISH
GEORGE GALLOWAY
JULIE GARDNER
DIGBY GIFFORD
MICHAEL GRIFFIN
FRANCES HUTTON
SARAH LAURENCE
LOUISE WAKEFEILD

TECHNICAL

GEORGE GALLOWAY
JULIE GARDNER
DIGBY GIFFORD
FRANCES HUTTON
SARAH LAURENCE
RICK PULLMAN
BARRY NEYLON

PHOTOGRAPHY

ALISON DUNN
JULIE GARDNER

COSTUME AND MAKEUP

RICHARD BARRETT
ALISON DUNN
TERESA DUTTON
JULIANNE ENGLISH
SUSAN GILES
XENIA HANVSIK
TANYA KLEIN
LOUISE WAKEFEILD

PUBLICITY

ANNE CLAMPETT
ALISON DUNN
TERESA DUTTON
JULIANNE ENGLISH
JULIE GARDNER
SUSAN GILES
XENIA HANVSIK
FRANCES HUTTON
DEBORAH MORGAN
MARILYN NEWMAN
RICK PULLMAN

FRONT OF HOUSE

JULIANNE ENGLISH
FRANCES HUTTON



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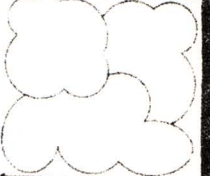
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