

BYU Department of Theatre and Media Arts presents

EVERYONE

adapted by Ty Hawton



Streaming at BYUArts.com

MARCH 11-13

BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF THEATRE AND MEDIA ARTS

EVERYONE

Adapted By
Ty Hawton

from *Everyman*, the 16th
century morality play

Costume, Makeup, & Hair Designer

Karaleigh Garrison

Projections Designer

Erin Dinell Bjørn

Sound Designer

Gabriella Warnick

Dramaturg

Lillian Bills

Production Stage Manager

Tiffany Irizarry

Directed By
Megan Sanborn Jones

March 11-13, 2021, 7:30 pm
Streaming at [BYUArts.com](https://byuarts.com)

Please join us on Thursday, March 11 immediately following the performance for a brief post-show discussion with the production team by clicking on the link just below the live stream.

Photography, video and audio recording, and screen recording are forbidden during the performance.

DIRECTOR'S NOTE

One of the most powerful images at the front of John Skot's 1530 printed edition of the *The Summoning of Everyman* is a medieval man walking forward, but looking back over his shoulder at Death, an oversized skeleton who has broken out of a sepulchre. I have felt a similar urgency to the man in the illustration every time I have gone to the grocery store this past year—I'm pushing my cart ahead in the task of feeding my family, but I am keenly aware that in the time of the global Covid-19 pandemic, death may be following close behind.

This adaptation, *Everyone*, was born out of that urgency. We have tried to create a modern morality play that speaks to our contemporary moment, but we have also tried to keep an eye looking back to the medieval original. We have moved the world of the play into the future and imagined what it would be like if women were representative of humanity, just as we've given these women the same virtues and vices of the past. We have reconsidered what it means to repent and sorrow for sin today, just as we have maintained the medieval truth that the most important virtue is good works.

As a historian, I'm grateful for the past; as an artist, I'm grateful for opportunities to create fantastic worlds in the present; as a woman of faith, I look forward to the future when we will be summoned by our Father in Heaven to give an account of our lives. I hope that this play inspires us all to live those lives a little better.

—Megan Sanborn Jones, *director*

CHARACTER & CAST LIST

MESSENGER

Bronwyn Reed

DEATH

Sage Patchin

EVERYONE

Freja Jorgensen

FRIEND / BEAUTY

Savannah Fillerup

COUSIN / STRENGTH

Hannah Young

KIN / SENSES

Nahee Choi

RICHES / WIT

Elizabeth Gibson

KNOWLEDGE

Camden Wawro

CHARITY

Darci Ramirez

CREDITS

The poem recited at the end of the play originally appeared as **“Small Kindnesses”** from *Bonfire Opera* by Danusha Laméris. Published in © 2020 by the University of Pittsburgh Press. Used and performed by permission of the publisher.

“Nothing Else” Written and performed by Angus and Julia Stone. Courtesy of Sony/ATV Music Publishing Australia (ASCAP) and Nettwerk Music Group, Inc.

“The Memory Machine” Written and performed by Julia Stone. Courtesy of Sony/ATV Music Publishing Australia (ASCAP) and Nettwerk Music Group, Inc.

THEATRE STEERING COMMITTEE

Producer	Wade Hollingshaus
Artistic Director	Adam Houghton
Design and Technology Area Head	Michael S. Kraczek
Theatre Production Manager	Jennifer Reed

Assistant Director	Alison Rino
Assistant Stage Manager	Holly Showalter

Costume and Makeup Operations Manager	Jessica Cowden
Wardrobe Supervisor	Emily Collett
Costume Faculty Mentor	Dennis Wright
Lighting Crew Coordinator	Marianne Ohran
Lighting Faculty Mentor	Michael S. Kraczek
Technical Director	Travis Coyne
Scene Shop Manager	Ward Wright
Scenic Faculty Mentor	Rory Scanlon
Prop Shop Manager	Jennifer Reed
Sound Supervisor	Troy Streeter
Makeup Faculty Mentor	Jennine Hollingshaus
Dramaturgy Faculty Mentor	Shelley Graham
Stage Management Faculty Mentor	Jennifer Reed
Marketing Services Manager	Hadley Duncan Howard
Creative Services Manager	Ty Davis
Program Designer	Catharine Jensen

Special thanks to Jechoon Choi for volunteering as our computer technician in Canada.

MEET THE CAST

Nahee Choi**Kin / Senses**

Nahee Choi is a sophomore studying Theatre Arts Studies at BYU. She is from South Korea and Canada and served her mission in NYC, Korean speaking. This is her first mainstage show at BYU and she is very excited to tell the story of *Everyone!*

Savannah Fillerup**Friend / Beauty**

Savannah Fillerup is a sophomore from Thornton, Colorado, hoping to study Theatre Education and someday direct children's theatre! Other credits include Sandy in *Grease*, Mrs. Mayor in *Seussical*, and Marvalyn in *Almost, Maine*, all at Horizon High School.

Elizabeth Gibson**Riches / Wit**

Elizabeth Atkinson Gibson is a senior in Theater Art Studies. She worked as an actress in Los Angeles during the 1980s. Professional credits include an NBC Movie of the Week, *Executioners Song* with Tommy Lee Jones, and a number of LDS Church films. Currently, Gibson is a professional regional storyteller, specializing in personal narrative and folktales.

Freja Jorgensen**Everyone**

Freja Jorgensen is a junior in the BFA Acting program, and was raised in Snohomish, Washington. Past BYU credits include Nina in the Contemporary Voices staged reading of *Vanya and Sonya and Masha and Spike*, as well as a musician/Sexton in last year's *Much Ado About Nothing*. Jorgensen's voice will next be heard as a part of BYU's fledgling Vintage Broadcast Podcast, which will be releasing its collection of vintage radio plays later this semester.

Sage Patchin**Death**

From Shelley, Idaho, Sage Patchin is a junior studying Music Dance Theatre. Most recent credits are Hadassah in *For Such A Time As This* at BYU, Ensemble in *Little Shop of Horrors* at BYU, and Annie in *Annie Get Your Gun* and Arista in *The Little Mermaid* at Playmill Theatre in West Yellowstone. Patchin has had many performance opportunities including opening at The Grand Ole Opry and singing The National Anthem at a Utah Jazz game. She is so excited to get to work with the wonderful cast and crew of *Everyone!*

Darci Ramirez**Charity**

Darci Ramirez is a sophomore in the BFA Acting program and is also pursuing a minor in anthropology. Previous credits at BYU include Curly in *Wendy and Peter Pan* and Estragon in a student production of *Waiting for Godot*. Other local credits include work at LDS Motion Picture Studios, The Hive Collaborative, and Utah Valley Youth Players.

Bronwyn Reed
Messenger

From Orem, Utah, Bronwyn Reed is a junior in the Music Dance Theatre Program. Previous credits include Audrey II in *Little Shop of Horrors* at BYU, Sheriff Farkle in *The Ballad of Cat Ballou* at Jackson Hole Playhouse, Mathilda in *Thoroughly Modern Millie* at HCTO, and she was a featured soloist in the *BYU China Spectacular* in China. She hopes to go back to Jackson, WY for the summer and is excited for the upcoming fall theatre season at BYU.

Camden Wawro
Knowledge

From Glendale, Arizona, Camden Wawro is a junior studying Theatre Arts with an emphasis in directing. Last year, she played Polonia in BYU Young Company's production of *Hamlet* and was nominated for an Irene Ryan Acting Scholarship for her performance. She also teaches singing lessons and directs theatre summer camps at Spotlight Youth Theatre.

Hannah Young
Cousin / Strength

Originally from Lancaster, Pennsylvania but a recent transplant to Minnesota, Hannah Young is a senior majoring in Theatre Arts Studies. Along with her love of all things art, she has dedicated a large portion of her time at BYU to studying both physics and French and loves to talk about all the nerdy things she has learned. This is her second main stage show at BYU, the first being *Much Ado About Nothing*.

MEET THE PRODUCTION TEAM

Lillian Bills Dramaturg

Lillian Bills is a junior studying Interdisciplinary Humanities with a theatre emphasis at BYU. Her recent credits at BYU include being a dramaturg for the mask club *Tragedy: A Tragedy* and for the initial tablework of *Weirder Stuff*. Other credits include Emily in *Our Town* and director for *Les Miserables* at the International School of Addis Ababa.

Erin Dinnell Bjørn Projection Designer

Erin Dinnell Bjørn (MFA Theatre Production Design, BYU 2008) works professionally in costume, costume crafts, projection, and lighting design. She has designed projections for most of BYU's dance productions for the last decade. Favorite other credits include masks for the film *Echo Boomers* (2020), projections for *Enchanted April: A New Musical* at Theatre Two @ Theatre Row (New York, 2019), and the clothing for Ben Hammond's sculpture of Martha Hughes Cannon to be displayed in the U.S. Capitol Building.

Karaleigh Garrison Costume, Hair, & Makeup Designer

Karaleigh Garrison is a long-time BYU student double majoring in sewing and costume design. Past credits include Hair and Makeup Design for the 2020 BYU Theatre production of *An Ideal Husband*.

Elisabeth Goulding Production Engineer

From Tumwater, Washington, Elisabeth Goulding is a Theatre Arts Studies major studying scenic and costume design. Recently she worked on the BYU livestreamed productions *Letters from Cuba*, *Manual for a Desperate Crossing*, and *An Ideal Husband* as a production engineer. She also designed sets and projections for BYU's *Illusionary Tales*, *Letters from Cuba*, and *Manual for a Desperate Crossing* this past fall.

Ty Hawton Playwright

From Roseville, Minnesota, Ty Hawton is a senior studying theatre arts with an emphasis in playwriting. His plays include *Parents*, *Ponytails*, and *a Wicked Right Cross*; *Percival Rising*; and *Modern Gladiator*. His plays have been recognized by BYU in the Mayhew Playwriting Contest and by KCACTF in their 10-minute-play category.

Tiffany Irizarry Production Stage Manager

From Houston, Texas, Tiffany Irizarry is a senior in Theatre Arts Studies with an emphasis in stage management. She is excited as this is her first time as a Production Stage Manager. Recent assistant stage management credits at BYU include *Suffrage*, *Little Shop of Horrors*, and *Dogfight*.

Megan Sanborn
Jones
Director

Megan Sanborn Jones has been a theatre professor at BYU for twenty years. She has published work in *Theatre Journal*, *Theatre Topics*, and more. Her second book, *Contemporary Mormon Pageantry: Seeking After Our Dead*, was published by the University of Michigan Press in 2018. Sanborn Jones is also a director/choreographer with credits at BYU including *A Midsummer Night's Dream* and the upcoming *Fiddler on the Roof*.

Holly Showalter
Assistant Stage
Manager

From Provo, Utah, Holly Showalter is a senior majoring in Theatre Arts Studies, with an emphasis in lighting design. She is excited to be a part of the *Everyone* production team.

Gabriella Warnick
Sound Designer

From St. George, Utah, Gabriella Warnick is a studio art major with a theatre sound design minor. Recently she has enjoyed working as a sound designer on BYU's production of *Illusionary Tales* in the fall, touring with the BYU Young Ambassadors as their sound engineer, and immersing herself in the world of vintage radio sound with the Vintage Broadcast Podcast.



Everyone's Journey from Medieval to Modernity



A Study Guide for Ty Hawton's *Everyone*
by Lillian Bills, dramaturg

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The Somonyng of Everyman



here are many theories about how drama re-emerged in the Middle Ages, ranging from “stage” directions for [*Quem Quaeritis*](#) as performed during Easter services found in [*Regularis Concordia*](#) (a Benedictine Handbook from the late 10th century) to [*Hrosvitha*](#), a German nun, writing and performing plays done after the manner of Roman comedies around the same time. However, we do know in 1210 Pope Innocent III banned clergy from acting on the public stage.

After the papal edict, the common people took the responsibility of writing and performing liturgical drama. During festivals, mystery plays or plays that retell Bible stories, such as “Noah’s Ark” or “The Annunciation of Mary”, were put on by various guilds in the vernacular (or English). Their purpose was to teach and relate the teachings of Christ and the Bible stories.

The Somonyng of Everyman (commonly referred to as *Everyman*) was first published in English in 1510 and is probably a translation from the Dutch play *Elckerlijc*. It is an allegorical play that personifies characteristics to teach a moral. *Everyman* seeks to remind the audience that death is coming, but you don’t know when, so prepare now to give an account of your life to God.

Listen to *Quem Quaeritis* [here](#).

Watch *The Creation* from the York Cycle [here](#).

Consider This:

- ♦ How important is understanding language if there are other visual cues to rely on?
- ♦ How has the tradition of liturgical drama continued today?
- ♦ Has Bible dramatization helped increase your understanding of the teachings of Christ? How?

Please share your answers [here](#).

Parallels to Today



y Hawton's updated version of *Everyman* follows the same structure, characters, and concept, even though the language and setting is modern. The play asks us to remember that only one thing is truly certain—everyone will die.

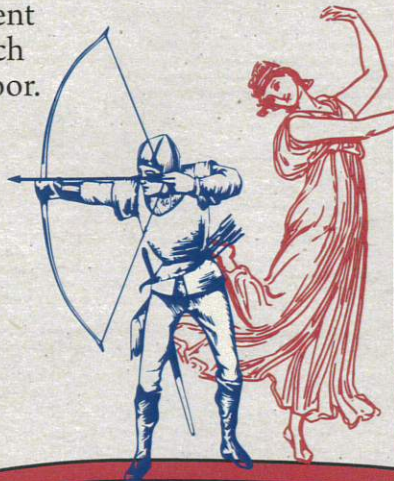
So, how do you prepare for death? What steps do you need to take to be ready?

For Catholic England, as shown through *Everyman*, it was to confess your sins, self-flagellate, and do good deeds. They believed these were necessary steps to go to heaven. For our reinterpretation *Everyone*, we believe that to make your life meaningful, it is by doing acts of charity, big and small.

What's so similar between Tudor England and now, anyway?

- ♦ **Plague** – Influenza and bubonic plagues disrupted their lives much as the COVID-19 pandemic has ours. While they didn't know about germs, vaccines, or even basic hygiene, they knew, like us, that death was closer than before.
- ♦ **Games** – Gambling with dice and cards was a popular way to pass time. The upper class enjoyed tennis, while the lower classes played soccer and other games involving a ball and a hoop. What games do you enjoy playing?
- ♦ **Entertainment** – King Henry VII popularized archery and other tournaments. Maybe we don't watch archery on TV, but we do watch football! Additionally, watching plays, dancing, and performing music remain popular today.
- ♦ **Economics** – Like us, due to the laws and structure of society, there was little movement between economic classes. The rich stayed rich and the poor stayed poor.
- ♦ **Politics** – Like Tudor England, we are a divided country. While we won't be executed for our religious beliefs, our inability to trust and collaborate with each other makes uneasy peace.

You can learn more about Tudor England [here](#) or [here](#).



Vices & Virtues

In Christianity, the way you live your life impacts how you'll live in the afterlife. Simply explained, everyone will be judged by God based on the balance between their good and bad deeds. To go to heaven, the good deeds must outweigh the bad. On Earth, we can choose to develop vices or virtues or, in other words, do good or evil.

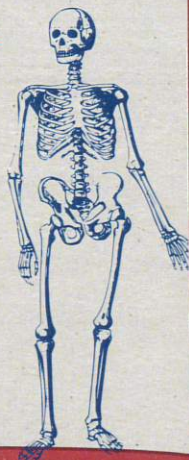
Vices are what lead to sin, such as gluttony, pride, and greed. They are centered around benefiting, at least briefly, oneself rather than others. Virtues are the opposite. They are what Jesus Christ taught us to do such as kindness, humility, and patience.

As a morality play, the characters of *Everyone* are characteristics or concepts, not specific people. Representing all of us, the character Everyone is looking for someone to prove to God that they should go to heaven. As the journey progresses, you'll notice that Everyone is better acquainted with vices, such as Riches, more than any of the virtues. Will Everyone recognize their vices? Will Everyone be able to change before they die? Will you?

Test your knowledge of the Seven Sins and Virtues [here](#).

Consider this:

- What are your vices? How will you overcome them?
- How would you personify a characteristic?
- Visit our Instagram page [@ExploringEveryone](#) and share your thoughts.



Small Kindnesses

In the play, Everyone learns that what you pay attention to grows the most. Although Everyone is rich on Earth, they soon realize that their lack of charity has left them facing death alone.

One of the cornerstones of this production is the emphasis on small kindnesses. For us, charity is not limited to one large donation to an NGO or giving away an organ. It is writing a letter to someone you love. It is saying hello to a stranger or complimenting their shoes. Charity is helping a sibling with their homework or listening deeply to a friend.

Danusha Laméris's poem "[Small Kindnesses](#)" is an integral part of our performance.

As a cast and crew, we sought out to practice charity. Check out what we did and what we felt [here](#).

Looking for a service project? Go to [JustServe](#). Or if you are at BYU go to [YServe](#).

Consider this:

- What small kindnesses have you given? What small kindnesses have you received?
- What impact has either receiving or giving charity had on your relationships?
- What relationships or attributes do you want to improve?



Women in History

The *Summoning of Everyman* is an allegory of the human condition. Its reminder to prepare for death by living virtuously is for everyone. Yet, “everyman” in modern English leaves out everywoman. Our current history narrative too tends to leave out the stories of women or twist them into sexual icons. As we tell stories in theater, online, and in conversations, we need to seek to represent multiple points of view.

Theater artist Jacqueline Lawton says, “Theatre is understanding the human condition and gaining empathy. It is seeing who we were, who we are, and imagining who we can be.” This production of *Everyone* seeks to do just that through the talents of diverse women of different shapes, heritages, and ages. While you may not be on screen, we hope that you can recognize a part of yourself regardless.

Read this for more information: [Why Women Were Written Out of History](#)

Consider this:

- ♦ If you could meet any woman from history, who would you want to meet? Why?
- ♦ What women are inspirations in your life?
- ♦ Whose story do you wish everyone knew?



A Conversation with the Playwright

As part of a newly planned virtual season, the BYU Theatre and Media Arts department invited a senior playwriting student, Ty Hawton, to adapt and modernize the script of *Everyman*. Below is an excerpt of an email interview with the dramaturg.

LB: When did you get involved with this project?

TH: This all started for me with an email late December [2020]. It was one of those emails that comes out of the blue and makes you think, “Is this really for me?” The email was from Megan Sanborn Jones and asked if I would like to be commissioned to write an adaptation of *Everyman*. I thought about it deeply and responded two seconds later. Yes!

LB: What has it been like, working on this project?

TH: Working on this project has been an adventure. I had very little time to write it, but I had the help of an amazing team: Megan Sanborn Jones, Lillian Bills, Alison Rino, Shelley Graham and the rest of the production team gave input and notes for me to work on. After a month and a half of frantic drafting, we came up with what you see today.

LB: What do you hope the audience takes from this modern adaptation?

TH: I hope the show can brighten a day, give a little hope, and entice a laugh.

You can learn more about the adaptation process and Ty Hawton [here](#).



What Everyone Can Teach Us

The last year disturbed our comfortable normal. Thanks to the global pandemic, we've been forced to re-evaluate what we value, how we want to live and what world we are going to create. Death seems to loom in the background of our lives. It is not as easy to forget. Yet, this warning of death serves as a reminder to live. As we adjust to our new normal, I hope that we, like Everyone, can learn to choose charity. I hope that we, like Everyone, will seek to do small kindnesses. I hope that we, like Everyone, can recognize our vices and turn them into virtues. We may not be able to take our riches, or best friends, or our bodies to the judgement seat of God, but we can bring charity. Let us seek to tell the stories of everyone. Let us seek to love everyone.

—Lillian Bills, *dramaturg*



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