

ADELAIDE UNIVERSITY
THEATRE GUILD

"The Sacrifice of Abraham"

A Miracle Play
IN MODERN GREEK

Directed by
NICOS DIMITRACOPOULOS
Director of the Youth Theatre of Athens

AT THE HUT
Friday 10th August 1951
Saturday 11th „ „

The University Theatre Guild is delighted to invite Mr. Dimitracopoulos to present this "mystery play" at The Hut tonight.

We consider it a theatrical occasion of some importance, which should have a wider audience in Adelaide than at first contemplated.

The difficulty of language should not be very serious when the programme annotations have been read and when, finally, these actors are performing their well-trained parts.

R. K. LEANEY,

President of the Guild.



The Greek Community is indeed fortunate, because a Greek play which defines with precision the psychosynthesis of our people will be staged for the University of Adelaide under the direction of Mr. N. Dimitracopoulos, who we consider as the best cultural Ambassador.

The Greek Community is co-operating in the preparation of this performance with the greatest sense of thankfulness for the hospitality it finds in beautiful Australia.

THOMAS CHAOUSIS,

The President of the
Greek Community.

"THE SACRIFICE OF ABRAHAM"

C A S T

ABRAHAM	N. DIMITRACOPOULOS
SARAH	IRENE GLAROS
ISAAC	FIFI KALLINICOS
SYMBAN	JACK ECONOMOS
SOPHER	MANUEL EVANGELINIDES
TAMAR	LOULA GALATIS
ADDA	CHRISTINA SPIROU
ANGEL'S VOICE	A. DIMITRIOU

The Play Directed by
NICOS DIMITRACOPOULOS

Lighting
DESMOND WHITE



The Origin of the Play.

The play was believed to have been written in the 16th Century by an anonymous Cretan author in the Modern Greek dialect. It is simple in its meaning and depicts a religious mystery from the Old Testament.

The Story in Brief.

The text of this play is taken from the well-known story of Abraham from the Old Testament. Abraham, although of the age of 110 years, and his wife Sarah, of the age of 90 years, are blessed with a son, Isaac by name. The birth of the child is blessed by God, who divined him to become a great leader. The whole family lived happily until the child had reached the age of 8 years.

In his wisdom, for reasons unknown to Abraham or his wife, He sends a message with an angel, commanding Abraham to offer his child as sacrifice to Him. Abraham, having submitted to the wish of his God, prepares his son for sacrifice, but at the crucial moment when he is about to sacrifice the child he again receives a message by the divine angel to stay his hand. And so the innocent human offering is saved, and Abraham in his eagerness to fulfill God's wish had proved his faith in Him.

THE PLAY

Scene I.

It is night. Abraham, with his wife Sarah and their eight-year-old son Isaac, are sleeping the sleep of the just in the courtyard of their house. Nearby sleep the servants.

The voice of the angel is heard, but is only audible to Abraham.

P. T. O.

His command is stern and bids that he, Abraham, should not sacrifice, as was the custom, a lamb, but Isaac. The patriarch, in trying to ascertain the truth of this command, searches the Infinite—his God—and receiving no inspiration from this he resorts to prayer. This he does at a distance from his wife for fear lest he should awaken her. However, she awakens and demands an explanation, whereupon Abraham submits and confesses the truth. She weeps, and in pleading to God is not comforted. Abraham thereupon awakens his servants and orders them to prepare for the sacrifice, although he has not as yet informed them that Isaac is to be sacrificed.

Sarah laments for the child, who is awakened by his father: the secret not having been revealed to him. Abraham, Isaac, and the servant depart for the hill of sacrifice.

Scene II—1st Hill.

The servants have now realised that Isaac has been chosen to replace the lamb for sacrifice, and plead with Abraham to change his mind. Abraham, however, remains adamant and departs with Isaac for the second hill while the servants sleep.

2nd Hill.

Abraham confides in Isaac, telling him what is about to take place, whereupon Isaac, after pleading with his father, kneels in prayer. As he is about to perform the sacrifice, Abraham once again hears the voice of the angel of God. It commands him to stay his hand, telling him that God had done this only to test his, Abraham's, faith.

1st Hill.

On his return to the first hill with Isaac, Abraham meets the servants, who, when hearing the glad tidings, join in rejoicing.

House Courtyard.

Sarah has a premonition that all might be well, and this is so. The servant returns and brings the joyful news to her. They then all give thanks to God.



Nicos Dimitracopoulos graduated from the Royal Theatre of Athens after an intensive course in acting and producing extending over a period of seven years.

His theatrical career was abandoned during the German occupation while he fought in the Greek Resistance Movement.

At the cessation of hostilities, he rejoined the Royal Theatre as an assistant producer. In 1947 he was appointed Director of the Youth Theatre of Athens.

While in Australia, Mr. Dimitracopoulos has produced "The Sacrifice of Abraham" both in Sydney and Melbourne with Australian-born Greeks as casts.

The University of Melbourne invited him, as guest producer, to produce an ancient Greek tragedy. He chose "Antigone," the production of which was acclaimed by Melbourne critics as being a milestone in Australian theatre.

MAXWELL T. KERR.

NOTICES

Enquiries regarding Membership and Subscriptions may be addressed to the Hon. Secretary, Miss E. Wedd, Harvard Chambers, North Terrace (W 3065), or care of the University.

"BYRON" Printing Office. T. Lavithis & Th. Chaousis Props.
75 Henley Beach Road, Mile End, Adelaide. Tel. L U 7094.