

EURYDICE



by Sarah Ruhl

Directed by Nathanael Johnson

The Clifford E.
White Theater

*Feb 21, 22, 27,
28, & 29 - 7:30 pm*

Feb 23 & March 1 - 2:00 pm

EURYDICE

by Sarah Ruhl

welcoming our new director

Nathanael Johnson

CAST

EURYDICE _____ AMANDA LOPEZ-CASTILLO
HER FATHER _____ SPENCER BECKWITH+
ORPHEUS _____ MORGAN GALLOB
NASTY INTERESTING MAN/LORD OF
UNDERWORLD _____ JACK SKUMMER
LITTLE STONE _____ KARLY MOYERS
BIG STONE _____ ABBI BRYANT
LOUD STONE _____ KELSEY BROWN*

CREATIVE TEAM

DIRECTOR _____ NATHANAEL JOHNSON
COSTUME DESIGN _____ KATE ELLIS
LIGHTING, MEDIA, & SOUND DESIGN _____ BEN ALEXANDER
SCENIC DESIGN _____ KIARA HARRINGTON ^
VOICE _____ REBECCA WHITEHURST
DANCE CHOREOGRAPHY _____ KACIE DEBEVC
ASST. COSTUME DESIGN _____ RORY SCHUH
ASST. LIGHTING DESIGN _____ BELLA AFFRONTI
ASST. MEDIA DESIGN _____ GRACE KENNEDY

PRODUCTION TEAM

TECHNICAL DIRECTOR _____ MARK DELANCEY
STAGE MANAGER _____ RYAN S. BOWMAN^+*
ASST. STAGE MANAGERS _____ CHARLENE MCKENNA &
MATTHEW VILLARREAL+
SCENIC/PROPS ARTISAN _____ TERESA WISE
DEPT. STAGE MANAGER _____ KARLY MOYERS
COSTUME SHOP MANAGER _____ NANCY PARR
FIRST HAND/STITCHER _____ CLAIRE WOODARD+
CHAIR & EVENT PROMOTION _____ KATHLEEN M. MCGEEVER
PROGRAM DESIGN _____ KACIE DEBEVC
EP INTERN _____ EMILY WOOD*
POSTER DESIGN _____ COURTNEY STEVENS

COSTUME CREW

COSTUME CREW HEAD: HOLLY GLAVE
DAY CREW: CHAIAH DURST, & IAN BURNETT
RUN CREW: DANIEL BRIDGE-GLADD, ANGIE VELEZ, & EMMA PARRY+

LX CREW

LX CREW HEAD: CLAIRE WOODARD+
CREW: IVORY BACY, JAMIE BROOKS, SEBASTIAN SMITH, BRETT PUPPILO+,
& XANDER FURASH

DECK CREW

CREW HEAD: SHEA TURNER
CREW: CALEB ELLIS, LAUREN SCHERER, AIVELYN ROSE, TORI MARTINSON, TREV
SEBASTIAN, TARIK MATHIAS, SKYLAR FAST, & RICHIE SZOPINSKI

CARPENTRY AND PAINT CREW

ASST. TECHNICAL DIRECTOR: PAIGE ADAMS

CARPENTERS: KATHRYN FRKETICH, BRETT PUPPILO+, KIARA HARRINGTON,
& GABRIELLA NELSON

CREW HEAD: SHEA TURNER

CREW: CALEB ELLIS+, LAUREN SCHERER, AIVELYN ROSE, TORI MARTINSON,
TREY SEBASTIAN, TARIK MATHIAS, SKYLAR FAST, & RICHIE SZOPINSKI

EVENT PROMOTION

EVENT PROMOTION ASST. : KACIE DEBEVC

TEAM: KELSEY BROWN*, ALEXIS GIBBS, CAMRYN MCMAHON*, LAURA STEUER,
& MARY RYAN*

HOUSE MANAGEMENT

MANAGERS: ELLA JOYCE JOHNSON+*, JAMES KELVIN WALLIS*, EMILY WOOD*

SOCIAL PLUG



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A NOTE FROM THE DIRECTOR...

In the original Greek myth, Eurydice marries Orpheus and, shortly after her wedding, she is pursued by a covetous shepherd, steps on a serpent and suffers an untimely death. Orpheus then travels to the underworld to rescue her and – using the power of his music – softens Hades’ heart. Hades is so moved by Orpheus’ music that he grants him passage to restore Eurydice to the upperworld.

Yet, in true mythological form, there is a catch. If Orpheus looks behind him to see Eurydice before she has passed through the gates, he will lose her forever. He looks and sends his lover back into the underworld for eternity.

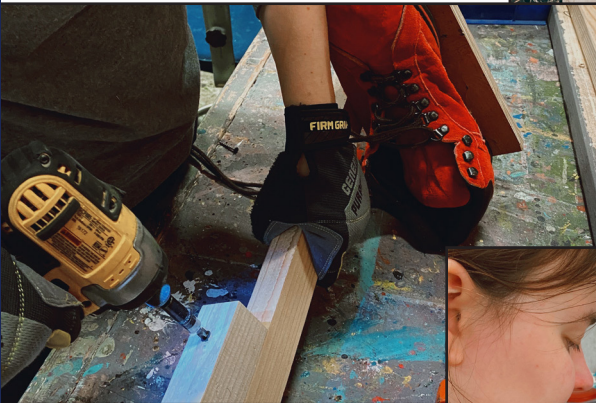
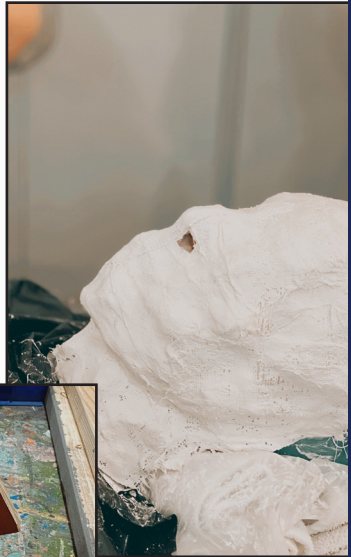
This classic, love story has served as the inspiration for innumerable reinterpretations; our modern sensibilities seem to have as much a predilection for the “damsel-in-distress” trope and for idealizing young, romantic love as the Greek’s, yet, Sarah Ruhl – the playwright of *Eurydice* – rejects these tropes and provides a fresh reimagining of the original myth. In this play, Ruhl illustrates how tenuous and fickle young, romantic love can be by juxtaposing it with paternal love.

In 1994, while Ruhl was studying at Brown, her father unexpectedly passed away. To help her cope with her grief and to “have a few more conversations with him”, she wrote *Eurydice* and dedicated it to him. Told through the titular character’s eyes, we follow Eurydice to the underworld where – after being washed in the River Lethe – she forgets who she is. Reuniting with her father there, she gradually remembers her past, her relationship with her father, and herself. As she experiences the steadfast, unconditional love of her father, she progressively awakens to the truth, seeing with utter clarity the dubiousness of Orpheus’ love. As her father says, “There is no choice of any importance in life but the choosing of a beloved”, and in the end, Eurydice must make the ultimate choice: to choose Orpheus and lose her father, to choose her father and lose Orpheus or, to make no choice at all, and possibly lose herself.

Enjoy.

Nathanael Johnson

SNEAK BACKSTAGE



SPECIAL THANKS

Dr. Robert Friedman, Interim Dean, College of
Arts and Letters

Peter Bruce, KAFF Radio

Linda Phoenix, Theatre Administrative
Associate

Patricia Murphey, Director, Visual Design Lab

The Department of Theatre would also like to recognize Bill and Jana Harper for their generous
Endowment for production. Please consider giving to this important fund:
The Harper Family Endowment

