FALL 2015 calendar highlights

September

September 17
Keyboard Conversations® with Jeffrey Siegel: The Passionate Love Music of Robert Schumann

October

October 1-3, October 8-10
Rent
Book, Music and Lyrics by Jonathan Larson; Loosely based on Puccini’s La Bohème; Matthew McCray, Director; Diane King Vann, Music Direction

October 10
The Chapman Orchestra & Chapman Wind Symphony in Concert
Daniel Alfred Wachs, Music Director and Conductor; Christopher Nicholas, Music Director and Conductor

October 16-18, October 23-25
Opera Chapman presents: Shakespeare in Opera
Peter Atherton, Artistic Director; Carol Neblett, Associate Director; Christian Nova, Assistant Director; Janet Kao and Paul Floyd, Musical Direction

October 30
University Singers in Concert
Stephen Coker, Conductor

November

November 12-15
Euridice
by Sarah Ruhl
Theresa Dudeck, Director

November 13
University Choir & Women’s Choir in Concert
Stephen Coker, Conductor
Chelsea Dehn, Conductor

November 14
The Chapman Orchestra & Wind Symphony in Concert
Daniel Alfred Wachs, Music Director and Conductor; Christopher Nicholas, Music Director and Conductor

November 17
Big Band & Jazz Combos
Albert Alva, Director

December

December 4 & 5
52nd Annual Holiday Wassail Banquet and Concert

December 9-12
Fall Dance Concert

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For more information about our events, please visit our website at chapman.edu/copA, call 714-997-6519, or send an email to CoPA@chapman.edu
November 12-15, 2015

Chapman University
Department of Theatre
Presents

Eurydice by Sarah Ruhl

Directed by: Theresa Robbins Dudeck

Scenic Design: Keith Bangs
Costume Design: Kathryn Poppen
Audio Design: Adam Breunig
Lighting Design: Stacy McKenney
Projection Cinematography: Alicia Robbins
Production Stage Manager and Props Design: Nita Faulkner

The College of Performing Arts would like to thank The Waltmar Foundation for its generous financial support to maintain the Waltmar Theatre.

"Eurydice" is presented by special arrangement with Samuel French, Inc.

Invest in our next generation of artists.

The College of Performing Arts brings you the most vital and powerful part of our curriculum – live performances of dance, music and theatre. This extraordinary hands-on training for our next generation of artists is possible only through your generosity.

With every gift to the College of Performing Arts, you are helping to build and sustain a dynamic learning environment that nurtures the creativity of our students, ensuring they master their craft. Exceptional performances like what you are about to see are only made possible with support from people committed to excellence in performing arts. People just like you.

Your investment is a vote of confidence in our faculty, staff and programs, and, most importantly, it provides a meaningful difference in the lives of our talented students as they transform into tomorrow’s professional artists.

To learn more about how you can extend your support as a valued audience member by becoming an invested patron of the College of Performing Arts, please contact Bobby Reade, Development Coordinator, at (714) 289-2085 or reade@chapman.edu.
Cast
Eurydice .................................. Kayla Topp
Her Father ................................ James Neal
Orpheus .................................. David Patty
A Nasty Interesting Man/The Lord of the Underworld …………… Drew Petriello
A Chorus of Stones: Big Stone .................. Caroline Hale
Little Stone .......................... Monica Furman
Loud Stone .................. Natasha Gualy

Production Crew
Assistant Stage Manager ........... Danielle Williams
Assistant Director ................ Tosh Turner
Master Electricians .......... Ian James, Jenny Pershon
Projection Technician .......... Matt Eisenmann, Jason Goussak ’14
Choreographer ....................... Brandi Reinhard
Stilt Trainer ....................... Ethan Roberts
Sound Console Operator ......... Amanda Burtless
Light Board Operator ............. Maggie Ogden
Assistant Technical Director ......... Nikkie Freed
Dramaturgs ........................ Katie Dumas, Rose Mackenzie
Wardrobe Mistress ............... Christine Wille
Costume Construction ............ Pauline Good, Peg Oquist, Ruthe Brunner
Deck Crew .......................... Daniel Casee, Blake Jensen, Thor Sigurdsson, Kendal Slocum, Brandon Somerville
Video Crew ..................... Justin Smith
Hair, Make-up & Wardrobe Crew .... Madeline DeKraker Lang-Ree, Claire Epting, Lila Flashman, Johann Klatten, Teamarie Oxborrow, Jackie Palacios, Ashley Ramos
Box Office ................ Isabella Bacoka, Stacy Coakley, Taylor Kunkel
House Manager ........................ Megan La Forge
Ushers ........................ Victoria Bohush, Jake Cherry, Maggie Dorfman, Rachel Galleghe, Carley Madsen, Lizzy Mosher, Justine Winans, Jordan Yampolsky
Poster Design .................... Taylor Cole-White, Senior, BFA Graphic Design
Photographs .................. Dale Dudeck

Our corporate partners support a variety of College-wide activities and initiatives, and they work with us to make the Chapman University community vibrant with the performing arts. The College of Performing Arts would like to thank the following artistic, business, foundation, and producing partners for their ongoing and generous support:

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Every effort has been made to ensure that all donor names are included and listed correctly. If you notice any errors or omissions, please call the College of Performing Arts Development Office at (714) 299-2085.
Lay down your weary tune, lay down,
Lay down the song you strum,
And rest yourself ’neath the strength of strings
No voice can hope to hum
~ Bob Dylan

Loss is inevitable. Death will certainly come to us all. We have no control over this, no choice in the matter. But we do have agency when it comes to how we live our lives in the face of this knowledge and in how we cope with the passing of those we lose deeply. Sarah Ruhl’s father died when she was only 20. From her grief and from a desire to have another conversation with him, *Eurydice* was created. This play is her “weary tune.” Her words are like threads that weave together a warm blanket, like the powerful strings of Dylan’s guitar, or as you will see in the play, the strings that create a room for rest and remembrance.

Charles Isherwood, in his *NY Times* review of the 2006 production of *Eurydice* at Yale Repertory Theater, wrote: “As it happens, re-education is one of the primary themes of *Eurydice*, in which love is seen as a continuing process of remembering and reconstructing, of looking back—even when the act of recollection brings anguish.” Through her medium—playwriting—Ruhl is able to remember, reconstruct, and in a way, memorialize her father.

It is a gift of love. Will her gift reach her father in the hereafter? To a place beyond our corporeal senses? Perchance by way of an attuned vibration similar to the perfect pitch that transports Orpheus to Eurydice? Who knows?

What I do know is that invisible strings connect us to those we love and those strings are strong. They do not automatically break when a loved one dies. The strings may transform, stretch, wrap around a cloud, a tree, the stars, float down a river or ride a wave, sound out an unusual melody that “no voice can hope to hum”; but they will not break unless we break them through deliberate neglect. Yes, remembering a lost love can unearth deep sadness, but sadness resides at only one end of the string. At the other end are memories of love, joy, pride, beauty, laughter, and so on. Tonight, I encourage you, our guests, to traverse from one end of the string to the other; to pull out your tissues and allow yourself to feel everything; to go on a journey with us through this beautiful, mythical, haunting play about the power of love and memory.

Theresa Robbins Dudeck
About The Cast


James Neal (The Father): Junior, BFA Screen Acting. Chapman debut. Other: (Foothill Theatre Department) Ring Round Moon, Dissonance, Dealing Dreams, As You Like It.


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DEPARTMENT OF THEATRE

Full-time Faculty: John Benitz, Don Guy (Co-Chairs)
Thomas Bradac, Jocelyn L. Buckner, Theresa R. Dudeck, Jonathan Pope Evans, Nina LeNoir,
Michael Nehring, Nanci Carol Ruby, Tamiko Washington
Part-time Faculty: Keith Bangs, Michael Bofshever, Ivar Brogger, Drew Chappell, Simon Levy,
Matthew McCray, Gordon Richins, Kevin Slay, Kathryn Wilson
Staff: Bonnie Walker (Senior Department Assistant)
Work-study Students: Charlotte Anderson, Matthew Manhard, Lena Romano, Kayla Pajarito,
Sarah Richards

DEPARTMENT OF PRODUCTION MANAGEMENT

Administration: Don Guy (Director of Production)
Staff: Pat Cavins (Costume Shop Manager), Ron Coffman (House Technician), Richard Jackson
(Shop Foreman), Eric Rodriguez (Technical Director), Trevor Weil (Theatre Technician)
Work-study Students: Lyla Flashman, Courtney Marshall, Hotaru Morita, Jackie Palacios,
Ashley Ramos, Keilani Spahn, Rachel Yuter

Restroom Locations

Several restroom locations are available:

Exiting the theatre to the north door and then to the right is Moulton Hall. Restrooms are located on the
first and second floors.

Between the outside lobby entrance doors are stairs leading to two unisex bathrooms on the second floor.

Across the walkway facing the lobby entrance is Bertea Hall. Restrooms are located straight ahead in
the hallway.

Accessible restrooms are located in Moulton Hall, first floor and in Bertea Hall.

Memory and Water in Eurydice

By Katie Dumas and Rose Mackenzie, dramaturgs

The Orpheus myth, upon which Eurydice is based, is an exploration of grief. Playwright Sarah Ruhl centralizes Eurydice herself and her experience in the Underworld, bringing forth the connections between grief, water, and memory.

A truism about water: one can never step into the same river, experience, love, or lose the same way twice. Does this parallel memory? Certainly, there are plenty of sayings in our vernacular that speak to the relationship between water and memory: That is water under a bridge - “It is in the past now.” Or: A mill cannot grind with water that is past - “Do not waste the present wishing for what you had in the past.” Memory and water can also be tied together through the concepts of reflection and refraction. You reflect on your memories, just as you see reflections in water. Your memories are refractions of your last remembering. To recall a memory a second time is to alter, or refract, what you reviewed the first time you recalled it.

The relationship between grief and memory becomes complicated when the inability to remember is deliberate. The characters in Eurydice handle their grief in ways not unusual to individuals in the real world; people sometimes take the path of chosen amnesia when faced with loss. For example, if a violent act is committed within a close-knit community, people may not want to recall that particular aspect of their past. Consequently, the past becomes distorted, and in pursuit of both individual peace and group harmony, people let go of painful but also crucial pieces of their history. Can the same be said of those characters in Eurydice who choose to be dipped in the River of Forgetfulness?

Sarah Ruhl’s Eurydice has been igniting imaginations and tugging at heartstrings since its first production in 2003. With her lyrical dialogue and deeply personal characterizations, Ruhl invites us into worlds where the irrational becomes rational, where rooms are made of string, stones can talk, and where memory - like water - is fluid and life-giving.
About the Creative Team

Theresa Robbins Dudeck (Director) is an Instructor of Theatre at Chapman. She received a Ph.D. in Theatre Arts from University of Oregon in 2011. Theresa is considered one of the foremost scholars-practitioners of the work of improvisational theatre pioneer Keith Johnstone, and her recently published biography on Johnstone has sold thousands of copies worldwide. In the last year, she has been invited by over 20 organizations to facilitate master classes and lectures on applied improv in leadership, organizational development, and corporate training. When directing, she brings improv techniques into the rehearsal “laboratory” to encourage fully embodied performances. Theresa directed a youth theatre company in Manhattan Beach that collaboratively devised 14 original musical theatre revues from 2001-2005. Recent directorial credits include An Evening of Chekhov Farces and Bringing It All Back Home (Chapman), The Cherry Orchard (Centre College), The Good Doctor and Song of Extinction (University of Oregon). Before returning to academia, Theresa worked professionally as an actor, dancer, and singer. She is a longtime member of AEA and SAG/AFTRA.

Keith Bangs (Scenic Designer) is the production manager for the University of California, Irvine where he is a 30 year employee. He has also served on the adjunct faculty at Chapman University for the last 8 years and he is the technical director for The Wooden Floor Dance Company. Before that, he earned an MFA in Technical Design and Production from Yale University.

Stacy McKenney (Lighting Designer) is a Lighting Designer in the Orange County and LA areas. Her most recent work includes: Imaginary Women on a Very Short Leash at Highways Theatre, Eurydice and Orpheus at Cal State L.A., The Discord Altar in association with Openwork at The Secret Rose Theatre, Into the Woods at Cypress College, The Spring Dance Concert 2015 at El Camino College, The Addams Family at Sage Hill School, Unnecessary Farce, Sanders Family Christmas and The 25th Annual Putnam County Spelling Bee at Sierra Repertory Theatre. She has also worked at Siren Studios, REDCAT, South Coast Repertory Theatre, Utah Shakespeare Festival, and Great River Shakespeare Festival. She served as the resident Lighting Designer and Master Electrician at the Irvine Barclay Theatre.

Kathryn Poppen (Costume Designer) is a Los Angeles based costume designer and the Resident Assistant Costume Designer for the Mark Taper Forum. She has designed and assisted designed for such companies as the Center Theatre Group, South Coast Repertory, Geffen Playhouse, Echo Theater Company, Odyssey Theatre Ensemble, Pasadena Playhouse, Cornerstone Theater Company, and the Actor’s Gang. Recent design credits: (South Coast Repertory) The Miraculous Journey of Edward Tulane and Scott Caan’s The Trouble We Come From at the Falcon Theatre. She has a BFA in Theatrical Design from USC.

Alicia Robbins (Projection Cinematographer) is a graduate from AFI’s MFA program in cinematography (2003). For the past twelve years, Alicia has worked consistently as a freelance cinematographer as well as a union camera operator on many award winning features and television shows such as Key & Peele, Comedy Bang Bang, and Scorpion. In 2014, she DP’d two back to back features, The Wedding Invitation and Scene Queen which are expecting release in 2016. Alicia also strives to stay educated in new technology such as 3D filmmaking, which landed her a rig technician position on the features Step Up Revolution and Dawn of the Planet of the Apes. Recently, she has traveled the world working for DrivingPlates.com, shooting 360 driving plate shots for shows such as Criminal Minds: Beyond Borders, The Good Wife, and the new Kevin Spacey feature Nine Lives.


Rachel Engstrom (Costume Designer) received her MFA in Costume Design from Cal State University Long Beach and her BA from Western Michigan University. She currently teaches and designs at the Academy for the Performing Arts in Huntington Beach and is the Company Costume Designer for Not Man Apart Physical Theatre Ensemble. Recent designs include: (Chapman) Rosenzweig and Gueldenstern Are Dead, The Tragedy of Hamlet, Prince of Denmark, A Night of Noh Theatre, OC-Centric New Play Festival, (Blank Theatre Company) The Cost of the Erection, (Eclectic Company Theatre) Askance, (Shakespeare Santa Monica) All’s Well That Ends Well, The Taming of the Shrew, Much Ado About Nothing, (New American Theatre) As Is, (Theatre of NOTE) The Pity of Things.


A Special Thank You...

To Brian Lutterbie for allowing us to use his beautiful original song and recording for Orpheus’ “Song to Eurydice”

To Johnny Healy and VER for the extra time they put in to make sure we got the projection equipment we needed

And finally, to David C. Smith for the gorgeous visual effects he added to our projections