

11-2015

# Eurydice

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# EURYDICE

by Sarah Ruhl

Theresa Robbins Dudeck, *Director*

November 12-15, 2015





# 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  
***Eurydice***  
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*

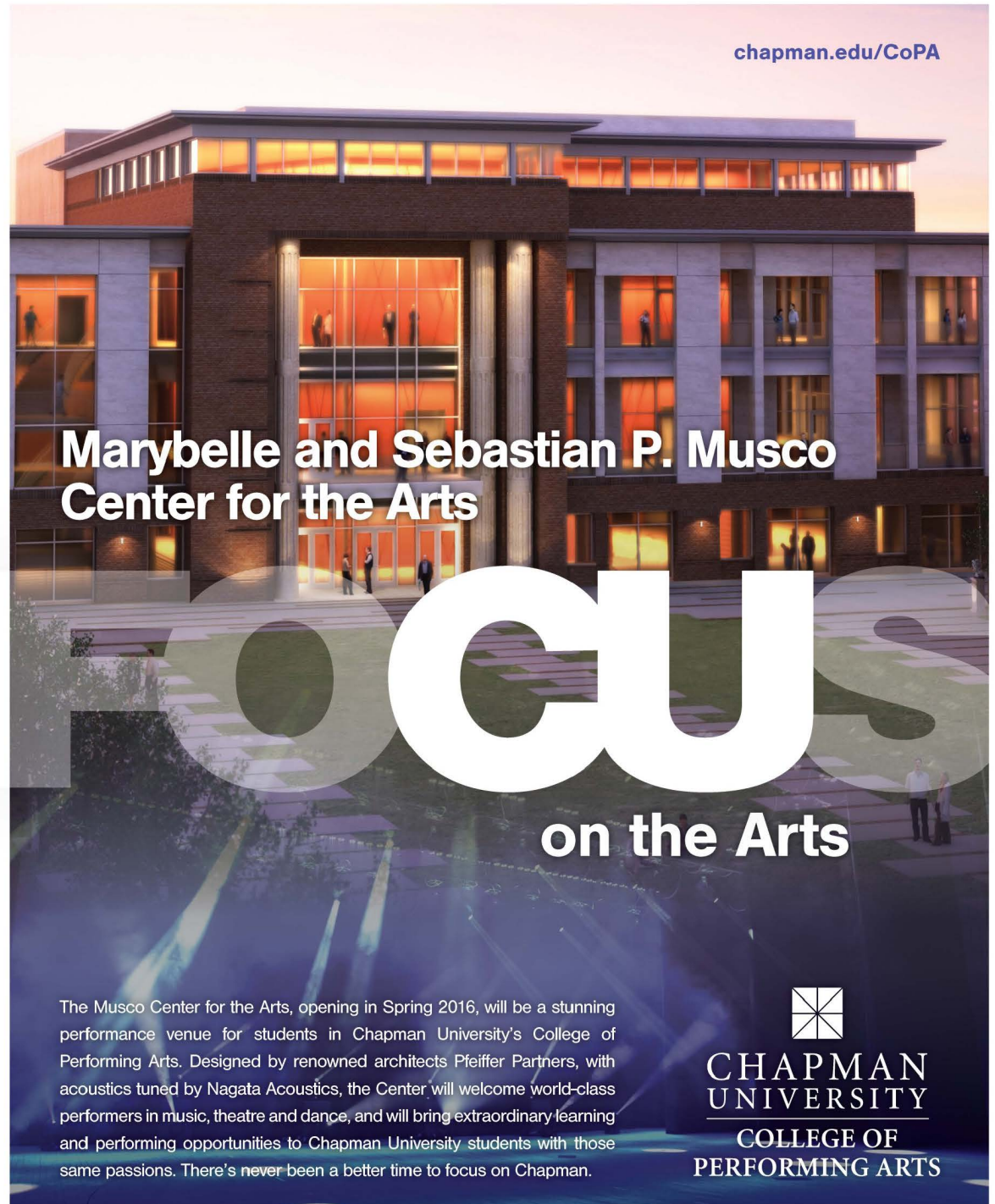
November 17  
**Big Band & Jazz Combos**  
Albert Alva, *Director*

## december

December 4 & 5  
**52<sup>nd</sup> Annual Holiday Wassail Banquet  
and Concert**

December 9-12  
**Fall Dance Concert**

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Directed by: **Theresa Robbins Dudeck**

***November 12-15, 2015***

Scenic Design:  
**Keith Bangs**

Lighting Design:  
**Stacy McKenney**

Costume Design:  
**Kathryn Poppen**

Projection Cinematography:  
**Alicia Robbins**

Audio Design:  
**Adam Breunig**

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.*



# 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 Robarts
Sound Console Operator .....	Amanda Burtness
Light Board Operator .....	Maggie Ogden
Assistant Technical Director .....	Nikki 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, Johanna Klatten, Teamarie Oxborrow, Jackie Palacios, Ashley Ramos
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Poster Design.....	Taylor Cole-White, Senior, BFA Graphic Design
Photographs .....	Dale Dudeck

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# Director's Statement

*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 love 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



CHAPMAN UNIVERSITY  
COLLEGE OF PERFORMING ARTS

Dear Alumni, Parents and Friends:

On behalf of our faculty, staff and students, I want to thank you for joining us for today's performance. Your support allows us to provide excellent education opportunities for our students, and your presence here is a tangible reminder of the strength of the Chapman family.

In the College of Performing Arts we are passionately dedicated to providing the best possible education for our students in all of our disciplines. Musco Center for the Arts, to be inaugurated in the spring of 2016, is a sign of the University's commitment to ensure that the arts at Chapman will be second to none. Thanks to Musco Center, our students will continue to be given exceptional opportunities to learn from the best and to experience performance in a state-of-the-art facility. Marybelle and Paul Musco, as well as the many other donors who contributed to the project, are strongly dedicated to the educational mission of this exceptional facility and we hope you will return often to experience the performing arts in our new performance home.

Many other factors, however, help us maintain the highest educational standards to benefit our students directly. The Fund for Excellence, in particular, helps us make a huge difference in the experience of all our students throughout the year. Thanks to your support, the Fund has a direct impact on our programs by helping us pay for:

- Production costs for the 100-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for master classes and performances on campus;
- Scholarships and travel funds for our student touring ensembles and conferences.

Every single student in the College is touched directly by your generosity. What's more, the entire Chapman student body and members of our surrounding community benefit from the privileged access to these extraordinary productions every year. Your gift to the Fund has a ripple effect, touching so many lives through the gift of dance, theatre and music.

Please invest generously in the Fund for Excellence and in the College of Performing Arts, as I do, and your gift will be one of the most rewarding experiences you can have when you watch our young artists develop right before your eyes.

Our doors are always open for you, so join us again soon at one of our many performances and events this season!

Sincerely yours,

Giulio M. Ongaro, Dean

**Monica Furman** (*Little Stone*): Junior, BFA Theatre Performance. Chapman debut. Other: (London, Copenhagen, Roskilde, Geneva) Across Borders Tour, (Playwrights Horizons) *10 Years Later*, (The Culture Project) *Trafficked*, (Robert Moss Theater) *9mm America*.

**Natasha Gualy** (*Loud Stone*): Senior, BA Theatre Studies. Chapman: *Words, Words, Words, Sure Thing*. Other: *Hamlet*, *Merchant of Venice*, *Othello*, *As You Like It*, *Equus*, *Eternity 101*, *Angels in America Part 1: Millennium Approaches*, *Angels in America Part 2: Perestroika*.

**Caroline Hale** (*Big Stone*): Junior, BA Theatre Studies. Chapman: (Dramaturg) *RENT*, (Writer) *From the Ground Up: 56 Sense*. Other: (Cressey Theater) *The Laramie Project: 10 Years Later*, *Crimes of the Heart*, *Lost*, *Romeo and Juliet*, *The Sound of Music*, (Susan Saint James Performing Arts Center) *Alice in Wonderland*, *The Boyfriend*, (UCLA Little Theater) *Brightport Academy*, (Indiana University Wells-Metz Theatre) *Midsummer Collection*, (Acting Studio Chicago) *Class Action*.

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

**David Patty** (*Orpheus*): Senior, BFA Screen Acting. Chapman: *Rosencrantz and Guildenstern are Dead*, Student Produced One Acts: *The Long Goodbye*, (Film) *Eli Over Darkness*, *One Last Laugh*, *Brimstone*.

**Drew Petriello** (*A Nasty Interesting Man/Lord of the Underworld*): Senior, BFA Theatre Performance. Chapman: *An Evening of Chekhov Farces*, *Slam!*, *The Tragedy of Hamlet*, *Prince of Denmark*, *Bringing it All Back Home*, *Stage Door*. Other: (OC-Centric) *Corrupt Impressions*, *Gray People*, (Guerrilla Shakespeare) *Taming of the Shrew*, *Merchant of Venice*, (MHS) *A Streetcar Named Desire*, *The Tempest*, *You Can't Take it With You*, *The Three Musketeers*.

**Kayla Topp** (*Eurydice*): Senior, BFA Screen Acting. Chapman: *Katrina: the K Word*, Brown Bags: *The Blizzard*, Dodge College student films.

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**Box Office Coordinator:** Danielle Bliss

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 Berteau Hall. Restrooms are located straight ahead in the hallway.

Accessible restrooms are located in Moulton Hall, first floor and in Berteau 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 loss 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 scholar-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 Theater, *Eurydice* and *Orpheus* at Cal State L.A., *The Discord Altar* in association with Operaworks at The Secret Rose Theater, *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 Theater, 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.

## About the Creative Team

**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*.

**Adam Breunig** (*Audio Designer*): Senior, BA Theatre Technology. Chapman: *Rent*, *Anna in the Tropics*, Student Produced One Acts: *Delta Queen*. Other Theatres: XXIV Productions, Sound Engineer, New Swan Theatre at UCI, Construction, Taproot Theatre, Sound Board Operator.

**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) *Rosencrantz and Guildenstern 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*.

**Nita Faulkner** (*Stage Manager/Prop Designer*): Senior, BA Theatre Technology. Chapman: (Prop Designer) *Anna in the Tropics*, *A Night of Noh Theatre*, (Assistant Scenic Designer) *Spring Awakening*, (Assistant Lighting Designer) *Twelfth Night or What You Will*. Other Theatres: (Pirate's Dinner Adventure) SFX/Winch Operator: *Rise of the Sea Dragon*, (OC Centric) Properties Designer: *The Rothko*, *Saint or Sinner*, *Bender*, *Gray People*, (Chrysalis Stage) Production Stage Manager: *Ghosts*, (El Camino College) Projections Assistant: *The Crucible*, Stage Manager: *The Nature and Purpose of the Universe*, *Death Comes for a Wedding*, *Crazy Eights*.

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