Eurydice

Written by Sarah Ruhl
Directed by Amber Jackson

A thesis production in partial fulfillment of an M.F.A. in directing.

November 11-16, 2008
Mabee Theatre
Cast

Eurydice ........................................... Kara Killmer
Orpheus ......................................... Justin Locklear
Father............................................... Sam Hough
Nasty Man/Lord of Underworld .......... Sky Bennett
Loud Stone ...................................... Zach Krohn
Big Stone ......................................... Brittany Howard
Little Stone ...................................... Lindsay Ehrhardt

Eurydice runs approximately 90 minutes
without an intermission.

This play was originally produced by Madison Repertory Theatre,
Richard Corley, Artistic Director, Tony Forman, Managing Director.
And subsequently produced by Berkeley Repertory Theatre in 2004.
Tony Taccone, Artistic Director, Susan Medak, Managing Director.
And Yale Repertory Theatre,
James Bundy, Artistic Director, Victoria Nolan, Managing Director.

Produced by Second Stage Theatre, New York, 2007
Carole Rothman: Artistic Director

Original music composed and performed
by Justin Locklear

Cover photography by Sam Hough

William T. Sherry
scenic design

JoJo Percy
light design

Michael Schmalz
production manager

*Tyler Lea
technical director

Adrienne Harper
costume design

Adam Redmer
sound design

*Lisa Chapa
stage manager

*Victoria Eisele
make-up design

*denotes undergraduate student

EURYDICE is produced by special arrangement with Bruce Ostler,
BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036.
# Production Crew

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>assistant stage manager</td>
<td>Danielle Stack</td>
</tr>
<tr>
<td>dramaturg</td>
<td>Marylee Carney</td>
</tr>
<tr>
<td>assistant costume designer</td>
<td>Toni Portacci</td>
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<tr>
<td>assistant lighting designer</td>
<td>Hayley Rainer</td>
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<tr>
<td>properties mistress</td>
<td>Sarah South</td>
</tr>
<tr>
<td>paint charge</td>
<td>Ellen Miller</td>
</tr>
<tr>
<td>master electrician</td>
<td>Michael Herbert</td>
</tr>
<tr>
<td>light board operator</td>
<td>Amanda Lasseter</td>
</tr>
<tr>
<td>sound board operator</td>
<td>Sarah Gist</td>
</tr>
<tr>
<td>master carpenter</td>
<td>Daniel Hubbard</td>
</tr>
</tbody>
</table>

# Costume Build Crew

Zach Krohn, Taylor Kulhanek, Justin Locklear, Adria McCauley, Toni Portacci, Patricia Abella, Kristen Bell, Sky Bennett, Lexi Blevins, Jenna Cameron, Andrew Dilday, Lindsay Ehrhardt, Joshua Gonzales, Danielle Hawthorne, Joshua Hicks, Michelle James, Brittany Lebkowski, Zachary Main, Megan Moore, Samm Perrymann, Chris Pitschmann, Emily Smith, Samantha Smith, Hannah Taylor, Eliza Tipton, Ethan Tornow, Lauren Tyler, Laura Webb, Jeffrey Wittekind, Rachel Wrobleeske

# Costume Maintenance/Run Crew

Adria McCauley, Zachary Main, Jonathan Moore, Ethan Tornow, Jenna Cameron, Emily Smith, Hannah Taylor

# Makeup Crew

Suzanne Tarta, Kiley Woodall

# Sound Crew

Adam Garst

# Electrics Crew


# Publicity/House Crew

Natalie Baker, Clayton Ellis, Kelsey Ervi, Melissa Flower, Brittany Howard, Erin Hull, Elizabeth Krudewig, Joey Melcher, Shaun Patterson, Brandon Woolley
Dramaturg’s Notes

Sarah Ruhl’s highly poetic style of theatre has earned her a tremendous reputation for such a young playwright. The MacArthur Foundation, in appointing Ruhl as one of its 2006 beneficiaries of their “genius” grants, described her as a “playwright creating vivid and adventurous theatrical works that poignantly juxtapose the mundane aspects of daily life with mythic themes of love and war.” And Paula Vogel, a Pulitzer-Prize-winning playwright and Ruhl’s own writing teacher, calls her the “best emerging writer of her generation.” Ruhl’s works include *The Clean House*, nominated for the 2005 Pulitzer Prize, and *Dead Man’s Cellphone*, which opened on Broadway this spring. *Eurydice*, published in 2003, has received numerous productions around the globe.

The ancient myth of Orpheus’s journey to the underworld to retrieve Eurydice from death has been adapted many times in opera, film, theatre, and literature. Yet rarely is the story told, as Sarah Ruhl has chosen to do, from Eurydice’s point of view. Ruhl has also invented the character of Eurydice’s father, a change inspired by the loss of her own father to cancer. Incorporating her own story of love, loss, language, and memory makes *Eurydice*, in Ruhl’s words, a “transparently personal” play. In fact, Ruhl has described the play as a way to “have more conversations” with her father. By tweaking the ancient myth, Ruhl, like Orpheus, is able to defy death and speak with her loved one once again. And through this mythic story of the ties that bind, Ruhl reveals a glimpse of the bonds that even death cannot break.

--Marylee Carney, student dramaturg

*The Mission of Baylor University* is to educate men and women for worldwide leadership and service by integrating academic excellence and Christian commitment within a caring community.

*The Mission of the Department of Theatre Arts* is to prepare students for theatre arts related fields by integrating excellence in traditional scholarship and artistic creativity with a Christian worldview. The mission of the Baylor Theatre is to act as a cultural laboratory which engages the university, the larger community of artist scholars, and the world.

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Zac Goodwin, BFA, Assistant Technical Director
Allie Hahn, BFA, Master Electrician
Dawn Kane, BA, Costume Technician
Sue Koehler, BA, Office Coordinator
Ernest Petru, Scene Shop Foreman
Christy Riel, MBA, Box Office Manager
Sherry Ward, MFA, Arts Management, Audience Development

Baylor University is accredited by the National Association of Schools of Theatre.

Visit the Martin Museum of Art, which is open 30 minutes before as well as during intermission of most 2008-2009 Baylor Theatre productions.