

AURUDE MECHANICALS
PRESENTS

EURYDICE

A PLAY BY SARAH RUHL

DIRECTED BY CASSIDY EDWARDS

ASSISTANT DIRECTED BY EMILY AHERN



APRIL 1st AND 2nd - KATZEN 151 - 7:00 PM

"EURYDICE" IS PRESENTED BY ARRANGEMENT WITH CONCORD THEATRICALS ON
BEHALF OF SAMUEL FRENCH, INC. WWW.CONCORDTHEATRICALS.COM

Content Warning

This production includes:

- Flashing lights -
- Depictions of sexual harassment -
- Depictions of death -
- Loss of a loved one -



Director's Note

I've always been fascinated by mythology, especially when the afterlife is involved. As morbid as it sounds, I love stories that deal with exploring what lies beyond death, and Greek Underworld mythos in particular has always piqued my interest. What's most fascinating about the Greek Underworld is that it isn't equivalent to the Christian concept of Hell, rather, it's seen as another plane of existence, or another form of living. Despite the uncertainty and existentialism that comes with understanding that life is finite, there's still the comfort of knowing that your soul will go somewhere when your life comes to an end. Even if that somewhere looks or feels completely different from the mortal world, there was the sort of unspoken understanding that things would be peaceful and generally ok in the end.

The interpretation of the Underworld presented in Sarah Ruhl's *Eurydice* reflects a lot of these ideas. It's mysterious, dreamlike, and confusing at times, but it's also oddly soothing, providing a safe, peaceful haven for Eurydice to reunite with her father. This play is very peaceful and honest in the way it depicts death. It's sad, but it's another stage of life, something we will all have to witness at some point. If anything, *Eurydice* shows that trying to fight against death only causes more pain. But even so, this show doesn't really treat death as "the end". Rather, it leaves the audience with a sense of hope that we will be reunited, in some form, with our loved ones.

- Cassidy Edwards

Dramaturg's Note

Good evening, everyone, and thank you for your audience tonight at Eurydice, directed by the wonderful Cassidy Edwards. My name is Abigail Chase and I am the Artistic Director of the American University Rude Mechanicals and the dramaturg for this production.

Dramaturgy comes from the French dramaturgie, from Greek dramaturgia, from “drama” (Greek: drama) and “-ourgia” (“a working,” from ergon “work, activity”). It refers to the science of the composition and production of plays. Essentially, my job as dramaturg is to coordinate the E.C.U. (Eurydice cinematic universe), and ensure that this production is sound in its historical and literary basis and cohesive across its many moving parts, both on and off stage.

Sarah Ruhl wrote this play as a kind of cathartic experiment for the death of her own father, and you will find this theme to be prevalent throughout the production. Our play is set among two realms, which we call the overworld and underworld. The overworld, a 1950s elysian America, where our protagonist and her lover are blissfully unaware of the disconcerting post-WWII landscape of the United States; and the underworld, based in the ancient Greek imagining of the journey the soul takes after death. It is described as being either at the outer bounds of the ocean or beneath the depths or ends of the earth, but Ruhl imagines it in a bathhouse. Her description of the setting as dreary, boring, and bleak can allow us to imagine that Ruhl envisions Eurydice as inhabiting the Asphodel Fields – this place exists beside the River Lethe, where one is dunked to erase the memories of their past and is known as the purgatory of the Greek afterlife. The Asphodel Fields is also known for being the eternal resting place of ordinary souls, those who lived mediocre and uneventful lives. Why does Eurydice end up here? Why does she encounter her father here along with her?

contd.

Dramaturg's Note

The Eurydice that Ruhl imagines is young, in love, and ordinary. When Eurydice's soul reached the a fork in the road where she could continue to Elysium for being good or rot in Tartarus for being bad, she is tossed back to the Asphodel fields, unable to speak or remember the life in the overworld that condemned her to this space for mediocre souls. This could be read as an acknowledgement that for young Eurydice, her life in America is revolutionizing very fast – she is getting married, coming of age, understanding her surroundings and the complexities of them – but the stagnant, colorless underworld is, frankly, more her speed; she is placed into a space that she can revolutionize. She can transcend, she can be extraordinary, though in her real life in the overworld she may be overshadowed by her musical virtuoso husband, Orpheus. She can heal her father, transform the stones, and even seduce the devil. This text does something admittedly very revolutionary: it gives us a protagonist who is just like us. She is a young girl, who even Ruhl describes as “a little too young and a little too in love,” and she is just like other girls! It is refreshing to see her thrive without rejecting her core being; she is empathetic, effervescent, and imaginative, and that is all she needs to be to make a poignant impact on everyone she touches.

I would also be remiss to ignore that we have chosen to queer the relationship of Orpheus and Eurydice – something that changes the dynamic between them significantly because of how gendered the source material is (for example, Eurydice was known simply as “the wife of Orpheus” in the first half a dozen renditions of the myth. Euripides and Plato, the main sources of the myth, both refer to the story of Orpheus' descent to recover his wife, but do not mention her name). By imagining Orpheus and Eurydice as two young women, the gendered context becomes more distant – we see two people struggling to find their places in the world, one where they might be asked to compete instead of

contd.

Dramaturg's Note

cohabitate. In a way, their queerness allows us to see the characters more clearly and without obstruction by the initial lens of husband and wife and whatever we may associate with those roles. This text also happened to really lend itself to a queer envisioning of it, and we tried to find points of connection across our literary interpretation, intimacy choreography, and character analysis that painted a familiar image for our (queer) audience. This is the fervent, homoerotic bildungsroman we might look back on with pangs in our stomachs; it's that feeling of crushing insecurity coupled with being hopelessly smitten, a feeling we won't ever forget.

This text was truly a pleasure to pour over, and you will soon see that Sarah Ruhl's background as a poet peeks out from behind every line. I would love to further chew your ears off about the literary insights that went into this production, and I encourage you to search for more over the course of the next ninety minutes or so. I am so excited that this work has been brought to life through Cassidy's astounding production, and I hope you find the same pleasure in hearing this evocative and heartfelt text this evening.

- Abigail Chase

Cast

Eurydice ————— Alexandra Asmuth

Orpheus ————— Maggie Troast

Eurydice's Father ————— Emma Burton

The Nasty Interesting Man ————— Kaveh Moasser

Big Stone ————— Alec McKee

Little Stone ————— Valeria Gonzalez

Loud Stone ————— Andrew Cianciolo

Ensemble ————— Connor Reagan

Ensemble ————— Eva Helfter

Production Team

Director _____ Cassidy Edwards

Assistant Director _____ Emily Ahern

Stage Manager _____ Nathan DiPinto

Assistant Stage Manager _____ Claire Phillips

Assistant Stage Manager _____ Ella Rousseau

Lighting Designer _____ Zoe Tompkins

Sound Designer _____ Rashmi Sunder

Set Designer _____ Cole Megna

Master of Props _____ Tess Williams

Costume & Makeup Designer _____ Grace Puzzo

Dramaturg _____ Abigail Chase

Featured Music

"I Will Follow You Into The Dark"

by Death Cab for Cutie
and as preformed by Piano Tribute Players

"Wave"

by Antônio Carlos Jobim

"Sérénade mélancholique in B-Flat Minor"

by Pyotr Ilyich Tchaikovsky

"Somewhere Only We Know - Instrumental"

by Stratus

"True Love's Last Kiss"

by Eternal Eclipse

"Yekaterinburg"

by Hoverchild

"Master of Puppets"

by Metallica

"Lung"

by Vancouver Sleep Clinic

Special Thanks to...

Karl Kippola, Roderick Wilson, Mike Burgtorf, American University Club Council, and the Center for Student Involvement, for making shows like this possible in the first place

Ileana Blustein, Daniella Ignacio, Siena Maxwell, and Abigail Chase, the various Artistic Directors of the Rude Mechanicals who supported and saw this concept from the very early stages of the show's development in plenary to opening night

Sarah Ruhl, for writing this amazing play

And you! Yes, you! The person reading this!
Thank you for coming to see the show!

Biographies



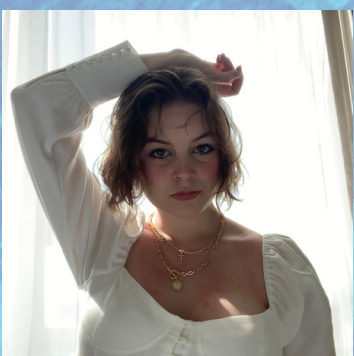
Emily Ahern (Assistant Director) is a freshman political science major and theatre minor. This is her first show with Rudes, and her directorial debut at AU! She would like to thank her cast for being so amazing, and Cass for giving her the opportunity to work as a director on this incredible show. So much love!



Alexandra Asmuth (Eurydice) is so excited to be performing as Eurydice! I'm so grateful to play this incredible role and work with this incredible cast. Past shows at AU have included the New Works Play Festival and Overture, and before she was a freshman at AU she performed in local professional shows and high school productions. She would like to thank all of her friends for being so supportive, the amazing cast and crew, and her family, especially her Mom. Enjoy the show!



Emma Burton (Eurydice's Father) is a freshman in her third show with the Rude Mechanicals. She is proud to be a parental typecast and hopes you don't completely hate her Southern accent. Yeehaw.



Abigail Chase (Dramaturg) is ecstatic to have been a part of this production! This is her first official production as a dramaturg and the Artistic Director of AU Rudes. She is so proud of this astounding cast and crew. Instagram: [abigailjchase](https://www.instagram.com/abigailjchase).

Biographies



Andrew Cianciolo (Loud Stone) has trained his whole life to play Loud Stone, and he can't wait to watch everyone cringe every time he opens his mouth. #StoneMoment



Nathan DiPinto (Stage Manager) is so excited to be doing his second show with the rude mechanicals! In the past, he has stage managed for productions of Curtains, Chicago, Bye-Bye, Birdie, and Shrek the Musical, and has been involved with productions of Seussical, Radium Girls, and more. He'd like to thank everyone who he's worked with over the years. Break a leg!

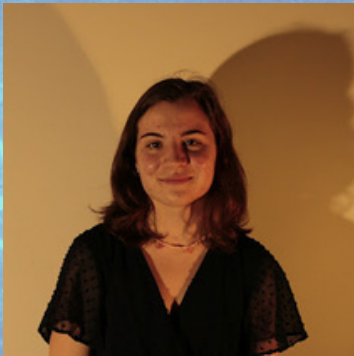


Cassidy Edwards (Director) is absolutely thrilled to be directing her first full-length production! This is her thirteenth show with the Rude Mechanicals and she couldn't have asked for a better show to end on. To prepare for her role as a director, Cassidy had to literally die and claw her way out of the underworld in order to understand Eurydice's emotional arc. It was a little cold down there, but she's doing ok now. She would like to thank the cast and crew for all of their hard work and creativity and hopes you enjoy the show!

Biographies



Valeria Gonzalez (Little Stone) is thrilled to be doing her first in-person show with the Rude Mechanicals. Her past roles include Witch #1 (Macbeth) and Kitty Bennet (Pride and Prejudice). She hoped the audience enjoys the show!



Eva Helfter (Ensemble/Understudy) is so excited to be performing in her first Rudes show! Past credits at AU include Work It: The AU Play Festival and Overture 2021. Eva would like to thank the cast and crew for making her first experience with Rudes amazing!



Alec McKee (Big Stone) - This is Alec's third production with the Rude Mechanicals and hopefully not his last. Stone Moment



Olivia Kozlevcar (Executive Director) is the coordinator and director of all things Rude.

Biographies



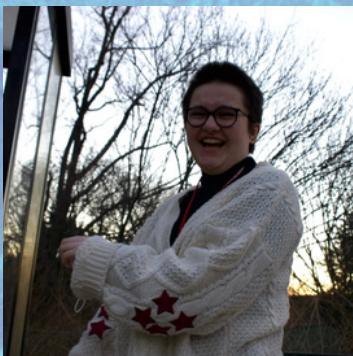
Cole Megna (Set Designer) is excited to be a part of his third show with the Rudes. He has previously worked on Ghosts and the Shakespeare Variety show. Remember to eat your veggies.



Kaveh Moasser (The Nasty Interesting Man) - IR and Econ Major, '23, I guess I'm a Rudes veteran now?? (Terrifying)



Claire Phillips (Assistant Stage Manager) - Although I began as an actor, I decided to give tech a try. Even though being an ASM has been taxing at times, I have definitely made friends for life.



Grace Puzzo (Costume and Makeup Designer) is excited to be in their first show for Rude Mechanicals! They would like to thank the Eurydice Cast and Crew for their hard work these past few months, and they hope you enjoy the show!

Biographies



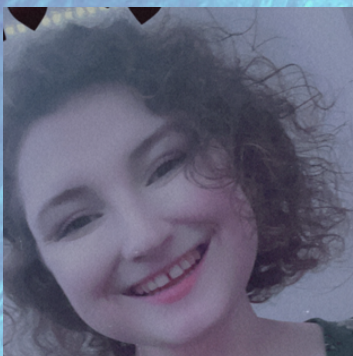
Connor Reagan (Ensemble/Understudy) is excited to make his American University and Rude's theatrical debut! He looks forward to doing more shows here at AU. He wants to thank the cast and crew for a great production!



Ella Rousseau (Assistant Stage Manager) is a freshman and is so excited to be part of her first ever Rude Mechanicals show! She did a lot of theatre before AU and is excited to continue on with it in college. Enjoy the show! It has an INCREDIBLY happy plot line and Ella hopes you will laugh and smile a lot during it!



Rashmi Sunder (Sound Designer) is excited for everyone to see this show come to life and end our first full season back in person. Special thanks to all of the cast and crew who have rolled with all of the anything and everything thrown at them and have gone above and beyond. Enjoy the show!



Zoe Tompkins (Lighting Designer) - I am a living light switch. I press the buttons and the lights turn on. Or they only kinda turn on. Or they turn off. Sometimes they change colors. Spooky.

Biographies



Maggie Troast (Orpheus) is a freshman at american university and is so excited to be performing in her second rudes show! She is currently studying literature and enjoys reading and writing in her free time. She has been involved in theatre for eight years now, playing roles such as the man in chair (The Drowsy Chaperone) and Sebastian (The Little Mermaid). She would like to thank all of her friends and family for supporting her through the years, as well as her fellow cast and crew for making this experience so incredible! She extends a warm stanky leg to everyone and hopes you all enjoy the show <3



Tess Williams (Master of Props) is a freshman, and she is the props master for the show. This is her first show with AU Rude Mechanicals, and she is super excited! She would like to thank everyone in the cast and crew for an amazing experience and for all their hard work.

Get Involved!

AU Rude Mechanicals

Upcoming Production: The Annual Festival of Dionysus

Contact: aurudemmechanicals@gmail.com

Instagram: [@aurudemmechanicals](https://www.instagram.com/aurudemmechanicals)

Facebook: AU Rude Mechanicals

Twitter: [@rudemmechanicals](https://twitter.com/rudemmechanicals)

<https://aurudemmechanicals.wixsite.com/home>

BlackList AU

Contact: BlackListAU.com | Blacklist.americanu@gmail.com

Social Media: BlackList AU | [@AuBlackList](https://www.instagram.com/AuBlackList)

AU Quills and Capes

Contact: quills.n.capes@gmail.com

Instagram [@quills.n.capes](https://www.instagram.com/quills.n.capes) | Facebook AU Quills and Capes

Executive Board

EXECUTIVE DIRECTOR | Olivia Kozlevcar

ARTISTIC DIRECTOR | Abigail Chase

TECHNICAL DIRECTOR | Mikaila Mack

MANAGING DIRECTOR | Rashmi Sunder

FINANCIAL DIRECTOR | Zoe Tompkins

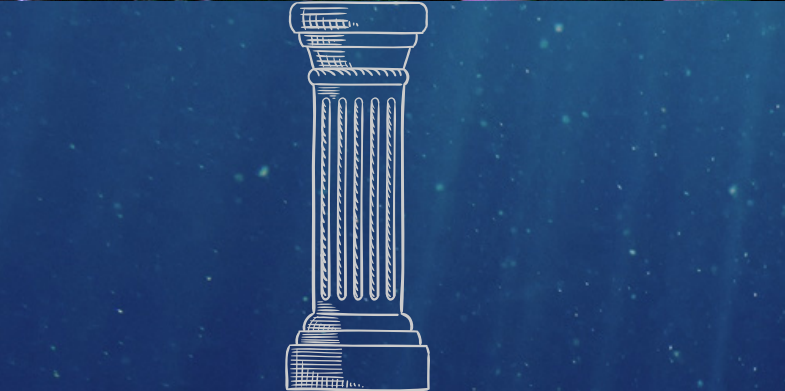
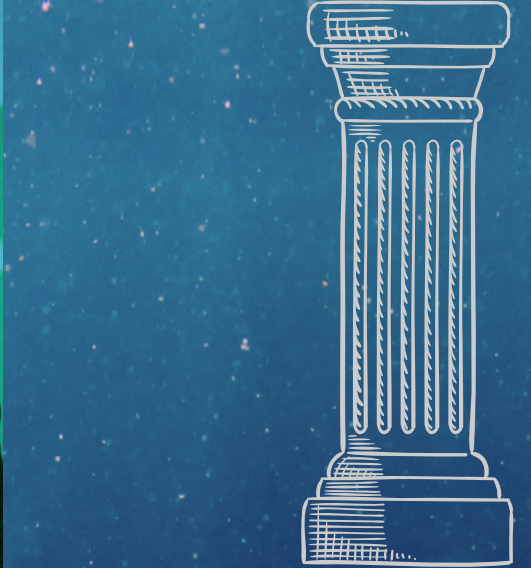
PR DIRECTOR | Noah Pitcoff

DEPUTY MANAGING DIRECTOR | Josie Filaski

DEPUTY TECHNICAL DIRECTOR | Karis Sneed

DEPUTY FINANCIAL DIRECTOR | Emma Burton

DEPUTY ARTISTIC DIRECTOR | Andrew Cianciolo



Ru • American University
e Mechanicals •

