

# EURYDICE

By Jean Anouilh  
 Translation by Peter Meyer  
 Directed by Ben Calabrese

Jan. 31–Feb. 10, Studio Theatre

**Setting: France**

Act I and III: a provincial train station buffet  
 Act II and IV: a cheap hotel room in Marseilles  
 Time: The 1930s  
 There will be one 15-minute intermission.

**Cast**

Orpheus (Modern)  
 Orpheus (Greek)  
 Eurydice (Modern)  
 Eurydice (Greek)  
 Orpheus' Father  
 Eurydice's Mother  
 M. Henri  
 Vincent  
 Train Station Waiter/Stage Manager  
 Cashier  
 Dulac  
 Michel/Hotel Waiter  
 Girl 1/Bus Driver  
 Girl 2/Police Secretary

**Design**

Set/Props Designer  
 Costume Designer  
 Lighting Designer  
 Sound Designer/Assistant Costume Designer

**Production**

Music/Assistant Director  
 Stage Manager  
 Dramaturg  
 Assistant Stage Manager  
 Choreographer  
 Fight Choreographer  
 Costume Shop Assistants

Will Caldwell  
 Caleb Cabrera  
 Shannon Carroll  
 Grace Ng  
 Jonathan Riley  
 Chloe Bertles  
 Andrew Akraboff  
 Tim Goble  
 Ryan Engstrom  
 Olivia Doherty  
 Kyle McReddie  
 Casey Robbins  
 Arisa Bega  
 Rachel Goldberg

Kirsten Royston  
 Michelle Mal  
 Cassie Barnes  
 Kristyn Nolasco

Jules Lustenader  
 Maggie Manzano  
 Mark Weddle  
 Amanda Nguyen  
 Nikki Mischke  
 Kyle McReddie  
 Kin Leung Fok, Sam Rodriguez

Scene Shop Assistant

**Technical**

Technical Director  
 Master Electrician

**Original Music**

Casey Robbins, Jon Riley, Ryan Engstrom, Will Caldwell, Kristyn Nolasco, Jules Lustenader

**Special thanks**

Nola and Reilly for artistic supervision and the SF State scene shop.  
 Produced By Special Arrangement with Alan Brodie Representation

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**The Player's Club** is a student-run organization, providing opportunities to all Drama majors to collaborate and create new works. Our annual Player's Club show is solely funded through donations from theatre students and viewers like you. Please help support Player's Club by donating today, buying yummy snacks or telling your friends about our productions. Thank you all for coming and enjoy the show!

—Gabby Battista, Player's Club President

**Director's notes**

My first encounter with the myth of Orpheus and Eurydice was several years ago when I stage managed a production of *Metamorphoses* by Mary Zimmerman. In an entire night of retold Greek myths, that one stood out—the greatest musician of all time eternally trying to retrieve his lover from hell, his adoration for her preventing his success. Though Orpheus may guide Eurydice back to the surface, if he turns to check that she is following him, they must start their journey all over again. To the end of eternity, he is unable to resist this temptation. In and of itself, it is a story laced with irony. The mid-20th century playwright Jean Anouilh has provided a version of the story which stretches that irony to an even further degree.

In Anouilh's version of the story (set in a 1930s French train station), he questions the idealism set at the heart of the original myth. Here, Orpheus is a simple busker; Eurydice is not nearly as innocent as she first seems. They move through an imperfect world filled with bald waiters and large-chested cashiers. They see love in its lowest of forms. They question their feelings for one another. Rather than celebrate the unyielding power of love that the Greek myth heralds, the characters of Anouilh's text criticize the idea that any sort of inextinguishable love exists, that lovers would fight endlessly for it and certainly that such a love ignites on first sight.

When I think back to my first experience with the myth and my connection with it, I realize why it has accumulated such a rich performance history over the thousands of years it has persisted: Even if we doubt love or mock it, we (and Anouilh's characters) always find their way to it in the end.

—Ben Calabrese