



Audition Form

Eurydice by Sarah Ruhl

Contact Information

Last Name

First Name

Address

City, State, Zip

Phone

Home:

Cell:

Email

Are you employed during the day? Where? Phone?

Our first read-through is on Wednesday, June 23 Rehearsals will be Monday through Thursday from June 28 to July 21 at 6:00 pm. What dates are you unavailable? Be specific. Performances are July 22, 23 & 24 at 7:00 pm.

List previous theater experience:

Which roles are you most interested in playing?

Is there a role that you would refuse?

If you are not cast, would you like to be a part of the crew?

Any other comments?

T-SHIRT SIZE

Shirts will be approximately \$15.
you would like one, please circle which size!

Adult Small

Adult Medium

Adult Large

Adult X-Large

Adult XXL Large

Adult XXX Large

Audition Notes

Auditions will be held on June 21 & 22 at 6:00 pm.

First read through will be on June 23 at 6:00 pm.

Rehearsals will be Monday through Thursday beginning June 28.

The show dates are July 22, 23, and 24 at 7:00 pm.

The turnaround for this show is very quick. If you are auditioning, please be ready to commit and work really hard to bring this show to life!

Choose which character(s) you would like to audition for and review the readings. The characters of Eurydice, Orpheus, Father, and Lord of the Underworld have two readings. The Stones have one but be prepared to read for all three Stones. You may be asked to read for multiple characters.

Character Breakdown

Eurydice

- Lead Role, Female
- She loves books. She is always truthful.
- Eurydice and Orpheus are described as “a little too young and a little too in love.”

Orpheus

- Lead Role, Male
- He is a musician and composer who prefers music to words.
- He is very much in love with Eurydice.
- Very sorrowful when Eurydice dies. Journeys to the Underworld to retrieve her.

Father of Eurydice

- Resident of the Underworld
- Loving father
- Cares for Eurydice when she reaches the Underworld

Lord of the Underworld

- Lures Eurydice to the Underworld
- Appears both as a “Nasty, Interesting Man” as well as a child. The actor portraying him will play both versions.
- He orchestrates every other character’s suffering.

The Stones: The Big Stone, The Little Stone & The Loud Stone

- Serve as the “Greek Chorus” in the Underworld
- They speak directly to the audience as well as the other characters
- Can be played by any gender
- “The stones might be played as though they are nasty children at a birthday party”

Eurydice - Reading 1

Orpheus - Reading 1

10

EURYDICE

EURYDICE. What are you thinking about?

ORPHEUS. Music.

EURYDICE. How can you think about music? You either hear it or you don't.

ORPHEUS. I'm hearing it then.

EURYDICE. Oh.

(Pause.)

I read a book today.

ORPHEUS. Did you?

EURYDICE. Yes. It was very interesting.

ORPHEUS. That's good.

EURYDICE. Don't you want to know what it was about?

ORPHEUS. Of course.

EURYDICE. There were – stories – about people's lives – how some come out well – and others come out badly.

ORPHEUS. Do you love the book?

EURYDICE. Yes – I think so.

ORPHEUS. Why?

EURYDICE. It can be interesting to see if other people – like dead people who wrote books – agree or disagree with what you think.

ORPHEUS. Why?

EURYDICE. Because it makes you – a larger part of the human community. It had very interesting arguments.

ORPHEUS. Oh. And arguments that are interesting are good arguments?

EURYDICE. Well – yes.

ORPHEUS. I didn't know an argument should be interesting. I thought it should be right or wrong.

EURYDICE. Well, these particular arguments were very interesting.

ORPHEUS. Maybe you should make up your own thoughts. Instead of reading them in a book.

Father - Reading 1

EURYDICE

15

Scene 2

The Father, dressed in a grey suit, reads from a letter.

FATHER. Dear Eurydice,

A letter for you on your wedding day.

There is no choice of any importance in life but the choosing of a beloved. I haven't met Orpheus, but he seems like a serious young man. I understand he's a musician.

(The father thinks - oh, dear.)

If I were to give a speech at your wedding I would start with one or two funny jokes and then I might offer some words of advice. I would say:

Cultivate the arts of dancing and small talk.

Everything in moderation.

Court the companionship and respect of dogs.

Grilling a fish or toasting bread without burning requires singleness of purpose, vigilance and steadfast watching.

Keep quiet about politics, but vote for the right man.

Take care to change the light bulbs.

Continue to give yourself to others because that's the ultimate satisfaction in life - to love, accept, honor and help others.

As for me, this is what it's like being dead: the atmosphere smells. And there are strange high pitched noises - like a tea kettle always boiling over. But it doesn't seem to bother anyone. And, for the most part, there is a pleasant atmosphere and you can work and socialize, much like at home. I'm working in the business world and it seems that, here, you can better see the far reaching consequences of your actions.

Also, I am one of the few dead people who still remembers how to read and write. That's a secret. If anyone finds out, they might dip me in the River again.

I write you letters. I don't know how to get them to you.

Love,

Your father

Lord of the Underworld - Reading 1

24

EURYDICE

He pats his breast pocket.

MAN. Eurydice. I'm not interesting, but I'm strong. You could teach me to be interesting. I would listen. Orpheus is too busy listening to his own thoughts. There's music in his head. Try to pluck the music out and it bites you. I'll bet you had an interesting thought today, for instance.

She tilts her head to the side, quizzical.

I bet you're always having them, the way you tilt your head to the side and stare...

She jerks her head back up.

Musty dripping sounds.

EURYDICE. I feel dizzy all of a sudden. I want my husband. I think I'd better go now.

MAN. You're free to go, whenever you like.

EURYDICE. I know.

I think I'll go now, in fact. I'll just take my letter first, if you don't mind.

She holds out her hand for the letter.

He takes her hand.

MAN. Relax.

She takes her hand away.

EURYDICE. Good-bye.

She turns to exit.

He blocks the doorway.

MAN. Wait. Eurydice. Don't go. I love you.

EURYDICE. Oh no.

MAN. You need to get yourself a real man. A man with broad shoulders like me. Orpheus has long fingers that would tremble to pet a bull or pluck a bee from a hive -

EURYDICE. How do you know about my husband's fingers?

MAN. A man who can put his big arm around your little shoulders as he leads you through the crowd, a man

who answers the door at parties.... A man with big hands, with big stupid hands like potatoes, a man who can carry a cow in labor.

The man backs Eurydice against the wall.

MAN. My lips were meant to kiss your eyelids, that's obvious!

EURYDICE. Close your eyes, then!

He closes his eyes, expecting a kiss.

She takes the letter from his breast pocket.

She slips under him and opens the door to the stairwell.

He opens his eyes.

She looks at the letter.

EURYDICE. It's his handwriting!

MAN. Of course it is!

He reaches for her.

EURYDICE. Good-bye.

She runs for the stairs.

She wavers, off-balance, at the top of the stairwell.

MAN. Don't do that, you'll trip!

EURYDICE. Orpheus!

From the water-pump:

ORPHEUS, EURYDICE!

She runs, trips and pitches down the stairs, holding her letter.

She follows the letter down, down down...

Blackout. A clatter. Strange sounds – xylophones, brass bands, sounds of falling, sounds of vertigo.

Sounds of breathing.

Stones

SECOND MOVEMENT

*The underworld.
There is no set change.
Strange watery noises.
Drip, drip, drip.
The movement to the underworld is marked
by the entrance of stones.*

Scene 1

THE STONES. We are a chorus of stones.
LITTLE STONE. I'm a little stone.
BIG STONE. I'm a big stone.
LOUD STONE. I'm a loud stone.
THE STONES. We are all three stones.
LITTLE STONE. We live with the dead people in the land of
the dead.
BIG STONE. Eurydice was a great musician. Orpheus was
his wife.
LOUD STONE. (*correcting Big Stone.*) Orpheus was a great
musician. Eurydice was his wife. She died.
LITTLE STONE. Then he played the saddest music.
Even we –
THE STONES. The stones –
LITTLE STONE. Cried when we heard it.
The sound of three drops of water hitting a pond.
LITTLE STONE. Oh, look,
she is coming into the land of the dead now.
BIG STONE. Oh!

LOUD STONE. Oh!

LITTLE STONE. Oh!

We might say – "Poor Eurydice" –

LOUD STONE. But stones don't feel bad for
dead people.

The sound of an elevator ding.

An elevator door opens.

Inside the elevator, it is raining.

Eurydice gets rained on inside the elevator.

She carries a suitcase and an umbrella.

*She is dressed in the kind of 1930s suit that women wore
when they eloped.*

She looks bewildered.

The sound of an elevator ding.

Eurydice steps out of the elevator.

The elevator door closes.

*She walks towards the audience and opens her mouth,
trying to speak.*

There is a great humming noise.

She closes her mouth.

The humming noise stops.

*She opens her mouth for the second time,
attempting to tell her story to the audience.*

There is a great humming noise.

She closes her mouth – the humming noise stops.

She has a tantrum of despair.

STONES. Eurydice wants to speak to you.

But she can't speak your language anymore.

She talks in the language of dead people now.

LITTLE STONE. It's a very quiet language.

LOUD STONE. Like if the pores in your face
opened up and talked.

BIG STONE. Like potatoes sleeping in the dirt.

*The stones look at Big Stone as though that were a dumb
thing to say.*

LITTLE STONE. Pretend that you understand her
or she'll be embarrassed.

BIG STONE. Yes – pretend for a moment
that you understand
the language of stones.

LOUD STONE. Listen to her the way you would listen
to your own daughter
if she died too young
and tried to speak to you
across long distances.

Orpheus - Reading 2

EURYDICE

39

Scene 7

ORPHEUS. Dear Eurydice,

Last night I dreamed that we climbed Mount Olympus and we started to make love and all the strands of your hair were little faucets and water was streaming out of your head and I said, why is water coming out of your hair? And you said, gravity is very compelling.

And then we jumped off Mount Olympus and flew through the clouds and you held your knee to your chest because you skinned it on a sharp cloud and then we fell into a salty lake. Then I woke up and the window frightened me and I thought: Eurydice is dead. Then I thought – who is Eurydice? Then the whole room started to float and I thought: what are people? Then my bed clothes smiled at me with a crooked green mouth and I thought: who am I? It scares me, Eurydice. Please come back.

Love,
Orpheus

Eurydice - Reading 2

Father - Reading 2

EURYDICE

41

Scene 9

Time shifts. Drops of water.

Eurydice and her father in the string room.

EURYDICE. Teach me another.

FATHER. Ostracize.

EURYDICE. What does it mean?

FATHER. To exclude. The Greeks decided who to banish.

They wrote the name of the banished person on a white piece of pottery called ostrakon.

EURYDICE. Ostrakon.

Another.

FATHER. Peripatetic. From the Greek. It means to walk slowly, speaking of weighty matters, in bare feet.

EURYDICE. Peripatetic: a learned fruit, wandering through the snow.

Another.

FATHER. Defunct.

EURYDICE. Defunct.

FATHER. It means dead in a very abrupt way. Not the way I died, which was slowly. But all at once, in cowboy boots.

EURYDICE. Tell me a story of when you were little.

FATHER. Well, there was the time your uncle shot at me with a bee-bee gun and I was mad at him so I swallowed a nail.

Then there was the time I went to a dude ranch and I was riding a horse and I lassoed a car. The lady driving the car got out and spanked me. And your grandmother spanked me too.

EURYDICE. Remember the Christmas when she gave me a doll and I said, "If I see one more doll I'm going to throw up"?

FATHER. I think grammy was a little surprised when you said that.

EURYDICE. Tell me a story about your mother.

FATHER. The most vivid recollection I have of mother was seeing her at parties and in the house playing piano. When she was younger she was extremely animated. She could really play the piano. She could play everything by ear. They called her Flaming Sally.

EURYDICE. I never saw grammy play the piano.

FATHER. She was never the same after my father died. My father was a very gentle man.

EURYDICE. Tell me a story about your father.

FATHER. My father and I used to duck hunt. By the Mississippi River. He would call up old Frank the night before and ask, "Where are the ducks moving tonight?" Old Frank, he could really call the ducks.

It was hard for me to kill the poor little ducks, but you get caught up in the fervor of it. You'd get as many as ten ducks.

If you went over the limit – there were only so many ducks per person – father would throw the ducks to the side of the creek we were paddling on and make sure there was no game warden. If the warden was gone, he'd run back and get the extra ducks and throw them in the back of the car. My father was never a great conversationalist – but he loved to rhapsodize about hunting. He would always say, if I ever have to die, it's in a duck pond. And he did.

EURYDICE. There was something I always wanted to ask you. A story – or someone's name – I forget.

FATHER. Don't worry. You'll remember. There's plenty of time.

Lord of the Underworld - Reading 2

THIRD MOVEMENT

Scene 1

*Orpheus stands at the gates of hell.
He opens his mouth.*

*He looks like he's singing, but he's silent.
Music surrounds him.*

*The melody Orpheus hummed in the first scene,
repeated over and over again.*

*Raspberries, peaches and plums drop from the ceiling
into the River. Perhaps only in our imagination.
Orpheus keeps singing.*

*The stones weep.
They look at their tears, bewildered.
Orpheus keeps singing.*

A child comes out of a trap door.

CHILD. Who are you?

ORPHEUS. I am Orpheus.

CHILD. I am lord of the underworld.

ORPHEUS. But you're so young!

CHILD. Don't be rude.

ORPHEUS. Sorry.

Did you like my music?

CHILD. No. I prefer happy music with a nice beat.

ORPHEUS. Oh.

CHILD. You've come for Eurydice.

ORPHEUS. Yes!

CHILD. And you thought singing would get you through
the gates of hell.

ORPHEUS. See here. I want my wife.

What do I have to do?

CHILD. You'll have to do more than sing.

ORPHEUS. I'm not sure what you mean, sir.

CHILD. Start walking home. Your wife just might be on the road behind you. We make it real nice here. So people want to stick around. As you walk, keep your eyes facing front. If you look back at her – poof! She's gone.

ORPHEUS. I can't look at her?

CHILD. No.

ORPHEUS. Why?

CHILD. Because.

ORPHEUS. Because?

CHILD. Because!

ORPHEUS. I look straight ahead. That's all?

CHILD. Yes.

ORPHEUS. That's easy.

CHILD. Good.

The child smiles. He exits.