ABSTRACT

Title of Thesis: EURYDICE: AN EXPLORATION OF PROJECTION DESIGN IDEAS AND PROCESS FOR THE UNIVERSITY OF MARYLAND'S DEPARTMENT OF THEATRE, DANCE AND PERFORMANCE STUDIES' 2018 PRODUCTION

Mark Alan Costello, Master of Fine Arts, 2018

Thesis Directed By: Professor Misha Kachman, Department of Theatre, Dance, and Performance Studies

The following thesis navigates the artistic ideas and concepts, design process, and execution of Mark Costello's projections design for the University of Maryland's production of *Eurydice*. The production opened February 9, 2018 in the Kay Theatre at the Clarice Smith Performing Arts Center. The play was written by Sarah Ruhl and directed by Mitchell Hébert. Matthew Buttrey designed set, Peter Leibold designed lighting, B. Benjamin Weigel designed costumes, and Matthew Nielson designed sound.

EURYDICE: AN EXPLORATION OF PROJECTION DESIGN IDEAS AND PROCESS FOR THE UNIVERSITY OF MARYLAND'S DEPARTMENT OF THEATRE, DANCE AND PERFORMING STUDIES' 2018 PRODUCTION

by

Mark Alan Costello

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2018

Advisory Committee:
Associate Professor Misha Kachman, Chair
Assistant Professor Jared Mezzocchi
Associate Professor Brian MacDevitt

© Copyright by
Mark Alan Costello
2018

Dedication

For my parents: It's been quite a journey since my debut as the Priest in *Fiddler*.

For Barton Girdwood: Whenever I wanted to quit, you always pushed me to stick with it just two more minutes.

Acknowledgements

Thank you to Kelly Colburn for being my dependable other half during these wonderful and weird years of graduate school.

I would like to acknowledge my fellow collaborators and assistants, thank you for being a part of the design process with me. It was truly a pleasure.

Director: Mitchell Hébert

Scenic Designer: Matthew Buttrey

Costume Designer: B. Benjamin Weigel

Lighting Designer: Peter Leibold

Sound Designer: Matthew Neilson

Stage Manager: Sierra King

Assistant Projection Designer: Paul Deziel

I would like to acknowledge the hard work of the design faculty for their lessons and mentorship, particularly Jared Mezzocchi for inviting Kelly and me to inaugurate the multimedia design program alongside him. I do believe the beginning threads of a book have been sewn.

Dan Conway

Helen Huang

Misha Kachman

Brian MacDevitt

Table of Contents

Dedication ii

Acknowledgements iii

Table of Contents iv

Introduction: My Year With The Greeks 1

Chapter One: The Pre-Production Process 4
- **1.1 "Anti-Whimsical:" The Directors Research Impulses and Images** 4
- **1.2 Connecting with the Scenic Designer** 8
  - 1.2.1 Scenic Research and Renderings 10
- **1.3 Discovering an Aesthetic Language** 11
- **1.4 Discovering a Thesis Statement** 15
- **1.5 Mediaturgy Packet** 17
- **1.6 Script Analysis** 21
- **1.7 Early Notes** 37
  - 1.7.1 Design Meeting Notes 37
- **1.8 Research Images** 38
  - 1.8.1 Movement One: Symmetry 38
  - 1.8.2 Movement One: Colors 39
  - 1.8.3 Movement One: Falseness 40
  - 1.8.4 Movement One, Scene Six: The Stairs Ascent 41
  - 1.8.5 Movement One: The Apartment and Stairs 42
  - 1.8.6 Movement One: The Fall 43
  - 1.8.7 Movement One: String Room 44
  - 1.8.8 Movement Two and Three: Keeping a Tactile Texture 45

Chapter Two: The Production Design Process 46
- **2.1 Storyboarding Like I Have Never Storyboarded Before** 46
  - 2.1.1 Storyboard Process 48
  - 2.1.2 Framing Devices 49
  - 2.1.3 From Process to Product 50
- **2.2 The Rest Falls Into Place** 51
  - 2.2.1 Movement One, Scene One: The Beach, Variant One 52
  - 2.2.2 Movement One, Scene One: The Beach, Variant Two 53
  - 2.2.3 Movement One, Scene Two: The Father's Underworld 54
  - 2.2.4 Movement One, Scene Three through Six: The Water Pump, Variant Two 55
  - 2.2.5 Movement One, Scene Three through Six: The Water Pump, Variant Two 56
  - 2.2.6 Movement One, Scene Four: The Wedding 57
  - 2.2.7 Movement One, Scene Seven: The Apartment, Variant One 58
  - 2.2.8 Movement One, Scene Seven: The Apartment, Variant Two 59
  - 2.2.9 Movement One, Scene Seven: The Fall 60
  - 2.2.10 Movement Two, Scene One: The Train 61
  - 2.2.11 Movement Two: The String Room 62
  - 2.2.12 Movement Two, Scene Fourteen: Turbo Lover 63
  - 2.2.13 Movement One, Scene One: The Beach, Variant 1 64
- **2.3 Projector Plots** 65

2.4 Creating a Projection System Schematic **66**
2.4.1 Designer System Schematic 67
2.4.2 Technician System Schematic 68
2.5 Equipment Request **69**
2.6 "The Fall" Shot List **74**
2.7 Notes **78**
2.7.1 Production Meeting Notes 78
2.7.2 First Rehearsal Notes 79
2.7.3 Visiting Rehearsal Notes 80
2.7.4 Designer Run Notes 81
2.7.5 Content Generation Notes 85

Chapter Three: The Tech Process **88**
3.1 Designing During Tech **88**
3.2 Cue Sheet **89**
3.3 Preshow and Post-Show Checklist and Technical Information **91**
3.4 Faculty Run Notes **93**

Chapter Four: Production Photographs **97**
4.1 Movement One, Scene One 97
4.2 Movement One, Scene Two 98
4.3 Movement One, Scene Three 99
4.4 Movement One, Scene Four 100
4.5 Movement One, Scene Five 101
4.6 Movement One, Scene Seven 102
4.7 Movement Two, Scene One 103
4.8 Movement Two, Scene Three 104
4.9 Movement Two, Scene Fourteen 105
4.10 Movement Two, Scene Sixteen 106
4.11 Movement Three, Scene One 107

Chapter Five: A Final Reflection **108**

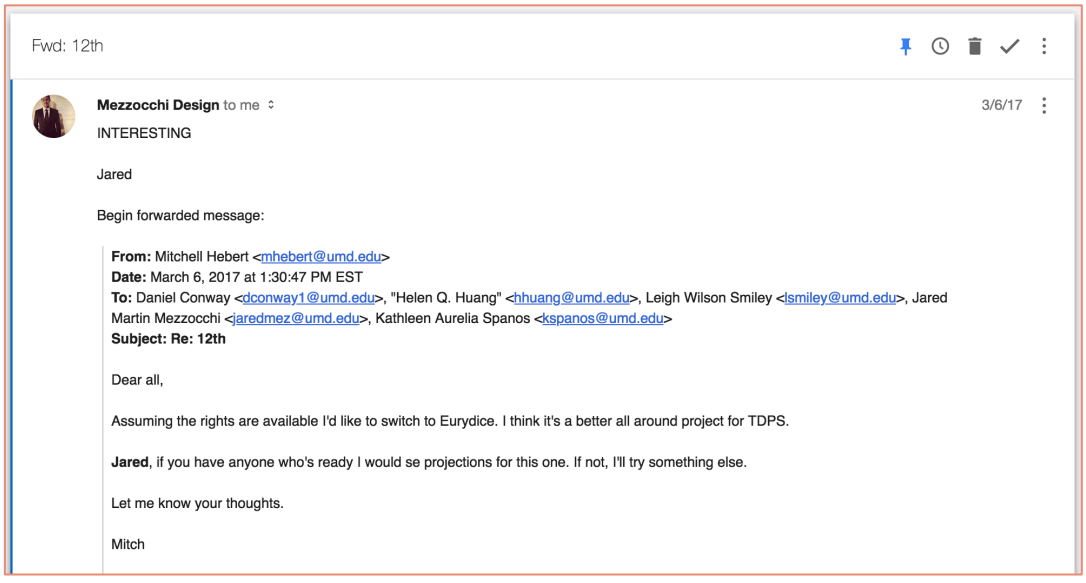
Bibliography **110**

Introduction: My Year With The Greeks

It has always been easy to see myself in Eurydice's journey. As an undergraduate, I was introduced to Ruhl's play in scene study class. While moving from a performance track into devised creation and design and working through my own artistic journey, I was emboldened by Eurydice constantly following her gut. It has continued to resonate throughout my 20's and was always close by on my nightstand as I slowly came out of the closet, reminding me that to discover your true self, sometimes it must get worse to get better; perhaps an old view of one's self must be destroyed to come out on the other side stronger. Now, as I go through the standard-issue existential crisis brought on by approaching 30 years of age, I have come to a new understanding of *Eurydice* by way of the father's narrative. As he calls upon memories to ignite passion and hope, I glimpse the fortitude it takes to decide what to hold on to and what we must let go.

I love most that *Eurydice's* ending eludes obvious interpretation: whether her journey and choices are a triumph or a failure, the ultimate devastation or the ultimate happiness, remains uncertain and up for interpretation. This gives the play a kaleidoscopic ability to constantly evolve as the viewer encounters it at any moment in life.

When asked by my advisor, Professor Mezzocchi, what show I might like to design for my thesis, I suggested *Eurydice*, well before the season was chosen. The 2017-2018 TDPS Season was originally announced with a different project in its place, and it felt fated that the director, Professor Hébert, shifted his slot to this project.



Fwd: 12th

Mezzocchi Design to me 3/6/17

INTERESTING

Jared

Begin forwarded message:

From: Mitchell Hebert <mhebert@umd.edu>
Date: March 6, 2017 at 1:30:47 PM EST
To: Daniel Conway <dconway1@umd.edu>, "Helen Q. Huang" <hhuang@umd.edu>, Leigh Wilson Smiley <lsmiley@umd.edu>, Jared Martin Mezzocchi <jaredmez@umd.edu>, Kathleen Aurelia Spanos <kspanos@umd.edu>
Subject: Re: 12th

Dear all,

Assuming the rights are available I'd like to switch to Eurydice. I think it's a better all around project for TDPS.

Jared, if you have anyone who's ready I would se projections for this one. If not, I'll try something else.

Let me know your thoughts.

Mitch

With this passion I entered *Eurydice*'s early meetings and discovered our earliest concepts. The design team assembled included Peter Leibold designing lighting, Matthew Buttrey designing scenic, Ben Weigel designing costumes, and Matthew Nielson designing sound. Paul Deziel was my assistant designer. From the beginning, Professor Mitch Hébert, the director, laid out an unorthodox retelling of this play. This was just what I needed: I planned to open myself up to all of Prof. Hébert's experiments and vision.

It was important to crack open my creative process with *Eurydice*. As a projections designer, my previous project, *Antigone* (TDPS, Kay Theatre, October 2017) was the first play I ever designed that was not a new, original work. Projection design is still considered a new medium within theatre, and lives happily within the realm of "Downtown" or avant-garde devised theatre, dance, or new play development. Introducing multimedia into a play that does not inherently call for projections written into the script was new for me, and required a different set of design skills and dramaturgical questioning.

During pre-production and tech of *Antigone*, I wrestled within the development to constructively express my design to the director and team, and tried to impose big ideas incongruent to the director's larger vision. It caused a negative energy within me that I was surprised to find.

Retrospectively, I diagnosed these issues as inefficient methods of presenting concepts in pre-production, a lack of fluid collaborative trust with the rest of the creative team, and an underestimation of the process difference when working on new works versus approaching classics in the Western canon. Knowing this would not be the conventional *Eurydice* I always imagined, it felt the perfect opportunity to learn a new flow, for myself and for the projections medium.

With Prof. Mezzocchi's guidance, I created a set of challenges for myself:

- Prof. Hébert believed projections had a seat at the table, but had never used them in a show before. I would investigate techniques to present ideas in pre-production, and explore my relationship to directors by unlocking new methods to guide the director in the medium.
- When we started this process, it was Matthew Buttrey's thesis, but was not yet assigned as mine. Knowing this, I let him drive the design. I chose to latch on to Matthew's ideas, working to come up with ways to enhance his vision. I planned to offer tools that enhanced what he created, rather than replaced or ignored. I relaxed into the joy of Prof. Hébert and

Matthew's guidance. This would be my chance to examine how I collaborate with a full team.

- It became clear early on I did not know how to literally create the content of the ideas proposed. Instead of shutting down ideas based on my current abilities, Prof. Mezzocchi challenged me to give time to learn how to create ideas. This would be my chance to make the design what it *should* be, rather than only the design I knew could do.

Eurydice is the story of a woman on the verge of finding her voice, and the trials she must go through to trust her own voice and believe her own worth. Once again, I found myself in parallel with her journey. At the first meeting, Prof. Hébert said that instead of giving us solutions, he would provide us with challenges. After *Antigone*, it was important to me that I found my voice, by investigating my creative process anew, by finding fresh techniques of creation and trustworthy collaborative methods. Instead of Big Ideas, I brought Important Goals.

The following is a detailed look at how these goals unfolded through the process of *Eurydice*, from my first meeting with Prof. Hébert on April 7, 2017 through Opening Night, February 9, 2018.

Chapter One: The Pre-Production Process

1.1 "Anti-Whimsical:" The Directors Research Impulses and Images

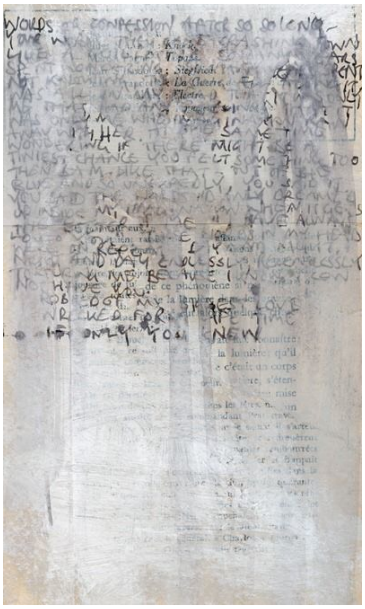
In the earliest design meetings, Prof. Hébert discussed the power of a father and daughter's connection, emphasizing the strength of Eurydice as she navigated relationships with the men around her. Prof. Hébert believed, as a father, his daughter's happiness, safety and strength are the most important truths in the world to him. He emphasized the thematic structures investigating how a woman finds and wields her voice. Prof. Hébert wanted to explore how we connect with those around us—and those that are not around anymore. He said, "Everyone in the room is connected by how we know each other and what we've experienced together…without memory, we are simply beings in space."

Prof. Hébert laid out a unique vision for Sarah Ruhl's opus: this would not be *Your Average Eurydice.* Ruhl's contemporary classic can seem inseparable from its canonical premier design, and while Ruhl has suggested *Eurydice* should be a "playground for designers," often productions are presented faithfully to their forebears. The well-worn tropes laid out carefully in the script's stage directions are iconic with good reason, but arguably have lost their aura since *Eurydice* premiered in 2003.

How the play was to look and sound shifted dramatically through design meetings—it is hard to imagine the show in the round, as Prof. Hébert proposed in the earliest iteration—though his sense for how the show should feel was unwavering: This version would be "anti-whimsical." Whimsy is a devilishly intangible concept that eludes agreed-upon definition, but a certain quirky, ethereal playfulness is often inseparable from Ruhlian drama. To work against the inherent whimsy of *Eurydice* felt like a challenging yet fitting way to inject urgency into the story, and paired with Prof. Hébert's dramaturgical interpretation, *Eurydice* quickly felt within the zeitgeist of 2018. This version of Ruhl's play, and the enduring Eurydice myth, felt like something we could all relate to.

1.1 “Anti-Whimsical:” The Directors Research Impulses and Images

The following was shown to the design team at the Concept Meeting, and Prof. Hébert uploaded individual images to each designer’s Box folders.

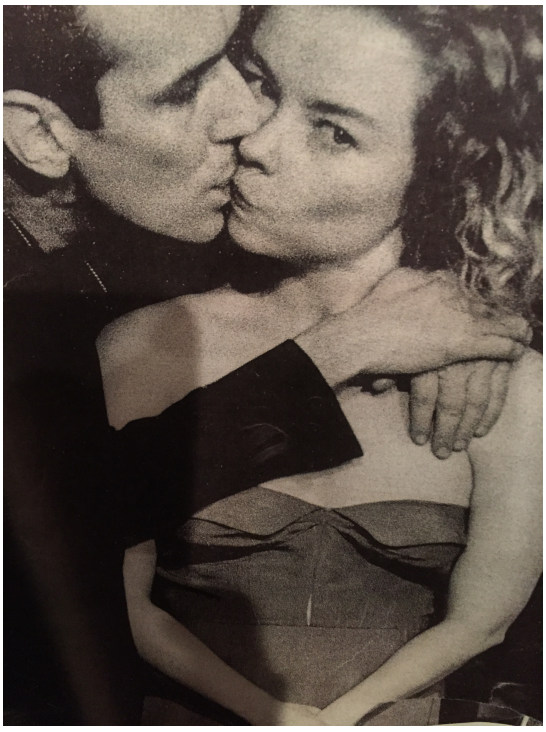












1.1 “Anti-Whimsical:” The Directors Research Impulses and Images





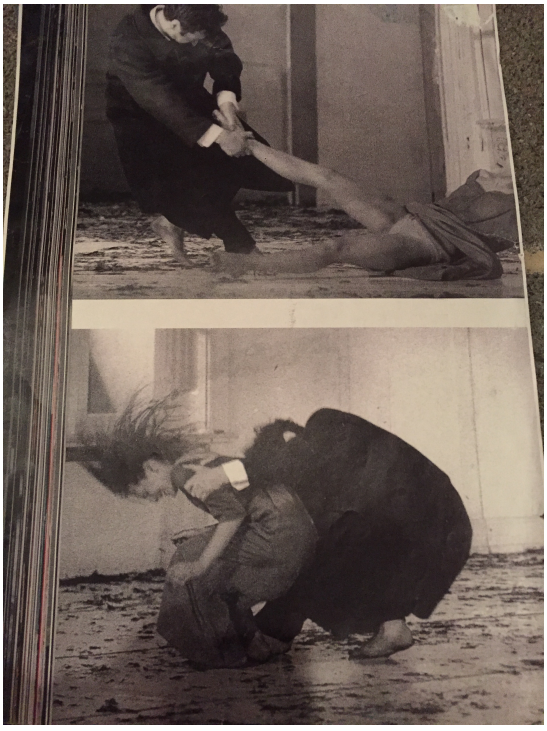


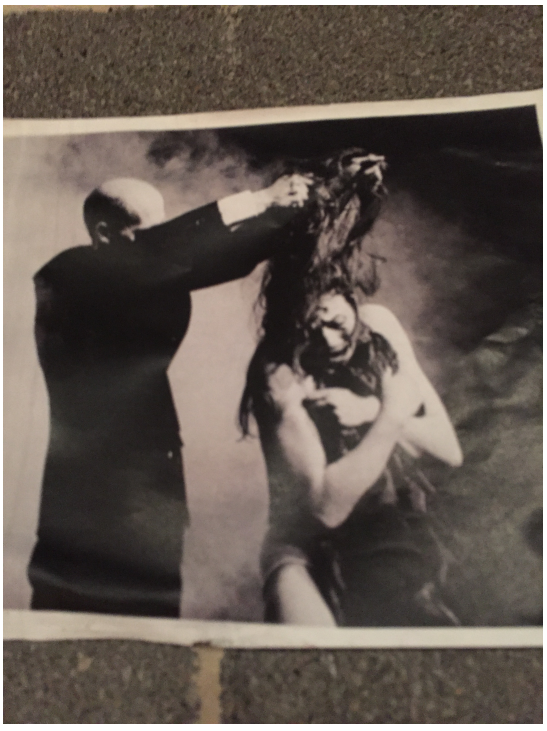


1.1 “Anti-Whimsical:” The Directors Research Impulses and Images







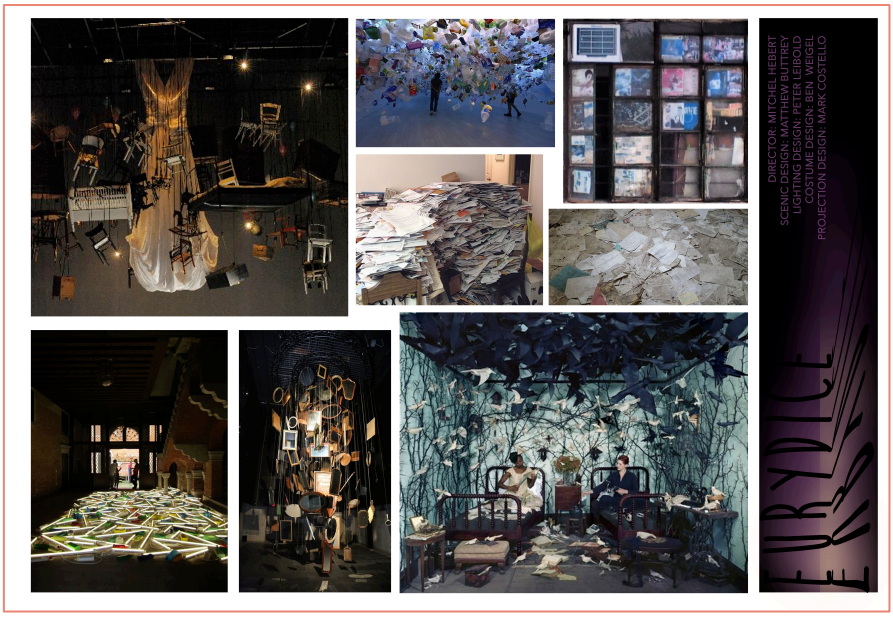


1.2 Connecting with the Scenic Designer

Matthew, too, felt a strong connection to *Eurydice*. He related to the way physical objects bring back memories, though warped, and how we hold those objects close. Early on, he brought strong ideas and full design plates. He also brought with him a strong working relationship with Prof. Hébert, having worked together successfully in the past. Throughout, I looked to Matthew to learn how best to deliver ideas to Prof. Hébert.

At the research meeting, Matthew told a story of his relationship with his father. When Matthew was young, they spent most of their time together when his dad drove him to ice skating practices in the family van. Even after his father passed, he connected the van directly to memories of his father and when his mother planned to sell it, Matthew feared he might forget his dad. And yet, the van helped him recall the relationship more fondly than it likely was. With his finest showmanship, Matthew begged the question, “what happens when we combine that memory with the truth of what the memory is?”

Later, over drinks at MilkBoy ArtHouse late into the night, Matthew shared with me more stories of his father and their relationship, and of the van. In those late night conversations we uncovered our shared focus on the juxtaposition of truthful reality and desired reality, and of the obscured fragmentation of warped memory. I think in those late nights pondering *Eurydice* personally and creatively I made one of my closest friends in graduate school. In turn, we grew to trust each other more, more willing to speak our mind to the other, held each other accountable to higher standards, and helped each other to make our finest work.



Matthew and I collaborated on *Antigone*, and it was the first production he ever designed with projections. I took for granted the video designer's responsibility to inspire the scenic designer with all that multimedia has to offer. It was up to me to express its exciting limitlessness, while simultaneously creating structure through concept and clarifying its technical obstructions. I underestimated how early in the timeline I needed to craft ideas as artistic offers, just as the environment is an offer to me. As a result, the scenic design for *Antigone* did a lot of heavy lifting on its own. It thematically and symbolically told a rich story unto itself and the projections sometimes felt superfluous. It highlighted the necessity to create a symbiotic relationship within design.

I approached *Eurydice's* pre-production process with newfound attention to projections' stakes in early stages. Paired with a newfound trust for each others' artistic sensibilities and a stronger sense of camaraderie, it seemed Matthew's fear of the medium dissipated and the scenic outcome was completely different: Matthew designed a world that could become greater than the sum of its parts when viewed as a whole. He built opportunities for lighting and video to finish sentences the scenic design began. He gave Peter and me a playground.

Matthew conceived that projections could represent the fallacy of the Above World that Eurydice is living in when we first encounter her. Like the 1950s, represented by the bathing suits Eurydice and Orpheus wear in scene one, the audience is led to believe everything in this world is copacetic, but a closer look reveals unrest, something more complicated and problematic in their relationship. Projections could serve as the façade of the Above World and its flat delusion of reality, which seems to disrupt Eurydice's blossoming agency.

The set featured a monolithic blank wall designed to fall down between Movements One and Two, as Eurydice falls to the underworld. Though the literal structure was altered, the idea manifested as the delicate kabuki curtain, torn away as Eurydice's projected likeness gazes out into the audience (see section 2.1).

Based on the scenic offer of the Above World wall, a visual story for projections emerged. Throughout movement one, I matured the imagery from symmetrical, prosaic representational linearity, such as the beach, to poetic depth, as seen at the wedding. We took this visual arc to its illogical endpoint in the chaotic irrationality of infinite space outside the window of the apartment, setting up the angular mind game of the Underworld's arcade structure. The progression of this spatial logic allowed projections to live everywhere and anywhere in the underworld, opening magical possibilities.

1.2.1 Scenic Research and Renderings





1.3 Discovering an Aesthetic Language

Prof. Hébert and I agreed to discover “paint palates” before all else. This metaphor expressed the foundation I laid for the design aesthetic including style guides, content banks, and vocabulary touch points called upon in rehearsal and tech. Rather than building fully formed moments that can seem binding so early in the process, we chose to build options to paint with. Research was anchored to color, texture, movement and composition with a range of imagery and potential uses. We earmarked moments in the script that mattered to us, created a shared language of tools, and left ourselves open to discovery. Crafting palates let us be creative within boundaries, and let moments arrive organically.

My early aesthetic investigations lied in the ways we evoke memory. Not far off from Matthew’s ideas, but more obfuscated, I was excited by the way fragmented memory could be a mnemonic device to call upon an entire world within the mind. How might a memory shift as we call upon it, and how aware are we of that shift? I connected this to the way Ruhl imbues objects with intense meaning, using them as inlets to memory and understanding. For instance, on a literal level, she depicts the use of a string tied around Eurydice’s finger in Movement One (Ruhl, 13), and later Ruhl uses Eurydice’s name as a mnemonic device to help the father remember his past (Ruhl, 31).

In particular, music is used as an aide-mémoire (Ruhl 33, 46), and seemed an interesting way in to this production aesthetically. Ruhl even uses the musical term “Movement” instead of the theatrical equivalent “Act” in the script, and the Stones are described as a Chorus. That the metaphor is a common theatrical term referencing traditional Grecian drama makes it all the more potent. Viewing the script as a musical composition, how might sound look and how does it jumpstart memory? I was reminded of synesthesia and its visual representation of sound and concept. I paid attention to moments in the script when sound might be used as an arrival point to instigate video’s appearance.

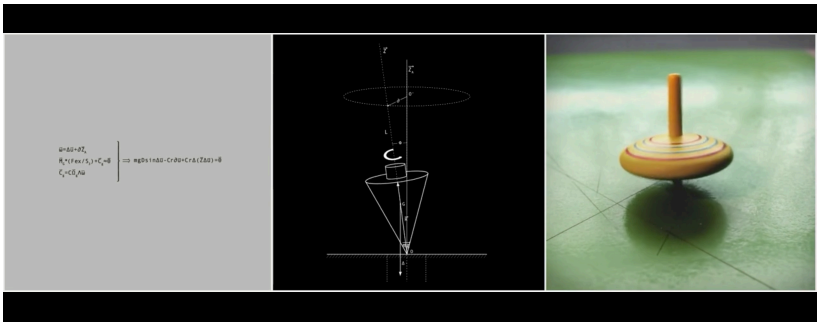
The way Ruhl elevates the unremarkable to a position of power is breathtaking. Ruhl constantly portrays the mythic and the quotidian in close proximity; Ruhl utilizes a timeless, Ancient Grecian epic as the wellspring for this existential story. Moments of huge impact are placed side by side tiny, seemingly insignificant details. She juxtaposes overwhelming ideas with simple, but direct and evocative visual language: speaking to Eurydice in the Underworld was like speaking to your dead daughter and her voice was a

potato covered in dirt (Ruhl, 27-28). The dichotomy recalls how a significant memory can be formed on any typical day. There was something between this expansion and contraction.

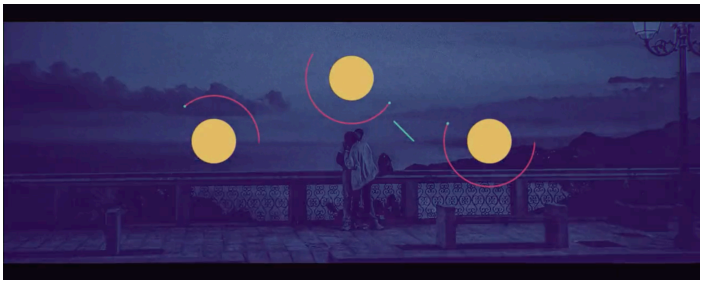
I brought a series of short video clips sourced from Vimeo and YouTube visualizing these thematic motifs to the research meeting:




Colors, created by The Mercadantes: simple objects presented back-to-back in a sequence, giving weight to the others by association.



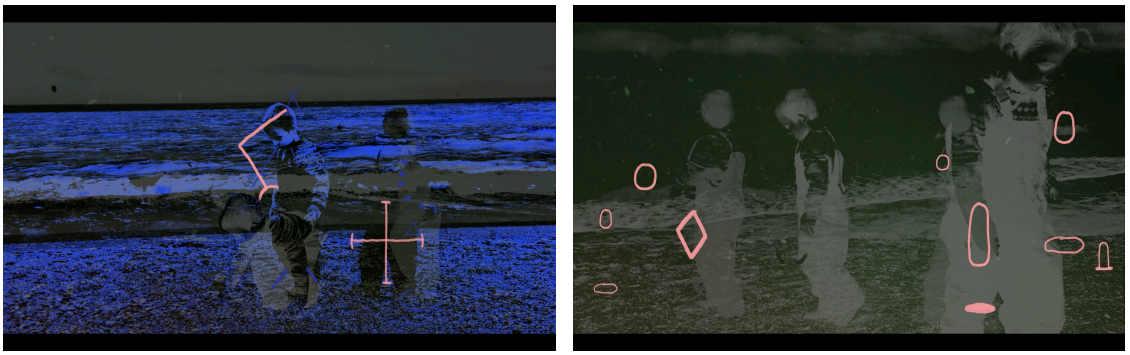
Beauty of Mathematics, created by Yann Pineill & Nicolas Lefaucheux: Concepts presented in separated frames side by side, giving depth of information to those alongside.




Horizon, concept by Gianluca Scuderi: Digital overlay on vintage photography, connecting disparate images through geometric harmony, and edited monotone color ranges.



Out-Takes from the Life of a Happy Man, by Jonas Mekas: Vintage Film Montages on Super 8 Film featuring primarily family vacations, often acknowledging the camera.



1..2..3..4 by RuffMercy: Hand-drawn overlays, showing the way in which an idea might be manipulated purposely by human disruption.

Prof. Hébert did not respond enthusiastically to most of my early research. He disagreed with my reading of memory, saying, “memory doesn’t function like a filing cabinet.” He believed some of my impulses were heavy handed and would not allow the audience to use associative imagination, and definitively did not want to use vintage found home movie footage; it felt kitschy and easy.

He did react positively to a looping clip of a young boy on a beach. He enjoyed the short loops (reminiscent of Pina Bausch’s trademark choreographic motif), the multiplicity of the single video interlaced into itself, almost recursive in nature, and the hand-drawn overlaid manipulation. He expressed interest in the non-linearity and lack of sharp imagery. I took those as aesthetic points of departure to continue to explore.

Upon reflection, my early ideas were nearly ontological rather than visceral, the aesthetic clouded in concept rather than clear emotion. I took Prof. Hébert’s feedback as a note to listen closer to uncover what he wanted—and

remember my own fascination with Ruhl's simplicity and subtlety. I needed to let visuals speak for themselves; perhaps my interpretations were too intellectual or only seen within my explanations.

I appreciated that Prof. Hébert held me to a standard beyond what I was used to in previous processes. I left for summer uncertain but determined with the challenge to dig deeper, both in the work and my presentation. Over time, as I learned to communicate through concrete manifestations of my thoughts, the more I discovered that many of my early ideas wove their way back into the product (see section 2.7).

1.4 Discovering a Thesis Statement

Through summer and the early fall semester, Prof. Hébert had no overarching purpose for how he wanted projections to function, there was no singularity of focus. I think he saw a tool that could morph and solve problems in the medium, especially spatial and temporal challenges. He acknowledged since he was a novice to the medium, he did not know "what was possible."

Prof. Hébert wanted to portray the delicacy of intimate togetherness, and he worried that the moving imagery of projections would pull audience focus. We had to be ready for ideas to fall away if they did not work in tech. I took this as a note on the importance of cohesion and specificity of concept (and the importance of presence in rehearsals). Creatively, economical use of projections in Movement Two and Three seemed like a strong tactic to create magic and impact through the constant ability to surprise. Personally, honing my investigation kept me from getting overwhelmed by the immensity of possibilities.

Knowing nothing was final, it was an intellectual and creative challenge to experiment instead of reject upon discussion alone. Trying to make something that did not work in the show was never a failure: Ideas popped up elsewhere or initiated conversation and morphed into a better plan. Suddenly, there was no such thing as time wasted. It felt great to *produce*, and all of it was better than not creating anything. It was freeing, and I ran with it.

By the Final Design Meeting, Prof. Hébert and I defined a set of moments to use projections. Matthew also suggested grounded moments, but they lacked apparent unity. Rather than question ideas outside of a narrow dramaturgy, I decided to entertain them all:

- Given Matthew's scenic offer, we used representational imagery during the Above World based in the aesthetic language of Wes Anderson's films, which were a stylistic point of departure for Prof. Hébert. This idea included the locations suggested in the script: a beach, her wedding, the water pump, the Lord of the Underworld's apartment. Prof. Hébert's interest in Andersonian cinematography seemed based in symmetry, the color palate, and a sense of off-kilter realism.
- Because the original Above World set was a hard wall, Matthew designed it with small hidden compartments that would reveal objects such as a water cooler in the water pump scene, or a lamp in the apartment. Additionally, certain objects that perhaps should have been real, such as water, were planned as projected video, further bending and tangling the

question of what is real and what is false. It alluded to a connection between the Above and Below world, questioning what belonged where.

- Prof. Hébert requested a long dance sequence to music when the Nasty Interesting Man leads Eurydice to his apartment, suggesting a humorously tall staircase and passage of time. We would lead the audience into the Nasty Interesting Man's space.
- Prof. Hébert named the most significant use of projection to be Eurydice's fall to the underworld. He had a very particular song in mind, and wanted a sequence in which a projection of Eurydice fell out of the actress (see section 2.1).
- Prof. Hébert wanted to project the String Room. We planned to use high levels of haze in the space so the projection light was caught and suspended in the fog and became architectural and atmospheric lines. This was both a creative decision, so building of the String Room appeared magical, and a matter of practicality, as he did not want a room of actual string to take up stage space throughout so much of the show. This was planned as the main use of video in Movement Two and Three. (Knowing this was a technical challenge, in mid-September, we mocked up this idea in the Light Lab to ensure Prof. Hébert could use the convention.)

My task was to discover the common denominator between these moments. What was the connective tissue, how did they weave together? Once I answered this question, where else in the show might that concept be useful to us, and how might I fit in new ideas as they arise? I explored these questions throughout the Mediaturgy Packet and the Script Analysis.

1.5 Mediaturgy Packet

I began the Mediaturgy Packet prior to my first meeting with Prof. Hébert and edited over time, its last edits were at the end of August. I used it as a guide that always brought me back to the core the show.

Eurydice

Video & Media Breakdown

Directed by Mitch Hebert
Video Design by Mark Costello
Scenic Design by Matthew Buttrey
Lighting Design by Peter Leibold
Costume Design by Ben Weigel

About this Show

Eurydice is the story of a woman on the verge of finding her voice, and the journey she must go through to trust her own voice and believe her own worth.

Eurydice is about how we take on, and live in and through memories. What do we choose to take with us, and what do we choose to leave behind? How do we discover what is important to us, and how much are we willing to hurt ourselves along the way?

What We're Doing (Conceptual Thesis)

In this story, video will come to represent how we experience our world around us. Media will often be used representationally; but rather than a visual reality of the world around us, it is the world as it is experienced. It represents our point of view and our experience of reality, rather than reality itself.

In the above world, video will be short loops of film and moments using visual tropes, grounded in representation. The looping is a reference to Pina's repetition: taking us out of time. Unlike Pina's repetition, in which each iteration is a real attempt giving us new information, the loops here will be identical, no new importation collected, creating hollowness and simplicity. It may also remove a sense of fulfillment and completion, keeping the audience from having a natural rhythm. We are aiming to build falseness. We will be juxtaposing real objects and projected objects side by side, suggesting the uncertainty of the physical world. We will work to blend reality and video, asserting, what is real? Our surfaces will be the floor and the wall.

As we move into the underworld, video will take on a more ephemeral purpose; representing more than the world as we experience it, rather, how we try to stay in touch and hang on to the reality we know. (Perhaps this is summed up as "power?") This will manifest in many ways. With the string room, we are using the video to *create* structure where there is none. If the Father builds it with lasers, there is a sense of mystical creation and power of what surrounds us. What he can will into being? At other times, we will *break* structure, as Orpheus does when he enters the underworld. We are projecting water (Mitch would like to project the rain inside the elevator shaft): What we think we know to be real and elemental is fake— but a vivid memory and reminder of

what we used to have. This is also a connection to the Above World. We plan on using video to highlighting objects, including projecting memories on the pipe elevator shaft: If we're projecting *on* the elevator shaft, what is it saying about the connection to the above world and below world?

Moments in the Script that Matter to Me

The Wedding Ritual. Both the father, and Eurydice and Orpheus, play out a wedding. For the father, it is a connection to the above world. For Eurydice, it feels like a chore, but a necessary action of life, but one that will enable her to be with her beloved. The wedding seems to represent The structure we create for ourselves when we have none. The moment feels very obscured, like they are both seeing something blurry from far away.

The String House: Building it and Unbuilding it. How this object becomes imbued with power. a safety net, comfort, protection, representative of "ties."

Eurydice making the decision to Step Twice as Fast. This seems to me the moment she chooses agency; chooses to make her own decisions, decides to take a stand for herself, despite fear.

The Boardwalks. This idea of needing to stay in your own lane, that you eventually diverge and never return is devastating, and a powerful visual image. how does the video rip apart itself, the way two lives that were together for a moment do?

Themes I'm Interested In

Mythic Vs Quotidian

I am drawn to how Sarah Ruhl takes the "mythic"—Death, Memory, Life and Loss, and blends with the quotidian: A worm, chin ups, a tricycle. Is there a difference, really? As I read the play I wonder, are those every day items the thing of legends, to be elevated, or perhaps, is the mythic nothing special—simply every day events to be discussed and understood plainly, matter of fact. How can we represent that dichotomy? A very important memory from childhood in actuality might only be a normal day of a life. (This is seen in the travel instructions of the father, I believe, and also when the father tells normal memories of a life). Even Mitch's idea of the giant rock—something so massive and powerful, but plain at the same time.

How a Memory Looks and Feels

If this play is to be about "memory"… have you ever recounted a very important memory that includes that person? someone and it doesn't hold the same weight to them? It's what Orpheus says— it's better in the head. So there is something to the simplicity of the image/memory vs the weight it carries.

~~**Sound and Image: Synesthetic Response**~~

~~Video as synesthesia, in a way— a visual representation of…~~

~~Video as a visual representation of sound, and memory: how sound looks. When Orpheus hears his song, for instance, how does that thrust out of his body visually? How can we enter his~~

~~mind? The same goes for in the underworld when the father and Eurydice are together singing I Got Rhythm. Sound is a memory tool, something that is beyond explanation.~~

Memory and Time, and How a Memory Looks and Feels
Memory often becomes, mnemonic— a simple reminder can transport you into a different world. It's like comfort food.

If this play is to be about "memory"… have you ever recounted a very important memory that includes that person? someone and it doesn't hold the same weight to them? It's what Orpheus says— it's better in the head. So there is something to the simplicity of the image/memory vs the weight it carries.

Motifs I'm Interested In

Family
~~Home movies— Mitch specifically said we don't want it to turn into a slideshow of home movies. And that indeed would pass into whimsy. But there is history, and transportation in those simple old movies of families. I think perhaps home movies may be a tool in my arsenal, but we will manipulate them beyond recognition or using them as a crutch for storytelling.~~

Water/Nature
Water is used in many ways in the show— what does it mean exactly? Rebirth?

Memory
How one relays a memory to another, beyond just the memory itself. Awareness of the memory.

How We're Doing it

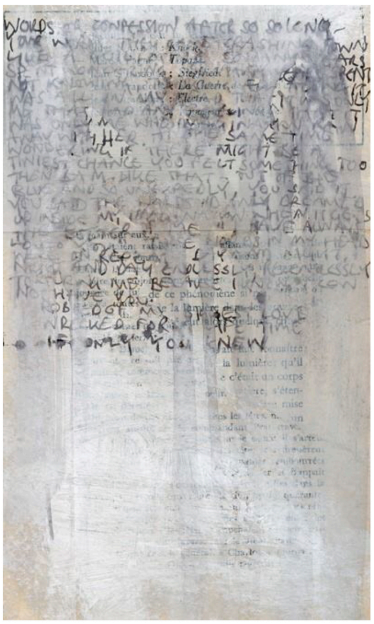
Symbols and Object Power
This play is heavy on symbols— how can we imbue those symbols with power and meaning beyond their simplicity. Perhaps objects become triggers for memory or video can be mapped to important objects and spaces. Using Video within the String Circle, or video when letters enter.

Repetition and Shorthand~~, Visual Associations~~
Taking cues more from Mitch's research of Pina more than the play itself, but the play has a lot of repetition in it, as does Pina's work. Through seeing videos over in different contexts or places, meaning is placed on them.
~~The visual associations is more the idea that through playing something side by side it may take on a new meaning or power or importance.~~

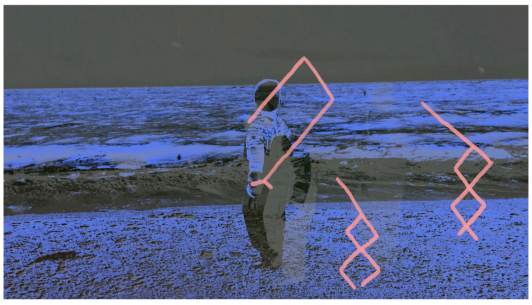
Found Video and Real Images
This doesn't feel like a show in which digital visuals should be used; rather, we should be using found and filmed footage. If visuals pass into abstraction, it feels like we should be aware of a creator's hand: much like we are aware of a narrator's hand in the writing. We won't pass into home-movie slideshow territory… it's too easy to use found footage.

Visual Research

Waterlogged \\\\ Found Footage Manipulation and Animation Overlay

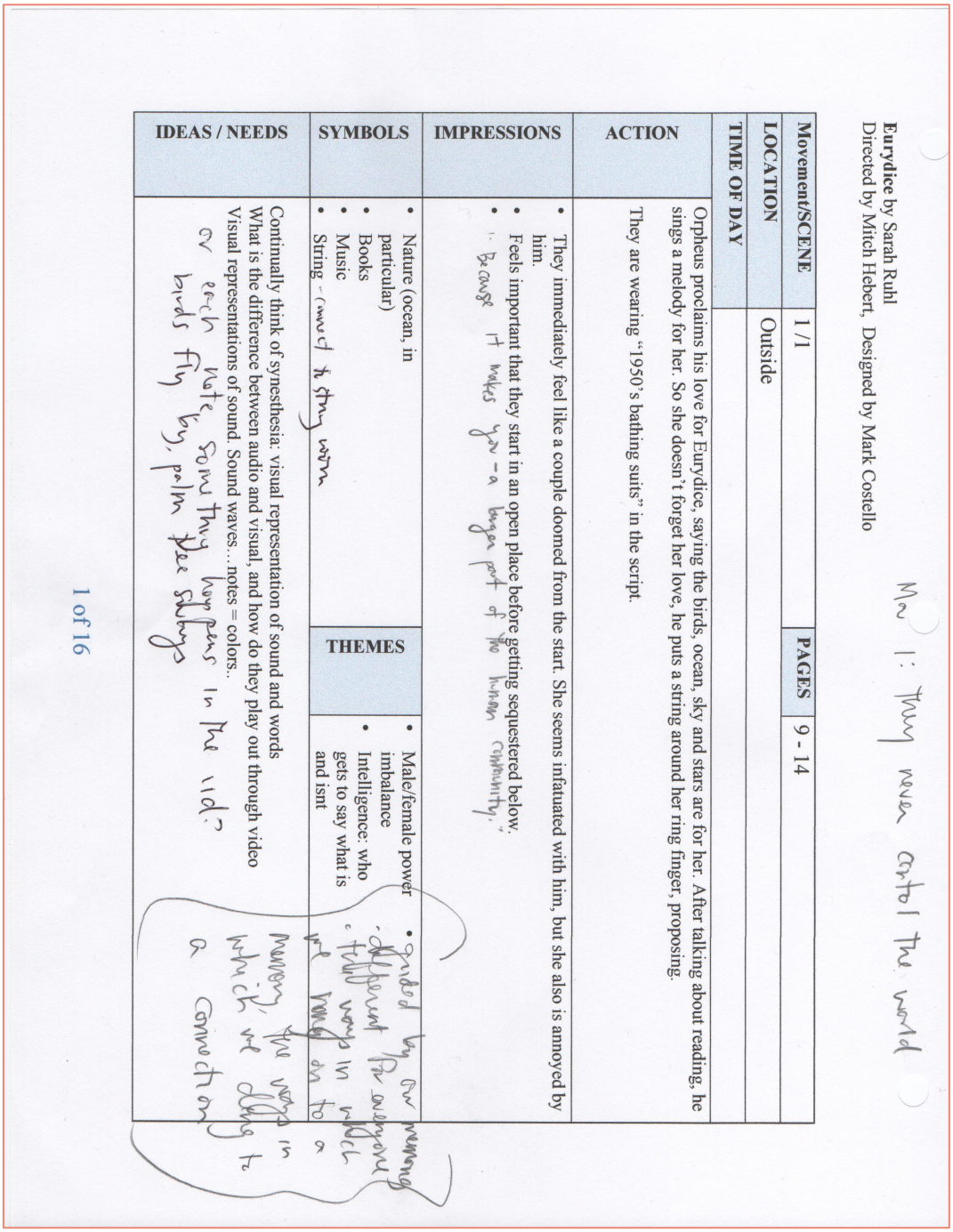






1.6 Script Analysis

I usually complete a script analysis prior to the first meeting the director, but during this process, I started with the Mediaturgy packet to get a larger picture of the story. Once I gathered our paint palates and chosen projection moments, I used this analysis to telescope into the moment-by-moment interplay of the show, searching for answers and opportunities. I kept it at the front of my script binder to edit throughout rehearsals.



Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

Movement/SCENE	1 /1	PAGES	9 - 14
LOCATION	Outside		
TIME OF DAY			

ACTION	IMPRESSIONS	SYMBOLS	IDEAS / NEEDS
Orpheus proclaims his love for Eurydice, saying the birds, ocean, sky and stars are for her. After talking about reading, he sings a melody for her. So she doesn't forget her love, he puts a string around her ring finger, proposing. They are wearing "1950's bathing suits" in the script. • They immediately feel like a couple doomed from the start. She seems infatuated with him, but she also is annoyed by him. • Feels important that they start in an open place before getting sequestered below. •	• Nature (ocean, in particular) • Books • Music • String - connect to story with	THEMES • Male/female power imbalance • Intelligence: who gets to say what is and isnt	Continually think of synesthesia: visual representation of sound and words What is the difference between audio and visual, and how do they play out through video Visual representations of sound. Sound waves... notes = colors..

1 of 16

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

ACT/SCENE	1 / 2	**PAGES**	15 - 16
LOCATION	Underworld where is this? grey at beach?		
TIME OF DAY			

ACTION

Eurydice's father recites a letter he has written to Eurydice on her wedding day, offering advice. He then pretends to go through the wedding ritual, by himself.

IMPRESSIONS

- "it seems that, here, you can better see the far reaching consequences of your actions."

SYMBOLS

- Letters - hitting the ground
- The River

THEMES

- Family, I suppose
- Memory: forgetting, remembering.

IDEAS / NEEDS

How might these letters have a unique visual representation? Perhaps in latin/greek or something. Perhaps they are displayed in some unique fashion, like the scroll in The Light years. ~~perhaps~~)
Something about the letters feel like they should be very unique. Have a magid

What happens between scenes? Look @ Andersonian techniques for switching time. perhaps using a similiar visual pattern? perhaps a tracking shot?

1.6 Script Analysis

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

ACT/SCENE	1 / 3	PAGES	17 - 18
LOCATION	"By the water pump." Probably at their house.		
TIME OF DAY	Probably evening		

ACTION	IMPRESSIONS	SYMBOLS	IDEAS / NEEDS
Eurydice complains about Orpheus' party behavior—he's taking a shower (water) while she has to greet guests. She is visited by The Nasty Interesting Man. He compliments her by calling her interesting. When she leaves, he finds a letter on the ground addressed to her.	• Is Eurydice bothered by the man? Is she intrigued? It's hard to tell. • Does she realize what everyone else sees: that Orpheus is a dick? Or does she never see it?	• Water/shower • Her name: Eurydice	The letter needs to be very unique, very powerful. I wonder if the world can ripple in the wind or something when Eury tells the NIM her name. feels like a big moment.

THEMES
• "interestingness" •

3 of 16

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

ACT/SCENE	1 / 4, 5, 6	**PAGES**	19 – 21
LOCATION	The Wedding, The Water Pump, The Underworld		
TIME OF DAY	Perhaps evening		
ACTION	At the wedding, Orpheus and Eurydice dance the jitterbug. Her father, in the underworld, tries to remember the moves. Eurydice goes to get a glass of water and at the water pump, runs into the Man again, who tells her about her fathers letter. He says he can take her to his apartment, where the letter is. Scene 6 is a single word, Orpheus screaming "Eurydice!" at the water pump.		
IMPRESSIONS	• I wonder why her father always checks is watch and runs off? What is the significance of that? • Intriguing that scene 6 is a single line. Implying the scenes are almost more like French scenes.		
SYMBOLS	• Water • The letter • Dancing/the jitterbug.	**THEMES**	• Nostalgia
IDEAS / NEEDS	The memory of the jitterbug: the foot movements. Impressions of where the feet were. How one dances. On the floor. How does scene 6 live on it's own with space?		

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

ACT/SCENE	1 / 7	**PAGES**	22 - 25
LOCATION	The Interesting Apartment: a giant loft space with no furniture.		
TIME OF DAY	Directly following 4/5/6		
ACTION	High up in the apartment, Eurydice looks down and can see her party, where they are all dancing but Orpheus. The man tries to woo Eurydice, giving her champagne. He tells her he is "strong," and says Orpheus has trembling fingers. Eurydice tells him to close his eyes so he can kiss him, and when he does, she steals the letter from his breast pocket. As she runs away, she trips down the stairs. Orpheus, at the water pump, yells for her.		
IMPRESSIONS	• I wonder why her father always checks is watch and runs off? What is the significance of that? Said Matthew, perhaps he knows when to expect Eurydice? • Intriguing that scene 6 is a single line. Implying the scenes are almost more like French scenes. • Love the sounds. As she falls "xylophones, brass bands, sounds of falling, sounds of vertigo, sounds of breathing." • He is preying on her, like a cat and mouse or something. But what's interesting is that she's strong, so not cat and mouse. "Maybe some water"		
SYMBOLS	• Water • The letter • Dancing/not dancing • Stairs/Falling—Falling from grace, almost?	**THEMES**	• What qualifies as "interesting" • Strength/what makes a Man
IDEAS / NEEDS	I wonder if everything in the apartment is "conjured." As in, perhaps everything up til now was real, but now we've entered his world, and the world is made up. The silhouette idea: perhaps the NIM's shadow is something else, an animal or something As she looks at the Fallen, conjure it on the walls		

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

ACT/SCENE	2 / 2	**PAGES**	33
LOCATION	"The Underworld. There is no set change. Strange watery noises. Drip, drip, drip. The movement to the underworld is marked by the entrance of the stones."		
TIME OF DAY	Directly following 4/5/6		
ACTION	Eurydice enters the underworld. The father is there. After we are introduced to the stones, Eurydice enters on an elevator, and then is on a train. Eurydice cannot use her voice because she speaks the language of the stones. She cannot remember her name, or her husband's name. She believes she is arriving at a fancy hotel, and her father goes along with it. He tells her her name, but she does not understand.		
IMPRESSIONS	• *"the Eurydice steps onto a platform, surveying a large crowd."* A train! / The station is like a train but there is no train. / the train has wheels that are not wheels. / there is the opposite of a whieel and the opposite of smoke and the opposite of a train." *A train pulls away.* This seems like a total nonsequator. • Father: "when you were alive, I was your tree."…growth…. "two black birds & they flew to me" I feel Eury unlikeable… her father reaching at…		
SYMBOLS	• The stones, "the underworld." • Mnemonic devices • Names • "the train," the water drips. • "the tree" → visual	**THEMES**	• How to remember. • Family • Forgetting •
IDEAS / NEEDS	I like the mnemonic devices that must be used to help remember. That "the names make you remember." I also am drawn to the line that they are on a train but everything is the "opposite." What is the opposite and how does that play out visually? → "E…U…R…" Synesthetic "there was a roar and a coldness" the mnemonic device of her name—reminds me of the adrien m and Clare b		

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

ACT/SCENE	**2 / 2, 5, 7, 10, 12**	**PAGES**	33, 36, 39.
LOCATION	Above World: **THE ORPHEUS SCENES**		
TIME OF DAY			
ACTION	2: Orpheus writes Eurydice a letter. He is no good at words, and writes her a song that he hears in his head. He then drops the letter into the mail. 5: Orpheus resolves to find Eurydice. He plays the saddest songs 7: Orpheus narrates a dream he had about Eurydice in which they climb Mount Olympus. **Scene 10 is different.** It's the first time Orpheus does something good—he tries to give her the collected works of shakespear! But then in **Scene 12** he's just trying to call around to find her.		
IMPRESSIONS	• Does Orpheus understand his own shortcomings? • It almost seems like he goes to find her because he is upset he writes sad music, not because he misses her. His muse is gone—but he misses what the muse gives him, not the muse herself. He's annoyed to even be writing letteres to her. • Salty lake = tears? Crooked green mouth? • The way that Orpheus says concepts reminds me of the artwork of the guy that does letters on walls. What's his name. the concept that conjuring the idea is all it takes to produce the idea		
SYMBOLS	• Water—her hair is faucets. • Mount Olympus • Dreams • Glow in the dark globe • telephone	**THEMES**	• Gravity • Companionship •
IDEAS / NEEDS	Perhaps we see through color and light the "Symphony" that he conducts—perhaps as he conducts, it plays out around him. On him/in him? What is the power of the letter? Does it have any sort of life to it? Even the orphues ream sequence seems selfish.		
ACT/SCENE	2 / 3, 4, 6, 10	**PAGES**	34, 35, 37- 38, 43



Shapes & colors

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

LOCATION	The underworld: **The first set of Eurydice/Father scenes**		
TIME OF DAY			
ACTION	3: the father creates a room of string for Eurydice while she looks on. 4: He finishes the string room and Eurydice thanks him, she still has no memory. There is nothing in her suitcase. 6: A letter arrives, and it is from Orpheus. She doesn't know how to read it so stands on it. When the father reads it to her, she catches the word Orpheus, and she suddenly cannot breath and then realizes that orphues is her husband. She then recognizes her father and hugs him.		
IMPRESSIONS	• This scene is about taking the time to care for someone. • Also, with string, oprheus was able to trap her. But with string, the father shelters her. • What is she bringing with her to the underworld? What does she have worth taking to the beyond? •		
SYMBOLS	• String • Time • Empty suitcase • Books	**THEMES**	• Caring for loved ones • Family •
IDEAS / NEEDS	I wonder what kind of magic happens when Eurydice remembers for the first time? Is there a steam of consciousness? Do we see a swell of thoughts? I wonder what sort of magic happens when the string house is made? If video represents safety, perhaps, or "comfort food," or something like that, I think we can have some fun with what the inside of the circle is. Can the String room be opened & closed? ingelati? texture?		
ACT/SCENE	2 / 8, 9	**PAGES**	40, 41-42

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

LOCATION	The underworld		
TIME OF DAY			
ACTION	8: Eurydice finally remembers her father. She wants to know everything, but he continually tries to protect her—it's "a long time to be sad." 9: Eurydice asks her father to teach her new words: Ostracize, Peripatetic, Defunct. (dead in a very abrupt way). Then Eurydice asks her father to share memories of when he was achild, and he talks about his brother shooting him with a bee-bee-gun, on a dude ranch lasso'ing a car, a story about his mother, seeing her at parties and playing PIANO, and then his father and how they used to duck hunt.		
IMPRESSIONS	• I wonder why he writes off what he writes? • Talking about memories for the first time.		
SYMBOLS	• Eternity • Sadness • Memory • Letters	**THEMES**	• Family • Time. Childhood.
IDEAS / NEEDS	How does the world change and grow for each memory? Do we go into a new color scheme? Does a single memory bring brursts back? Do we use old footage? It's interesting that her father, though not here, in Grecian myth is Apollo, and tehse stories are almost like myths. I wonder if ~~the~~ Eurydice's memory grows if we start the space does the world construct? or like, do we see the faint vision		
ACT/SCENE	2 / 11, 13, 16, 18	**PAGES**	44, 46-47, 51, 53

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

LOCATION	The underworld: The Eurydice remembers later scenes.		
TIME OF DAY			
ACTION	Eurydice holds the collected works of Shakespeare. She still doesn't know how to read, and tries to stand on it. She gets angry. Then, Eurydice asks for more stories. He tells her the story of his piano recital (his mother played, remember) and he couldn't remember and locks himself in the bathroom. The song was "I got rhythm." The stones are angry when they start to sing. 16: Eurydice opens up to her father about Orpheus' shortcomings. But they are complicated—the moon is "always rising" above the artsts house. 18: Eurydice receives a letter from Orpheus saying he is going to come find her by singing.		
IMPRESSIONS	• Scene feels like a setback. • She still feels safe in the string room—and it's in there that she teaches her to read. • They read king lear. I wonder if that's important. • But the I got rhythm scene is thrilling • 18: I'm not sure if she's happy about what she is reading. "I'm not a very good singer. Neither am I." "the moon is always rising above your house."		
SYMBOLS	• Nature: birds in a cage. Moon. • Books/literature • song	**THEMES**	• Forgiveness • Memory tied to song • Words vs Music, feeling vs intelligence connection
IDEAS / NEEDS	String room…. What is different about that internal vs external space. "The moon is always rising above your house" –perhaps put the moon in softly ? too literal? creating movement & synesthetic energy as space grows & tightens		
ACT/SCENE	2 / 14	**PAGES**	48-49

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

LOCATION	The Underworld: Entrance of the Lord of the Underworld		
TIME OF DAY	Prossibly morning		
ACTION	The father leaves for work; it's the first time that he leaves her. She's alone in the string room and the Lord of the Underwrold visits in the form of a child—very Metamorphosis Roman mythical-like. He proves that he is, indeed the lord of the underworld. Though he is mad at her for having a string room (which he seems to not be able to enter), he wants to be her lover. He tells the stones to keep her comfortable		
IMPRESSIONS	• The power of the string room is intrigueing • He grows down—opposite.		
SYMBOLS	• Rules and who makes the rules. • Growing	**THEMES**	• •
IDEAS / NEEDS	What if a circle of darkness followed him. like, we have fears low opacity at el times & it just followed him.		
ACT/SCENE	2 / 15, 17	**PAGES**	50

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

LOCATION	Above world		
TIME OF DAY			
ACTION	Orpheus theorizes that he can ride a note into the earth like a fireman's pole. He plays different pitches 17: Orpheus isn't humble—what's that word—full of himself… but he seems to be shifting. Doing things for her—"I know how much you hate oatmeal." Orpheus lays out his plan to come find her. It is obviously bizarre.		
IMPRESSIONS	• "the music sounds better in my head than it does in the world." What a sad thought! But then how does one represent it in the head vs in the world • Orpheus' plan reminds me of the Almadovar's film talk to her: about crawling through the straw. Perhaps we figure out a completely bizarr • Something about researching is very interesting to me: I have consulted the almanacs, the footstools,and the architects… etc.		
SYMBOLS	• The right note • Letters.	**THEMES**	•
IDEAS / NEEDS	Orpheus' plan reminds me of the Almadovar's film talk to her: about crawling through the straw. Perhaps we figure out a completely bizarre way to represent it. We have a huge circlular opening that he climbs through.		
ACT/SCENE	2 / 19, 20	**PAGES**	54, 55

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

LOCATION	Oprheus's bed, Underworld		
TIME OF DAY			
ACTION	Orpheus blows into the straw, disappears. The following scene is just the stones, and someone is knocking		
IMPRESSIONS	• "he disappears" is thrilling—what sort of trickery can we use instead of just a blackout? • An "unearthly light surrounds Orpheus"—why is he in an unearthly light?		
SYMBOLS	•	**THEMES**	• "rules" of the underworld. • Taking a leap of faith
IDEAS / NEEDS	Leaps of faith are interesting to me. How perhaps can video be used to represent the transition into the underworld? Create a portal that he participates in? is he killing himself? how is he getting there?		
ACT/SCENE	3 / 1	**PAGES**	56-57

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

LOCATION	Gates of Hell		
TIME OF DAY			
ACTION	Orpheus is at the gates of hell. He sings, but the music does not come from his mouth, but is still all around him. The song he is singing is sad, because the stones weep. The lord of the underworld, still in the form of the child, comes out of a trapdoor to greet him. Orpheus tells him that he's come for Eurydice, aand the child says that he can have Eurydice if he wants back, keeping his eyes facing front, not looking at her. "just because"		
IMPRESSIONS	• "rasperries, peaches, and plums drop from the ceiling into the river. Perhaps only in our imagination." What does that mean? • I never considered the Child/NIM/Lord of the underworld to be a jokester. I always considered him so dark and fucked up it manifested itself in cruelty, but he's like a heath leger joker situation. • How		
SYMBOLS	• music., happy and sad • raspberries, peaches and plums.	**THEMES**	• who gest to make the rules, once again • music of the heart vs voice, I guess? Like coming from the body vs the space, conjured?
IDEAS / NEEDS	Orpheus' plan reminds me of the Almadovar's film talk to her: about crawling through the straw. Perhaps we figure out a completely bizarre way to represent it. We have a huge circlular opening that he climbs through. How does the world respond to his movement?		
ACT/SCENE	3 / 2	**PAGES**	58-63

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

LOCATION	Underworld
TIME OF DAY	
ACTION	The crux scene of the show, in my opinion. Eurydice, with her father, hears Orpheus. She decides to go back to the world of the living; and the father is clearly upset, but he understands. He says she should love her family until the grape grow dust. They wave emphatic goodbyes. As she begins to follow Orpheus, she is scared, but the stones encourage her, telling her that the man she is following is indeed Orpheus. She wants to go abck to her father, but she cannot. As she is following Orpheus, she takes on new agency-- she does not just want to follow him. And she calls his name, and he turns around. They have this sort of sing-argument, which I don't exactly know what to make of.
IMPRESSIONS	• "we've known each other for centuries" what could that mean? I want to reminisce! • He seems to like the idea of her more than her. • The stones are happy. Does their happiness have any affect on the world? "it all seems so silly now. If ifs & ands were pots & pans" • I'm so in lovewith the capitalized stage directions
SYMBOLS	• Time • The boardwalks • Steps, following Orpheus. what is the visual vocab for this
THEMES	• Time. • Fear and Bravery • Personal Agency • witnessing the disintegration of a relationship
IDEAS / NEEDS	The world needs to dramatically shift when the world falls away. What does that look like? This seems like an important scene for the visuals and the sound to be tied together. The idea of the "boardwalks" is interesting—not literaly, but "how lives diverge." It seems like a beautiful metaphore for when you stray from another person. cracks, breaks - as he gets closer, lines of stray lines of people, connection points, the world draws to life, or pieces together until it breaks constellations

ACT/SCENE	3 / 3	**PAGES**	64 – 71

15 of 16

Eurydice by Sarah Ruhl
Directed by Mitch Hebert, Designed by Mark Costello

LOCATION	Underworld, then likely above, but unclear.		
TIME OF DAY	Wh		
ACTION	The Final scene. We see the father dismantle the string house, and then after he remembers a long path, he dips himself in the river. Directly after, Eurydice returns, looking for her father and her room. The stones chastise her for mourning a second time. The lord of the underworld comes, fully grown, and declares that he will mary Eurydice. She finds a pen and writes Orpheus an apology letter, along with instructions to his next wife. Soon after, we see Orpheus on the elevator, in rain, and he steps out of the elevator, and can't read the letter.		
IMPRESSIONS	• Does Orpheus die at the very end of the story? •		
SYMBOLS	• Letter • Worms • Directions • Dismantling the room.	**THEMES**	• Only gluttons want more food when they finish their helping
IDEAS / NEEDS	Guessing there is't much if any video in scn 3… That said video isn't necessarily tied to people It's the augmented reality of the world	huge moment when he dipps himself: religious baptism, Romeo & Juliette-she kills herself thinking it's - good idea	

1.7 Early Notes

1.7.1 Design Meeting Notes

Eurydice Concept Meeting: May 8 2017

memory and what connects us to each other
trying to communicate, how language falls short
it is what between people that grounds us.
"a woman on the verge of finding her voice."
pulling from "dance world"
"artificiality between the stage and audience"
"the essential Eurydice"
anti-whimsy
edgey dark cool.
cause us to reconsider our relationships with loved ones
discovering conversations with our past (sarah ruhl & her father, mitch & his mother)
the schism between O & E, he's not listening to her.
we want the play move along and move forward, they're all trying to get this one soul.

humanity front and center in some kind of way
using real elements like dirt
"water--non-literal ways of bringing in water, perhaps through video"

the man is a garden slug

"don't want it to become slideshow home-movies" --> wonder if we can express memory in some way
building string room w light and video....

"light has to find it's way in, find it's place." piercing the darkness. light doesn't necessarily belong in this world.
the joy/shock of rediscovering a memory.

warm, beautiful, saturated light up above, but it's not a perfect world up their either.
strikes of light, color, shape in the darkness.
the humans change the space. the presence of the humans leads the projections- the video must come from them, it's manifested. **without showing subtext**, how are we manipulating the space? for instance when orpheus is seeing sound in his head, how is it manifested
"infinity--" length, space. no boundaries.
"an eternal ellipses"

1.8 Research Images

At the Final Design Meeting on October 20, 2017, we'd come to the following language of projections, and I presented these as images and categories in a PowerPoint.

1.8.1 Movement One: Symmetry

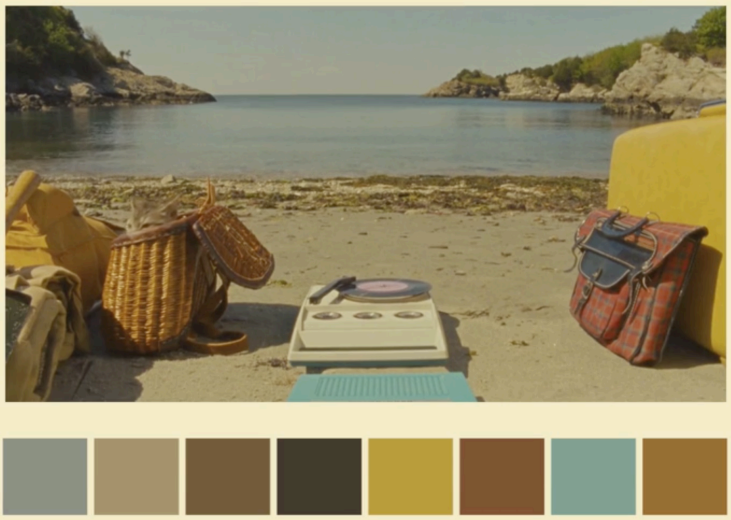




1.8.2 Movement One: Colors







1.8.3 Movement One: Falseness



www.shutterstock.com · 149934743



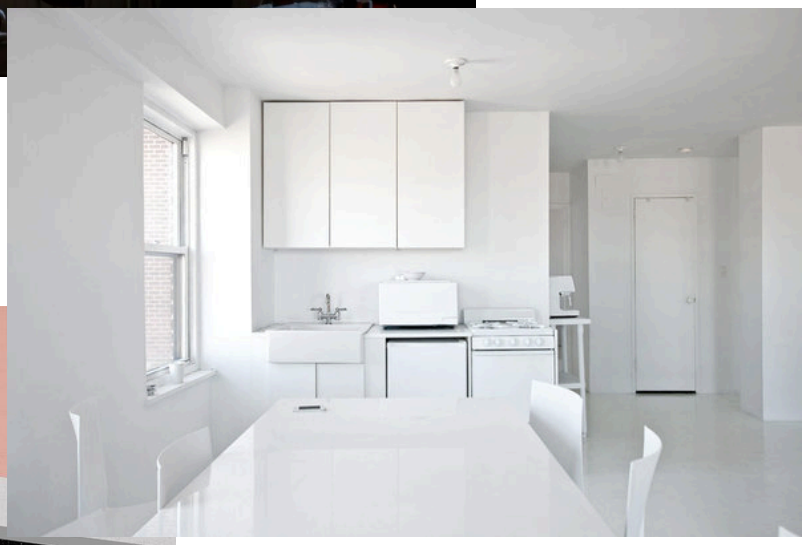
www.shutterstock.com · 200624198

1.8.4 Movement One, Scene Six: The Stairs Ascent



1.8.5 Movement One: The Apartment and Stairs







1.8.6 Movement One: The Fall

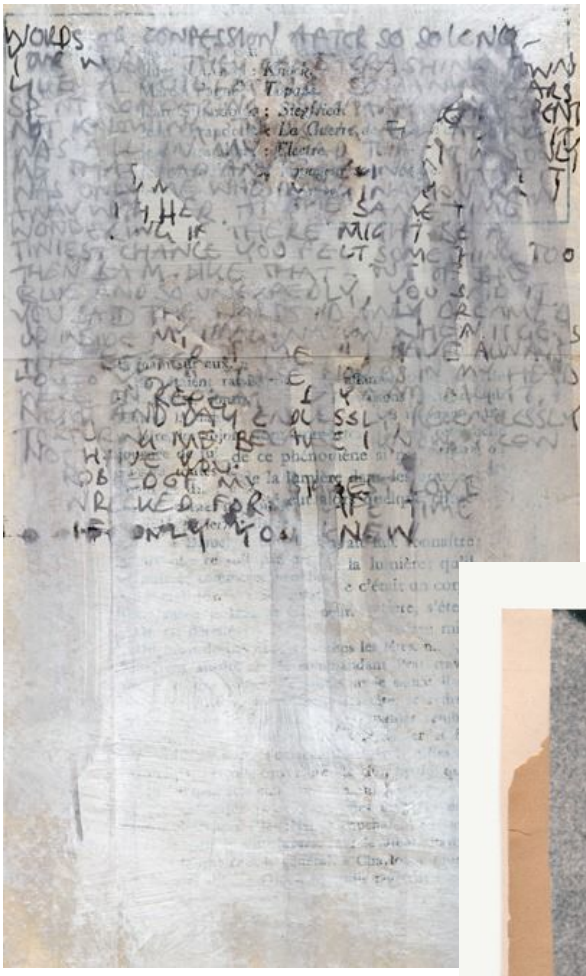


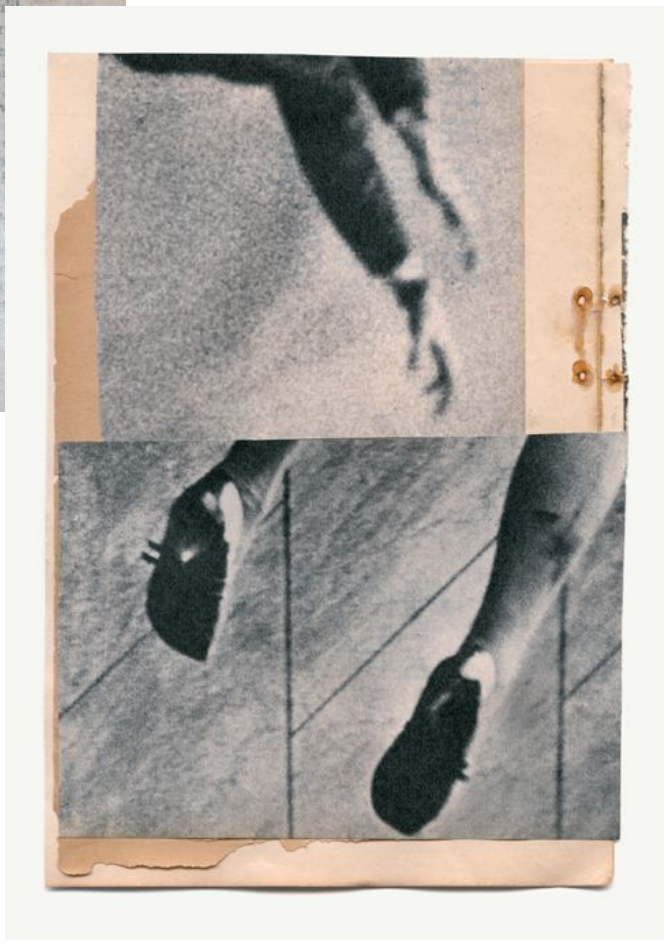
1.8.7 Movement One: String Room





1.8.8 Movement Two and Three: Keeping a Tactile Texture





Chapter Two: The Production Design Process

2.1 Storyboarding Like I Have Never Storyboarded Before

While the design concepts and palates we assembled by the final design meeting excited me, there was an obvious leap to get to the reality of the literal design: the actual, sequenced content. Prof. Mezzocchi and I sensed I lacked the full trust of Prof. Hébert until I made this jump.

Eurydice's descent into the underworld was the clearest and most important moment of video in the show laid out by Prof. Hébert. Prof. Mezzocchi pushed me to create a video storyboard of "The Fall." Using research images to represent the scene aesthetically and editing to the music chosen by Prof. Hébert, the moving storyboard needed to fully represent the moment.

Prof. Hébert envisioned Eurydice falling in a rapturous scene: a video facsimile of the actress would depart from the real body, as if her soul was thrust into motion. We witness Eurydice lose her sense of self; see the fracturing of a soul, and feel as if it lasts an eternity. The moment used "Song of Sophia," by Dead Can Dance, a two and a half minute song featuring a warbling woman's acapella voice in a spiritual foreign language. It had more wide-open space and silence than sound. It referenced Western medieval chant, Latin hymnals, and even Arabic and North African musical tradition, giving it a reverent, visceral, ageless energy (Yri, 54). It called for negative space on the screen too, enveloping Eurydice in a dark void.

Prof. Hébert wanted the falling movement to appear balletic and gave us a video of a dancer in slow motion as research. He imagined the final moment as a close up of Eurydice's eyes locked with ours, gasping for breath as if she just hit the ground and entered her new reality. It would end in a blackout with the set shifting to the Underworld. Prof. Hébert's research depicted filmic realism, so we planned a video shoot of the actress when rehearsals began.

It took many unsuccessful iterations of the storyboard to achieve the lofty goals and match the epic soundscape. It cracked open questions about best storyboarding practices worth continued investigation:

- How best to represent camera shots desired? A significant amount of time was spent scrolling through Pinterest, Google Images, and Shutterstock for images of women in specific poses or the perfect viewing angle in vain.
- By the time I was creating, the show was cast featuring Alicia Grace in the titular role. It felt important to represent Alicia's likeness as a Black woman and the color of her skin in relationship to the peach pink of her wedding

dress and the void behind her, complicating research. Further, I was vexed by how to represent how her wedding dress might move.

- I was unsure how to represent the ideal aesthetic. The research was disparate in design, image resolution, and color. Editing them side-by-side distracted from understanding the moment, and did not match the immensity of the music.

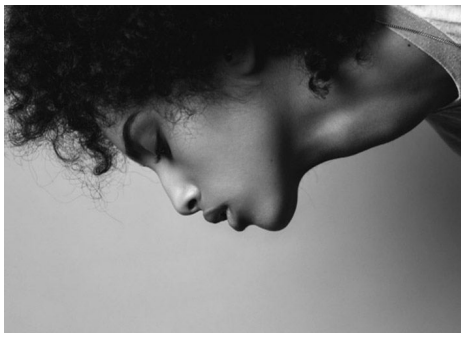
How was I to represent what was in my mind without any of the means to do so? Anything less than the final content itself felt as though it confused and watered down the idea and seemed hard to sell.

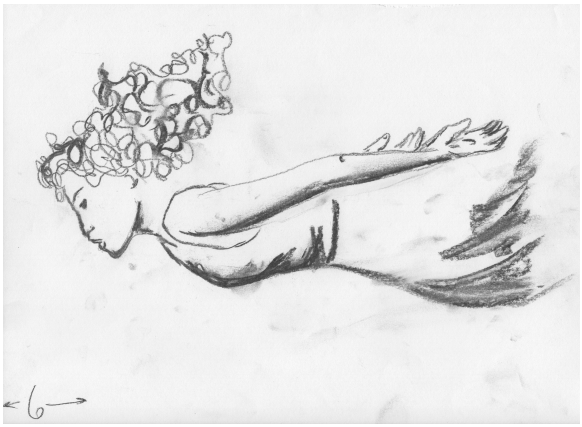
I decided to draw. I projected the research onto a sketchpad, and used charcoal pencil to sketch images. I used a light board to trace iterations if the renderings needed tweaking, doing the best I could to represent the movement of the dress and hair that Ben presented in the costume renderings. I used willow charcoal to carve shadow and I sprayed the charcoal drawings with fixative so they didn't smudge as I scanned them. I painted them in Adobe Photoshop, sampling color from Ben's fabric swatches and Alicia's headshot, and represented lighting as she transitioned from the above world to the underworld by painting colored highlights and lowlights. I animated the drawings in Adobe Premiere to move how Alicia might fall, and linked a Particle World from Adobe After Effects to the background to show upward motion of space and downward motion of the body. I created shots I wanted rather than what I was able to source, limited only by imagination.

Using drawings, I was able to unify the look of the storyboard and use my time creating work rather than searching for and editing other artists' work. It shifted the objectives of the storyboard to the video's *mise-en-scène,* particularly the journey-of-the-eye, composition, and movement. I was easily able to use them as guide to create a camera shot list. My creation felt like an art object unto itself worthy of what Prof. Hébert proposed.

2.1.1 Storyboard Process







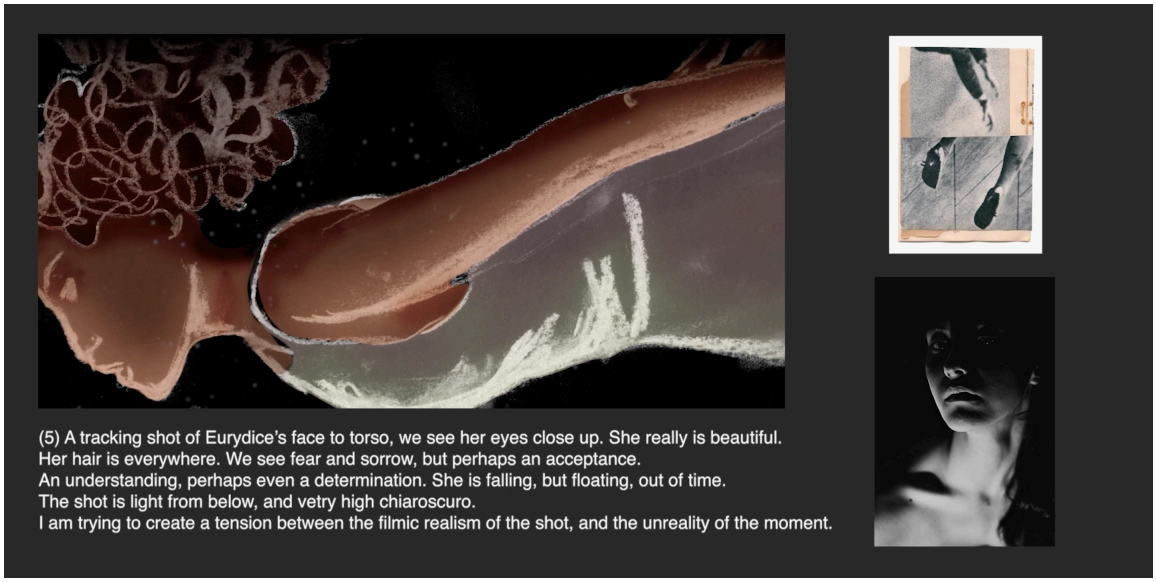




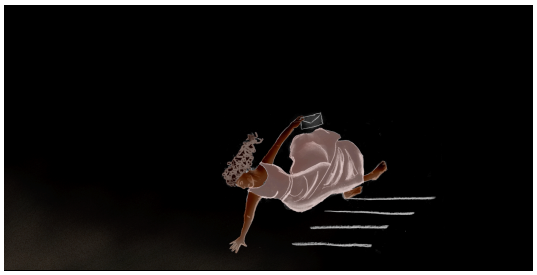
2.1.2 Framing Devices

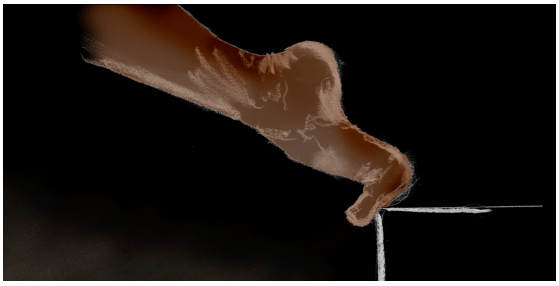
As Prof. Mezzocchi pointed out, I conceded what I created still begged the question of how the moment *looked*. By drawing the moment, I detached the ability to represent aesthetic. Further confusion is created since charcoal-drawn imagery can be a stylistic visual choice itself. This is a unique pitfall of presenting projection pre-visualizations: there is no question that a costume rendering is a representation of a real person and fabric, the same might be said of scenic and lighting pre-production visualizations. To this, I created a video framing the storyboard next to images of the research representing the aesthetic with subtitles describing the story of the moment in physical action and emotional tone. Pairing research to clarify and inspire alongside the intended stage imagery cleared up questions, and has become a new benchmark for my personal process. With these new tools to express myself, I felt unstoppable.

I showed Prof. Hébert the storyboard and he was excited to move forward with it. He had no notes or changes, and a level of respect seemed to arrive. Instead of trying to describe *what* I wanted to see, the task shifted to figuring out *how* I wanted to accomplish it. This was a major breakthrough.



2.1.3 From Process to Product















2.2 The Rest Falls Into Place

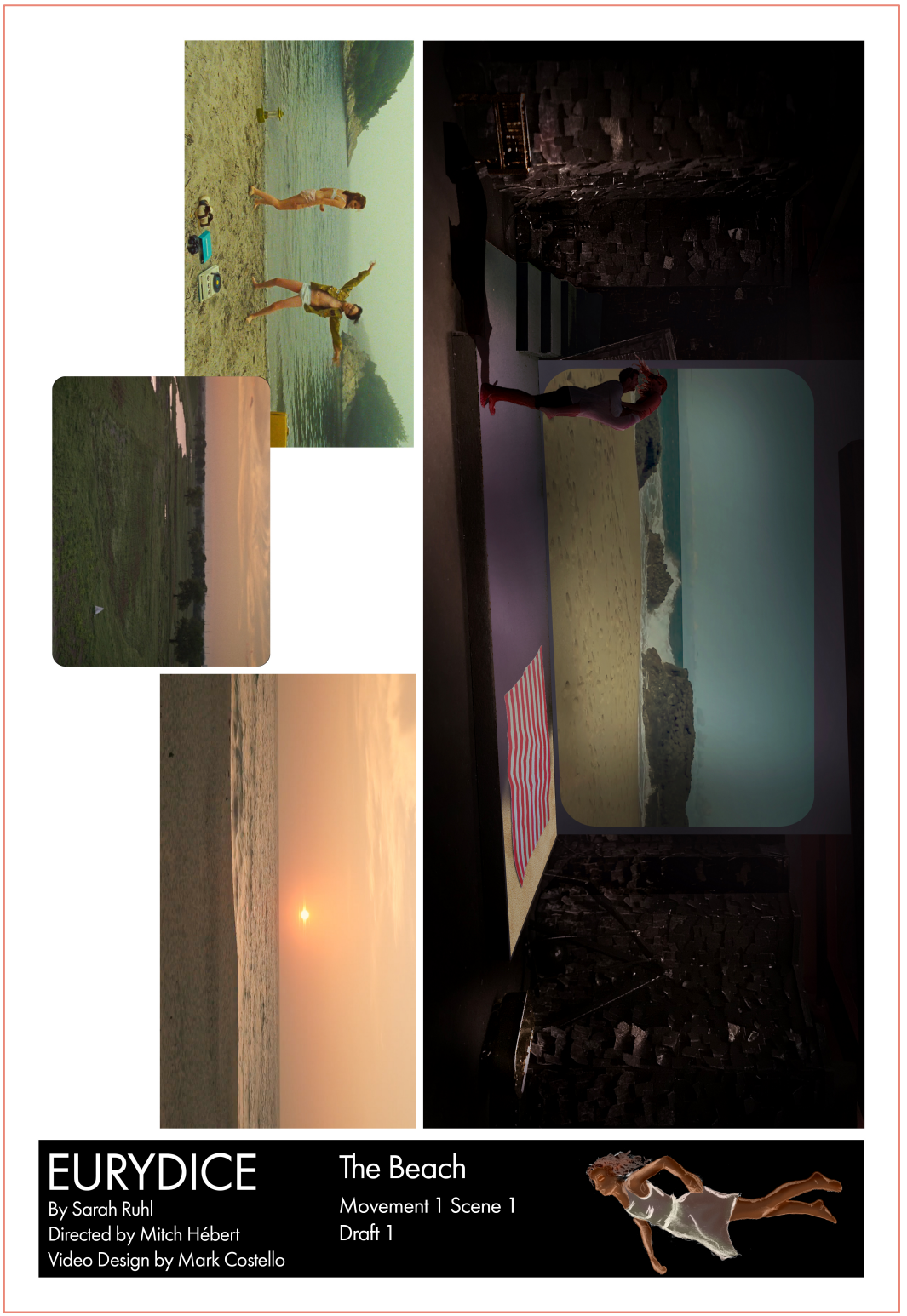
I showed Prof. Hébert and the design team drafts of ideas throughout the rehearsals and the final storyboards at the Designer Run. I focused on creating what I wanted to see rather than what I knew I could already do by creating looks with still images even if I was unsure how to animate with movement. This way I could let Prof. Hébert respond to the look, and stopped me from throwing away a good idea prematurely or mismanaging time figuring out how to animate something that did not work.

Using these boards, I was able to improve communication and solve problems sooner in the process that would have arisen during tech. For instance, I hadn't realized Prof. Hébert wanted an animated train sequence until I showed him my look (2.2.6). Since I had time to develop them, I was able to use the process to progress ideas through iterations. If an idea wasn't fleshed out, Prof. Hébert could give further direction well before tech: for the Lord of the Underworld's wild and humorous dance sequence choreographed to "Turbo Lover" by Judas Priest, Prof. Hébert did not feel it was in the mood of the scene, so I pushed the ghostly white to a flurry of color and humor, reminiscent of the song's music video, as seen in the two versions on the storyboard (2.2.12).

The storyboards made conversations with the entire design team smoother. It was easy to plan content building as I could account for how I might use layers in Watchout (as seen on the final page of handwritten notes in section 2.7) and give my assistant, Paul, complete looks to recreate with animation. Conversations between Peter and I advanced smoothly as we made sure we were in agreement on color and stage placement. Keeping the research on the same plate as the image I created ensured I maintained the standard of our inspiration.

For the first time in a process, with these storyboards, I created goals for the standard of my work, and a blueprint for the creation of the content. I felt confident going into tech with a new level of preparedness.

2.2.1 Movement One, Scene One: The Beach, Variant One



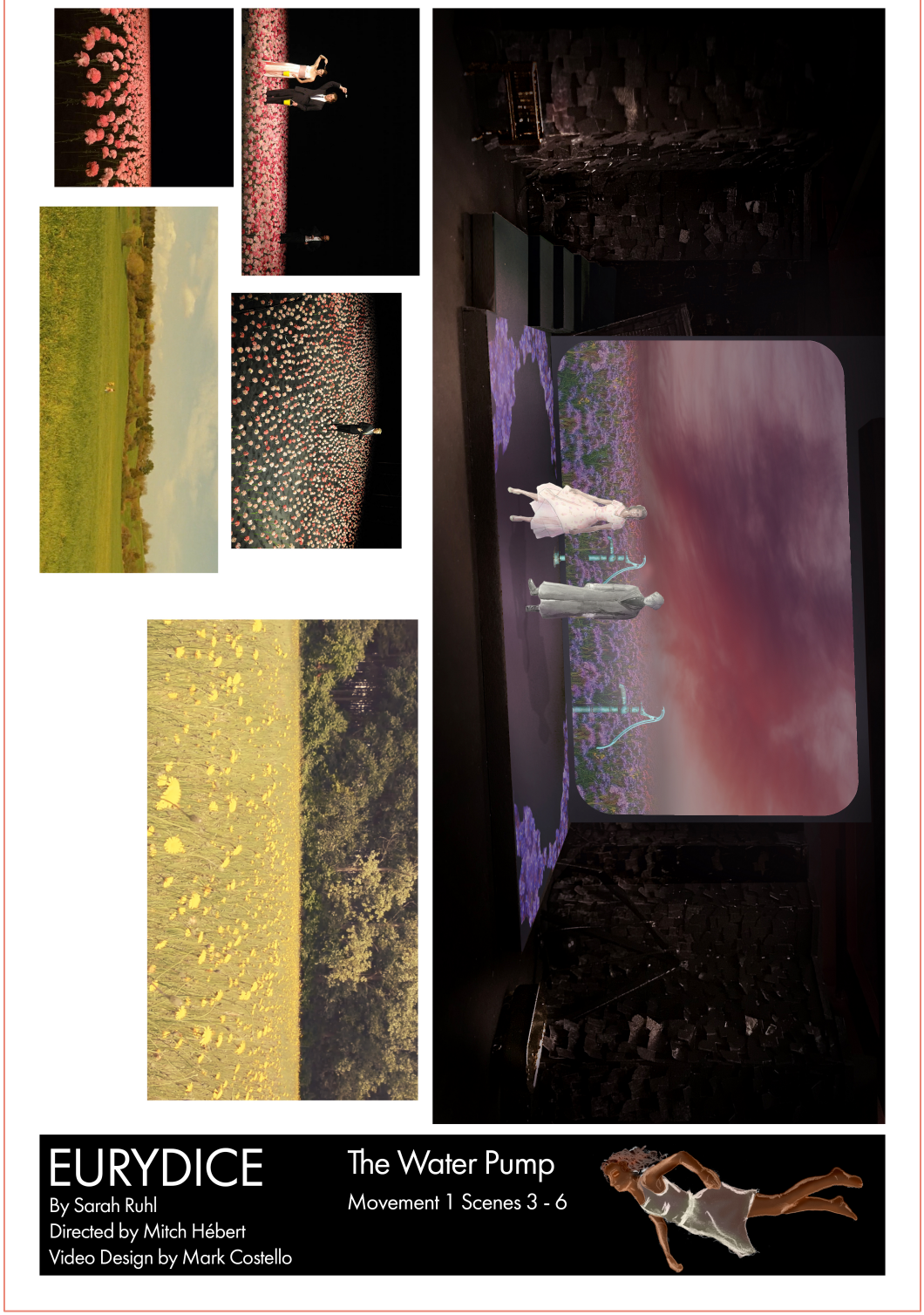
2.2.2 Movement One, Scene One: The Beach, Variant Two



2.2.3 Movement One, Scene Two: The Father's Underworld



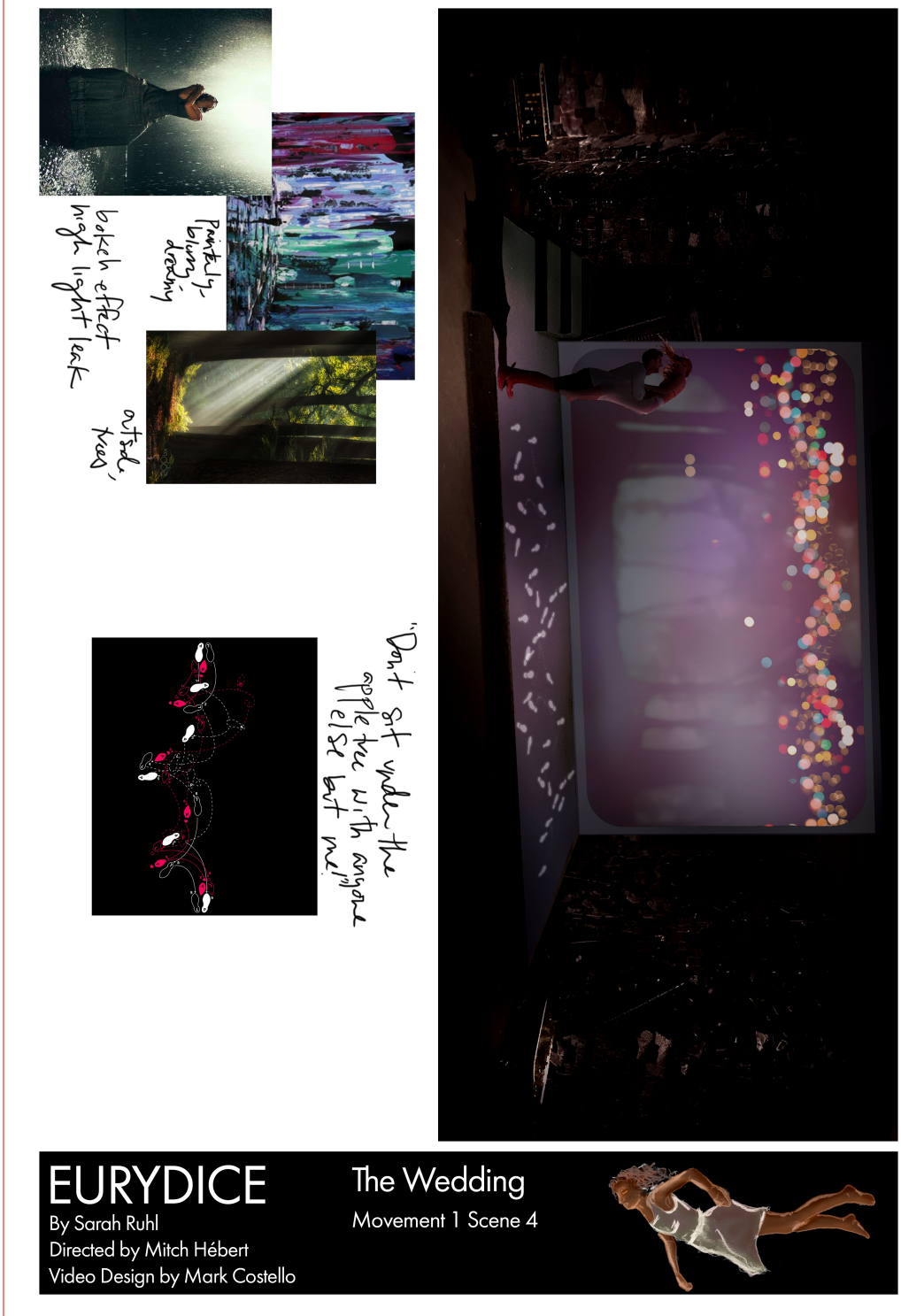
2.2.4 Movement One, Scene Three through Six: The Water Pump, Variant Two



2.2.5 Movement One, Scene Three through Six: The Water Pump, Variant Two



2.2.6 Movement One, Scene Four: The Wedding



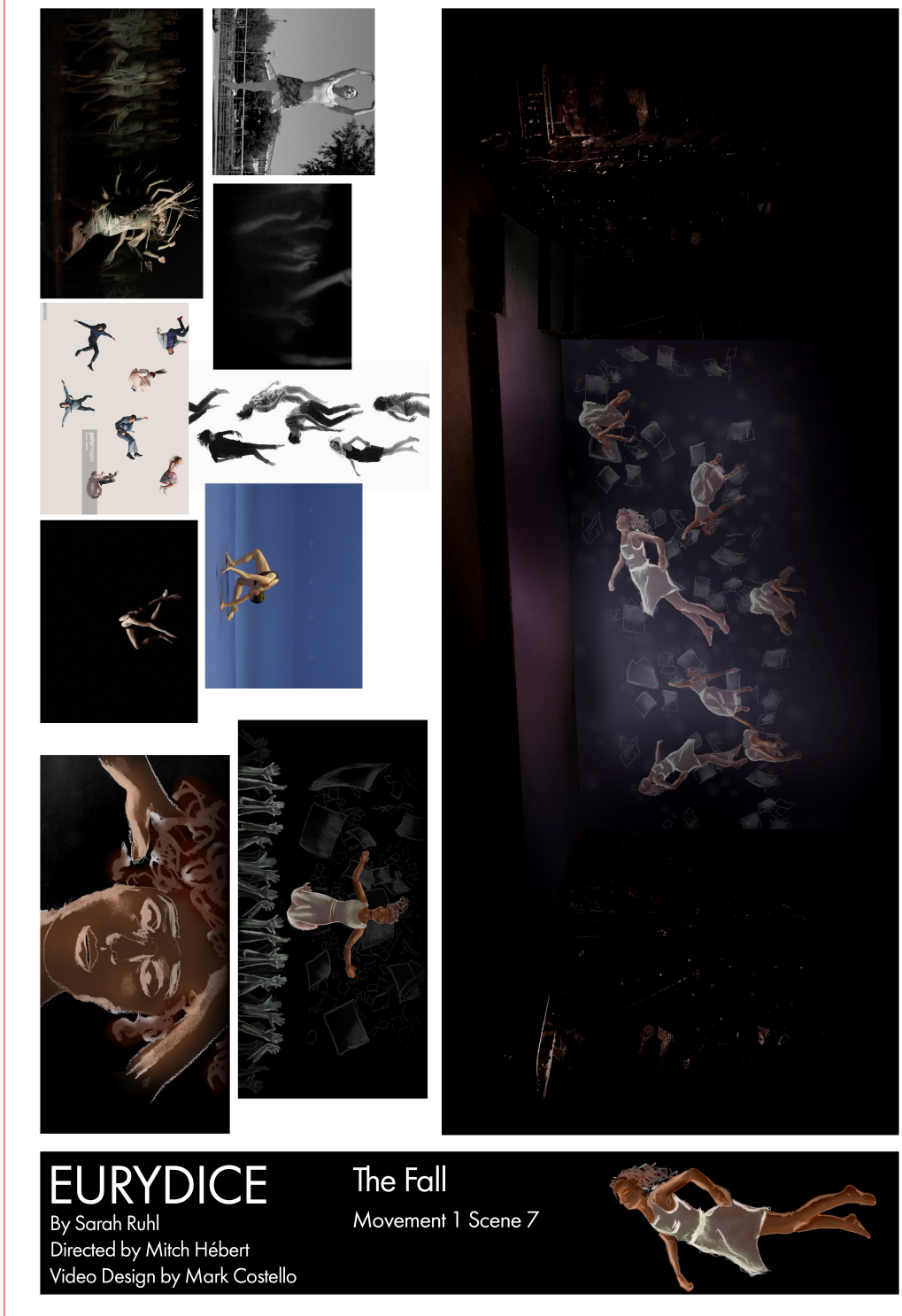
2.2.7 Movement One, Scene Seven: The Apartment, Variant One



2.2.8 Movement One, Scene Seven: The Apartment, Variant Two



2.2.9 Movement One, Scene Seven: The Fall



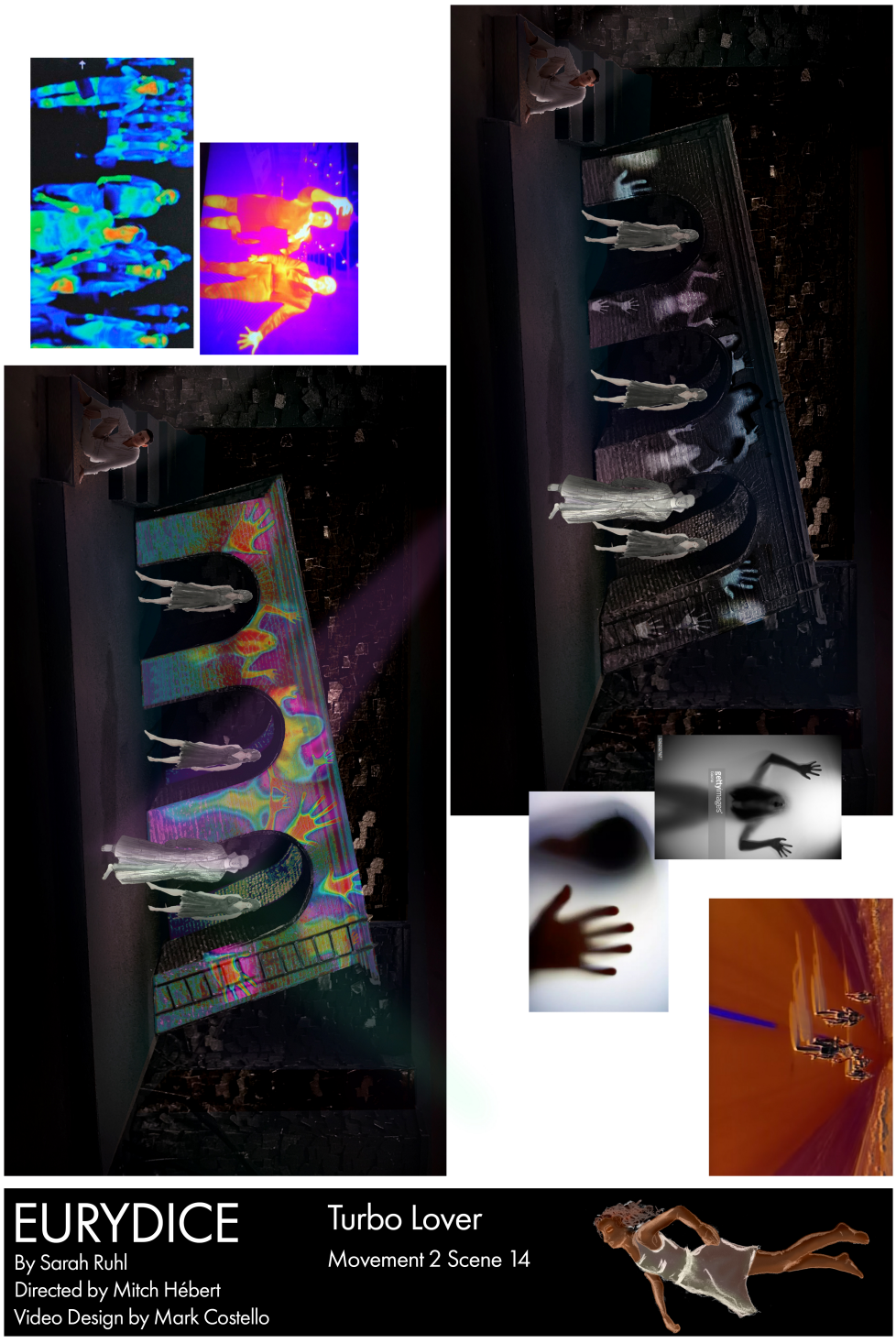
2.2.10 Movement Two, Scene One: The Train



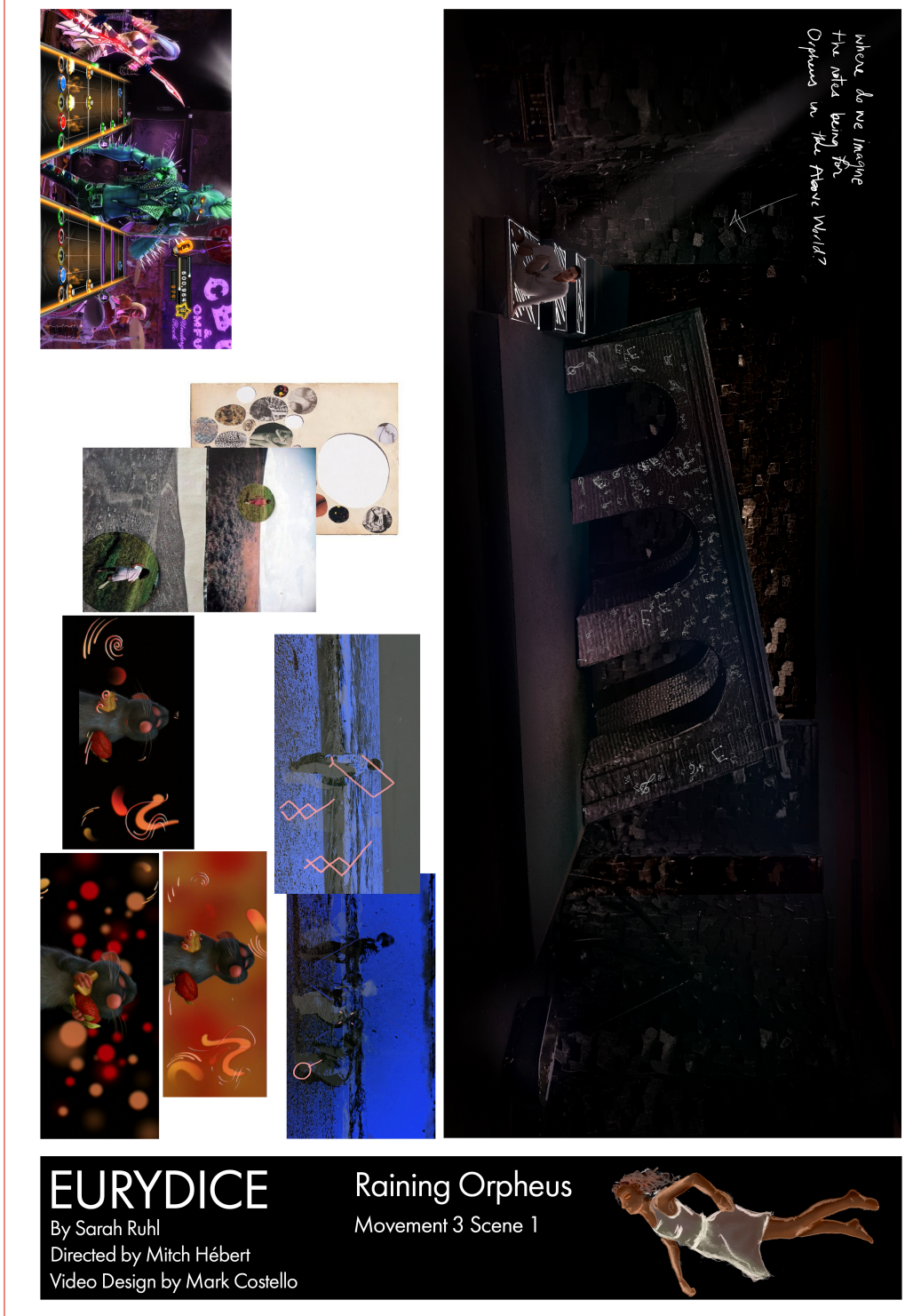
2.2.11 Movement Two: The String Room



2.2.12 Movement Two, Scene Fourteen: Turbo Lover



2.2.13 Movement One, Scene One: The Beach, Variant 1



2.3 Projector Plots



2.4 Creating a Projection System Schematic

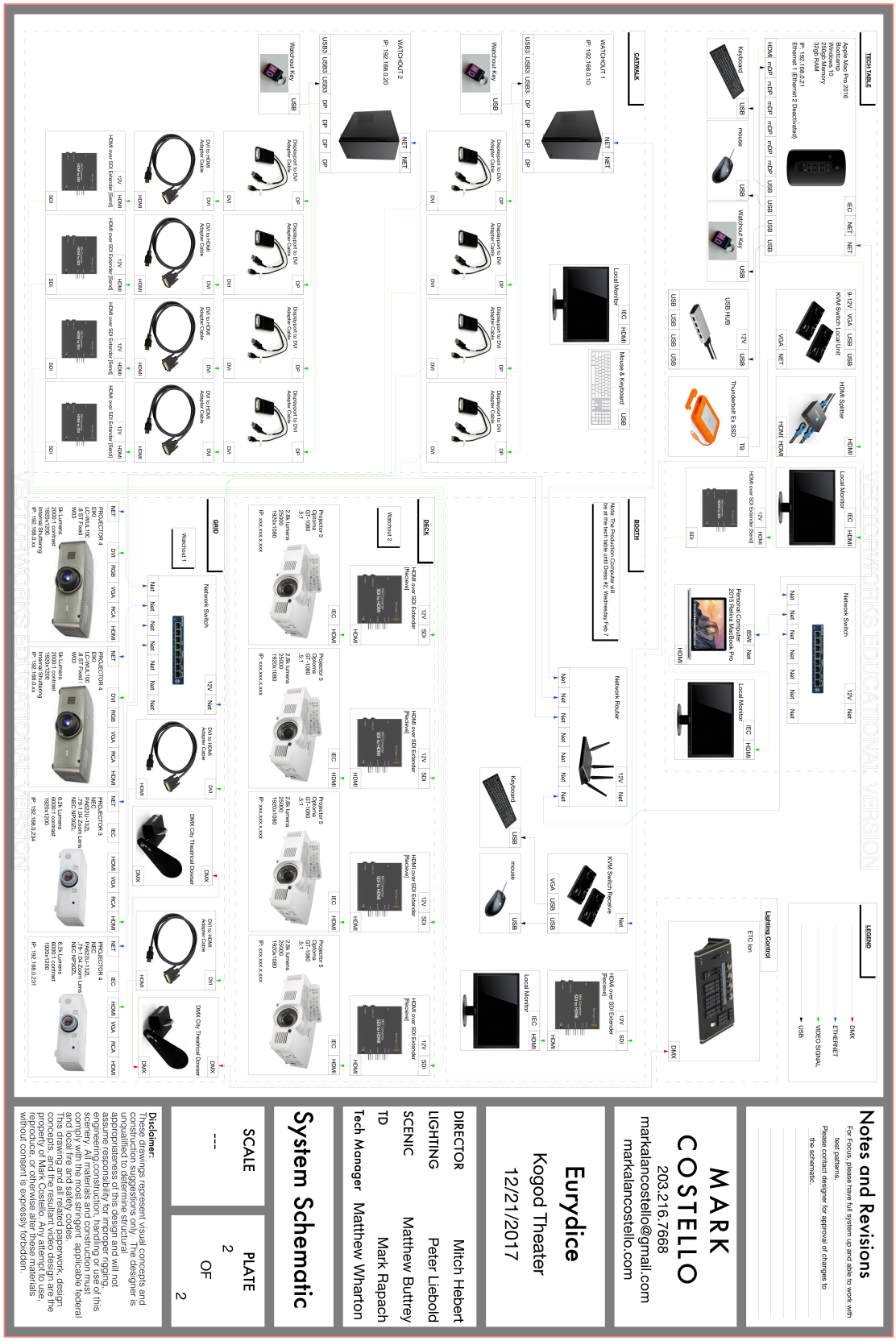
I chose Watchout 6 (stylized by the company Dataton as WATCHOUT) as the best video system for the project as it provided the cleanest structure to control the amount of projectors I needed, using a single control computer and two client machines. Matthew's perplexing raked and cantilevered set called for the Virtual Display and Virtual Camera, used to blend projectors and map surfaces in 3D.

Beyond technically, the timeline-based workflow of Watchout fit the show creatively, lending itself to the linearity of *Eurydice*, rather than the boundless, node-based Isadora. Watchout's streamlined efficiency intuits a conventional workflow amongst designers (versus the designer-idiosyncratic Isadora), meaning I could use my assistant designer closer to the role of a lighting programmer. For the first time as a designer, I could keep my eyes on the stage and mind in the creative realm. That my eyes stayed adjusted to the relative light Peter used instead of the glow of a computer screen created a powerful mind shift. Paul could focus on the programming as I gave instruction and maintained his own work.

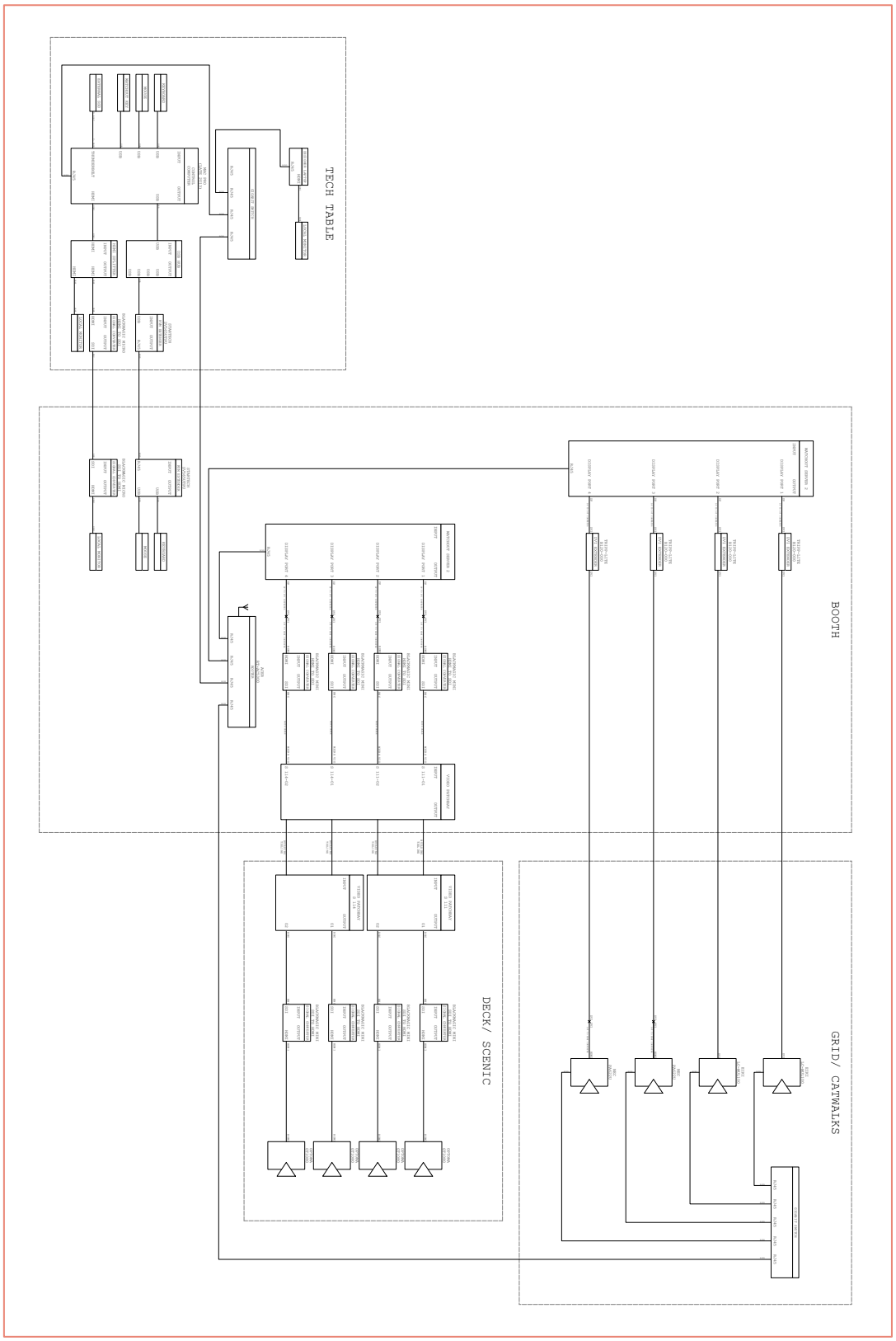
Prof. Mezzocchi considers programming software the primary artistic tool of a projection designer, and as such, we set up a networked laptop with QLab to control Watchout through OSC that the projections board operator could maintain. (It is shown in these schematics as a personal laptop, though we eventually allocated a production laptop.) This way, we kept Watchout as the artist's space, and left less possibility for user-error during show run.

I drafted a schematic with technical specifications and images of equipment representing my ideal setup (2.4.1). The Projections Coordinator then drafted a USITT-standardized version that represented the reality of what the shop could provide, used by the technician during load-in (2.4.2). While my schematic is not "correct," it proved attention to detail and command of my technical choices. I provided more detailed specifications than the USITT schematic, and the research ensured I was knowledgeable of the equipment I used. My technique made it easier to confirm correct input and output counts, list needs for the equipment request, and create a spec chart for the board operator. It garnered respect from the Technical Manager, and I could advocate for my desired set up so I was not the victim of system beyond my control or comprehension. We referred to discrepancies in the schematics during technical hiccups to troubleshoot problems. The print version remained a guiding map I marked with notes as I checked signal flow and set resolutions, IP addresses, and refresh rates. My schematic meant I was the master of my technical fate.

2.4.1 Designer System Schematic



2.4.2 Technician System Schematic



2.5 Equipment Request

EURYDICE

WRITTEN BY SARAH RUHL

DIRECTED BY MITCH HEBERT

--Updated January 17 2018--

EQUIPMENT REQUEST

UNIVERSITY OF MARYLAND
DEPARTMENT OF THEATRE, DANCE, AND PERFORMANCE STUDIES

SUBMISSION DATE	October 20 2017
VENUE	Kogod Theater The Clarice Smith Performing Arts Center University of Maryland College Park MD 20740
PROJECTIONS DESIGNER	MARK COSTELLO [Lead] (203) 216-7668 markalancostello@gmail.com PAUL DEZEIL [Assistant] (708) 912-4433 paul.deziel@gmail.com ALEXANDRA COLBURN [Associate] (301) 219-3588 kellycolburnn@gmail.com
PROJECTIONS ADVISOR	JARED MEZZOCCHI (917) 972-2252 jaredmezzocci@yahoo.com
PRODUCTION MANAGER	CARY GILLETT (301) 405-1623 cgillett@umd.edu
TECHNOLOGY MANAGER	MATT WHARTON (301) 314-1946 mwharton@umd.edu
PROJECTIONS ENGINEER	DEVIN KINCH (850) 980-3420 dkinch@umd.edu

2.5 Equipment Request

Mark Costello markalancostello@gmail.com 1/17/2018

TECHNICAL DIRECTOR

MARK RAPACH
(301) 405-4384
mrapach@umd.edu

2

2.5 Equipment Request

Mark Costello markalancostello@gmail.com 1/17/2018

Meetings and Tech Dates

EQ Request Due	October 27 2017
Cost Out Meeting	November 3 2017
Revised Designs	November 10 2017
Production Meeting #1	December 8 2017
First Rehearsal	January 2 2018
Stumble Through	January 18 2017
Production Meeting #2	January 19 2017
Load In	January 21-January 27 2017
Eurydice Final Showing	January 24 2017
Dry Tech	January 31 2017
Tech	February 1-4, 2017
Faculty Dress Run	Sun February 5
Dress 1	Tues February 6
Dress 2	Wed February 7 (Tech table struck and Production Computer moved to the Booth)
Final Dress/Photo Call	Thurs February 9
Opening	Fri February 10
Close	Sun February 17
Strike	Sun February 18

Paperwork Dates & Deadlines

Due Week before Cost Out, Friday October 27 2017
First Final Equipment Request
First Final Projector Plot
First Final Signal/Deck Schematic
Surface Materials Sample Request

Due Production Meeting #1, December 8 2017
Revised Final EQ Request
Revised Final Projector Plot
Revised Final Signal/Deck Schematic

Due The First Day of Tech
Board Operator Check List Draft

2.5 Equipment Request

Mark Costello markalancostello@gmail.com 1/17/2018

EQUIPMENT REQUEST LIST

NOTES

- The main surfaces will be a 32'w x 12'h flat wall, and a 32'w x 12'h floor. Between Act 1 and Act 2, the wall will drop to the floor (like a hinge door), revealing archways behind. The arcs will be the primary surfaces for Act 2 and 3.
- The minis will be used to hit the US arcade. They will be resolved into a single iamge.
- The set up will be a Watchout system. If necessary, the Display Computers may be in the Catwalks for shorter SDI runs.
- We will use external dowsers for the NEC's and the internal shutters for the Eikis.

PROJECTORS

2 NEC NP-PA622U 6.2k HD
    2 .79-1.04 NEC NP30ZL Lensing
2 Eiki LC-WUL100 5k HD
    2 .8 short throw lensing (W03?)
4 Optoma GT-1080, .5:1 lens (provided by TDPS)

COMPUTERS & SOFTWARE

1 Production Computer: Variable
    If Mac Pro: Must have Bootcamp and Watchout Installed
2 Display Servers (at the moment, provided by TDPS)
4 HD Monitors
    -tech table/booth production computer
    -tech table external computer
    -booth board op control
    -booth display computer troubleshooting
3 Windows keyboard & mouse sets
    -tech table/booth production computer
    -booth board op control
    -booth display computer troubleshooting
3 Watchout License Keys
1 PRODUCTION LAPTOP (ADDED TO REQUEST JANUARY 17)

VIDEO AND TECHNOLOGY ACCESSORIES

1 External Solid State Drive of 100gb or larger
5 HDMI over SDI signal converter sets (HDMI>SDI and SDI>HDMI)
    -4 for deck projectors
    -1 for booth board op set up
1 USB Hub for Tech Table
1 KVM System for Mouse and Keyboard Tech Control Sharing
1 HDMI Splitter for Tech Table/Board Op Screen Sharing
2 Dowsers
1 Network Router
2 Network Switch/Hubs
    -1 for tech table
    -1 for catwalk projectors

2.5 Equipment Request

Mark Costello markalancostello@gmail.com 1/17/2018

PROPOSED CABLING

5 SDI cable-runs, likely 100'
~8 IECs, depending on equipment
1 100' DMX cable-run, likely 1 short DMX daisy chain
8 Displayport to DVI Powered Adapters
6 DVI to HDMI Adapter Cables
    -4 for deck projectors
    -2 for grid NECs
2 ~15' DVI Cables for Eiki's
4 100' Ethernet
    -2 main router to 2 servers
    -tech table
    -grid/catwalk
4 ~25' Ethernet, grid to four grid projectors
2 6' Ethernet
    -personal computer
    -production computer

CAMERAS

There is no live feed in Eurydice.

RIGGING

We will need rigging support to hang all seven projectors in the space. It is possible we will need to hang a sidearm for the downward pointing Eikis.
4 mounts for the larger projectors
4 mounts for Optomas

Thank you.

2.6 “The Fall” Shot List

We used an IPhone 10’s slow motion video camera feature to shoot Alicia jumping off rehearsal blocks onto crash mats, since it shoots up to 240pfs, faster than any camera in the building. I attached a small macro lens on it to get as wide an angle as possible, and a conventional fan provided wind. I collaborated with Peter on the lighting so we could tell the story through lighting during the shift from the apartment to the Underworld. We had very limited time, and I was relieved I put together a detailed to-do list.



Mark Costello markalancostello@gmail.com 1/17/2018

EURYDICE

WRITTEN BY SARAH RUHL
DIRECTED BY MITCH HEBERT
VIDEO BY MARK COSTELLO
UNIVERSITY OF MARYLAND
DEPT OF THEATRE, DANCE, AND PERFORMANCE STUDIES

SHOT LIST

Jan 26 2018

SCHEDULE

4:30 Hair, Makeup, Costume
5:15-5:30 Peter Arrives
5:30 Performer and PA acclimation to jumps and positions
5:40 Shooting Begins: First Fall, Wide Shots Falling
(6:00 Paul leaves to Focus)
6:20 Close Ups Feet Falling
6:30 Lighting, Mat, Fan Change
6:40 Falling from front
6:50 Lighting, Mat, Fan Change
6:55 Mid Tracking Shot & Close Ups
7:10 From Above
7:20 Contingency Time
7:30 End of Shoot

Thank you.

1

2.6 The Fall Shot List

Mark Costello markalancostello@gmail.com 1/17/2018

IN STORYBOARDED SHOW ORDER

Framing/Camera Position	Shot	shot.trial	Image	Notes
Full Body Tripod	Full body, falling backwards	1		
Full Body Tripod	Full body, falling back, spinning to face void	1.1		
Full Body Tripod	Full body, falling forwards	1.2		
Close Up, Tripod	Foot from calf down, leaving stair, tripping, jumping	2		
Mid to Close	Tracking shot of face to torso, eyes close up	3.1		
Full Body, side, far away, tri	Falling background	4.1		

2.6 The Fall Shot List

Mark Costello markalancostello@gmail.com 1/17/2018

Full Body, side, far away, tri	Falling background	4.2		
Full Body, side, far away, tri	Falling background	4.3		
Full Body, side, far away, tri	Falling background	4.4		
Full Body, side, far away, tri	Falling background	4.5		
Full Body, side, far away, tri	Falling background	4.6		
Full body, **front**, handheld	Falling background	4.7		
Above, likely handheld	Falling from below	5		
Below, front, likely handheld	Falling from below	6		
Close up, Tripod	Her face in fear	7		

Mark Costello markalancostello@gmail.com 1/17/2018

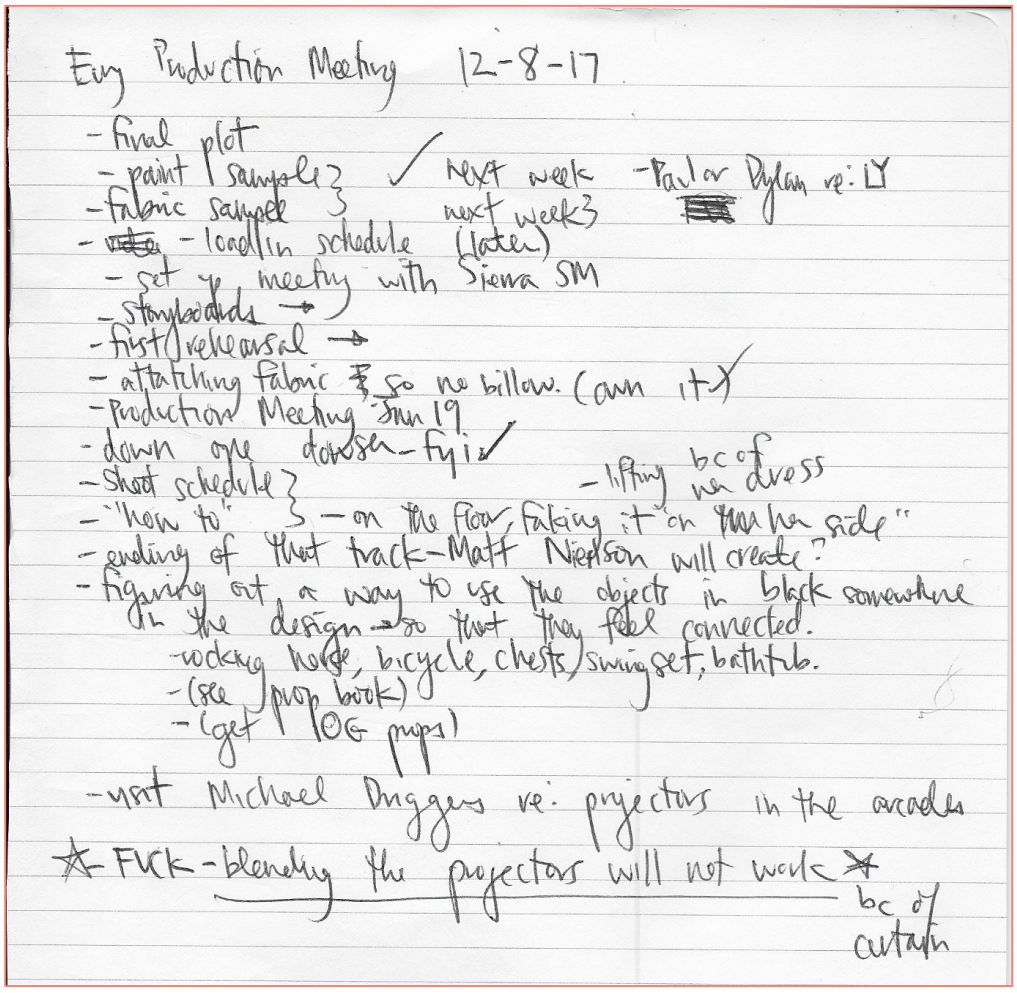
IN SHOOT ORDER

Framing/Camera Position	Shot	shot.trial	Notes
Full Body Tripod	Full body, falling backwards	1	Important to get the lift off the step
Full Body Tripod	Full body, falling back, spinning to face void	1.1	
Full Body Tripod	Full body, falling forwards	1.2	
Full Body, side, far away, tri	Falling background	4.1	1
Full Body, side, far away, tri	Falling background	4.2	2
Full Body, side, far away, tri	Falling background	4.3	3
Full Body, side, far away, tri	Falling background	4.4	4
Full Body, side, far away, tri	Falling background	4.5	5
Full Body, side, far away, tri	Falling background	4.6	6
			7
			8
			9
			10
Close Up, Tripod	Foot from calf down, leaving stair, tripping, jumping: backwards	2.1	(Still falling if possible)
Close Up	Foot from calf down, leaving stair, tripping, jumping: forwards	2.2	
Full body, **front mid**, tri	Falling background	4.7	1 Adjust set up 90deg?
			2
			3
			4
			5
Full bod, front low, handheld	Falling from below	6	1
			2
			3
Mid to Close	Tracking shot of face to torso, eyes close up	3.1	
Mid to Close	Tracking Shot of face to torso, eyes closed	3.2	
Close Up	Her face in fear	7	
Close Up	Hands		
Close Up	Hair?		
Close Up	Arms and shoulder and neck		
Above, likely handheld	Falling from below	5	

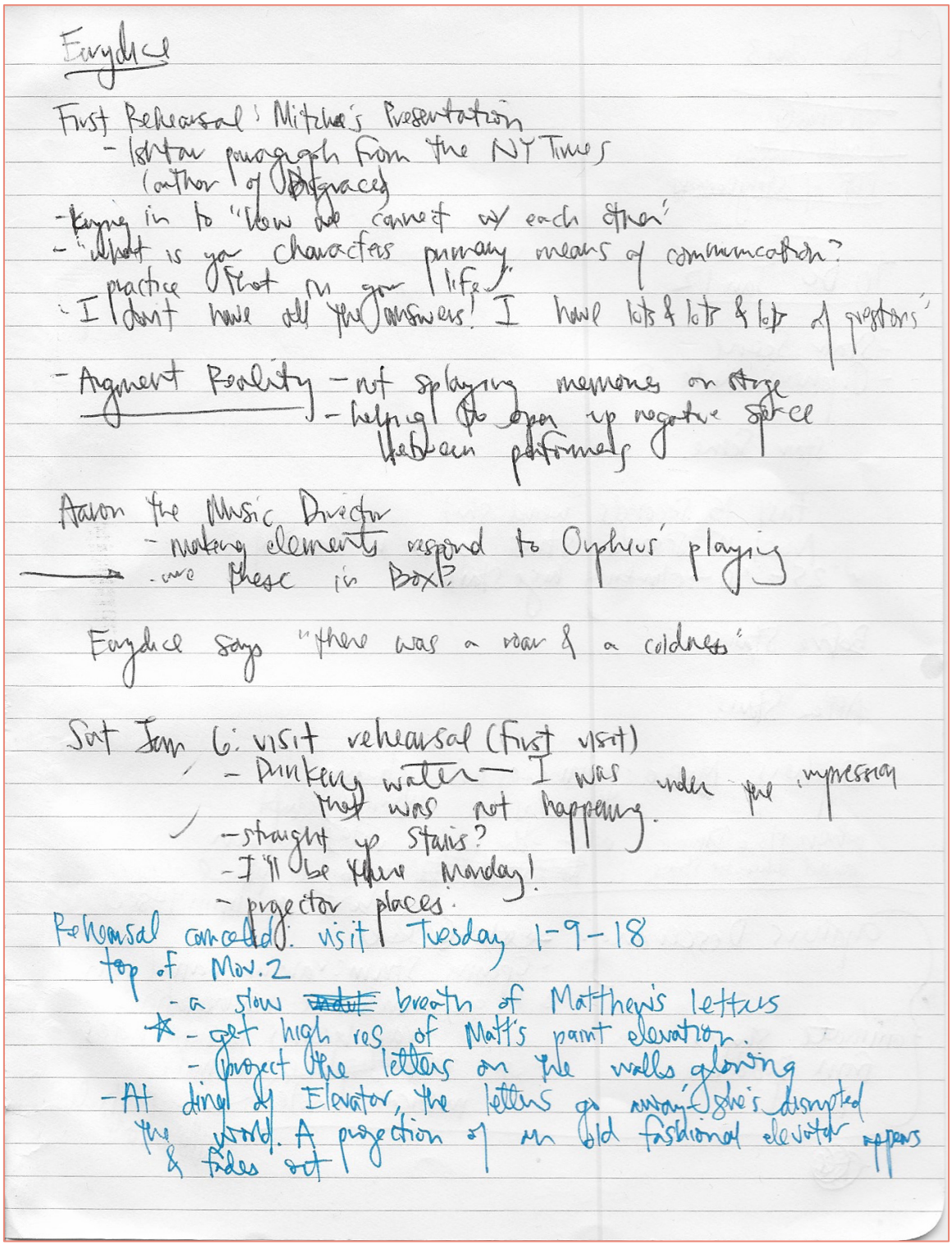
2.7 Notes

Since so much of work is on a computer, it's easy to get stuck looking at a screen. I tend to lose thoughts when typing and I worry about loud clicking fingers on keys during design run-throughs. The following pages (selected amongst many) show my distraction-free thought progression through meetings and visiting rehearsals. A close read reveals ideas springing forth and how I was able to hold on to them over time as I returned to these pages; perhaps my favorite is the re-introduction of synesthesia-like pairing of sound and video after meeting with Aaron Bliden, the musical director. Throughout each run, I wrote alongside and on top of previous scribbles, so I could maintain singularity of focus. The stumble-through and designer run notes easily transitioned into a detailed to-do list going into content creation.

2.7.1 Production Meeting Notes



2.7.2 First Rehearsal Notes



Eurydice

First Rehearsal: Mitchell's Presentation
- Intro paragraph from the NY Times (author of Disgraced)
- Keying in to "How we connect w/ each other"
- "What is your character's primary means of communication?"
- practice that in your life.
- I don't have all the answers! I have lots & lots & lots of questions"

- Augment Reality - not playing memories on stage
- helping to open up negative space between performers

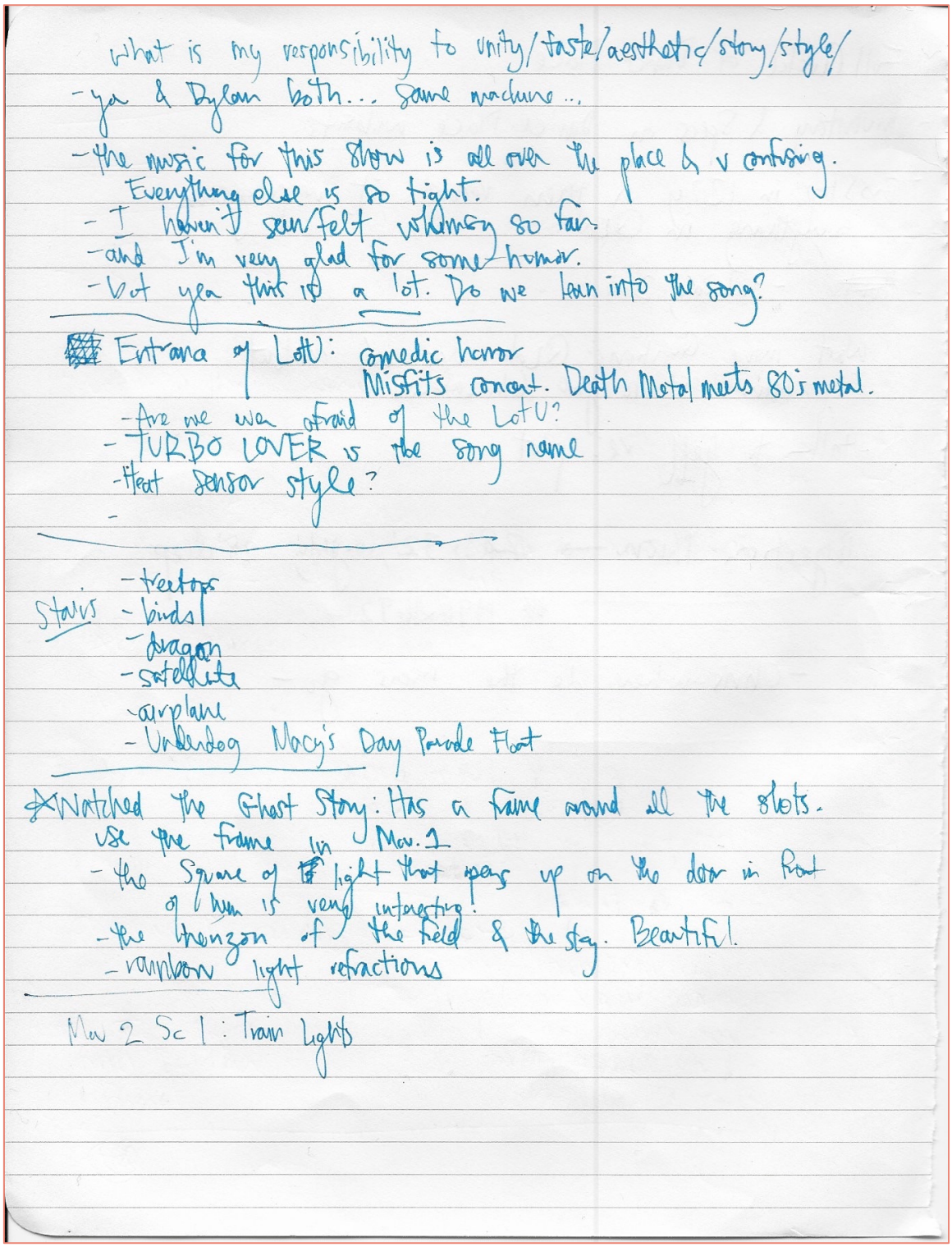
Aaron the Music Director
- making elements respond to Orpheus' playing
→ - are these in Box?

Eurydice says "there was a roar & a coldness"

Sat Jan 6: visit rehearsal (first visit)
- Drinking water — I was under the impression that was not happening.
- straight up stairs?
- I'll be there Monday!
- projector places.

Rehearsal canceled: visit Tuesday 1-9-18
top of Mov. 2
- a slow ~~exhale~~ breath of Matthew's letters
★ - get high res of Matt's paint elevation.
- project the letters on the walls glowing
- At ding of Elevator, the letters go away & she's disrupted the world. A projection of an old fashioned elevator appears & fades out

2.7.3 Visiting Rehearsal Notes



what is my responsibility to unity/taste/aesthetic/story/style/
- ya & Dylan both... Same machine...
- the music for this show is all over the place & v confusing. Everything else is so tight.
- I haven't seen/felt whimsy so far.
- and I'm very glad for some humor.
- but yea this is a lot. Do we lean into the song?

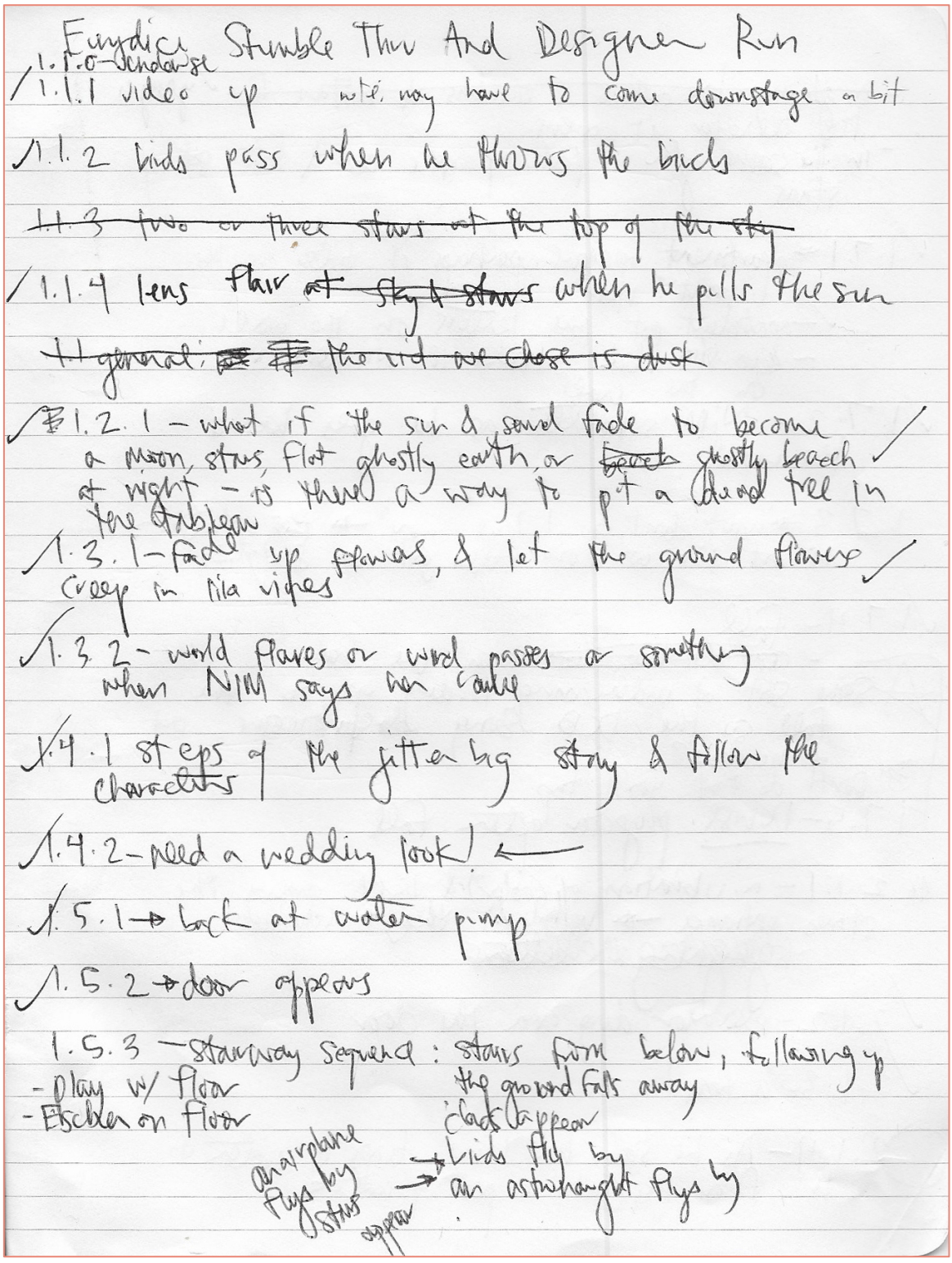
Entrance of LotU: comedic horror
Misfits concert. Death Metal meets 80's metal.
- Are we was afraid of the LotU?
- TURBO LOVER is the song name
- Heat sensor style?
-

Stairs
- treetops
- birds
- dragon
- satellite
- airplane
- Underdog Macy's Day Parade Float

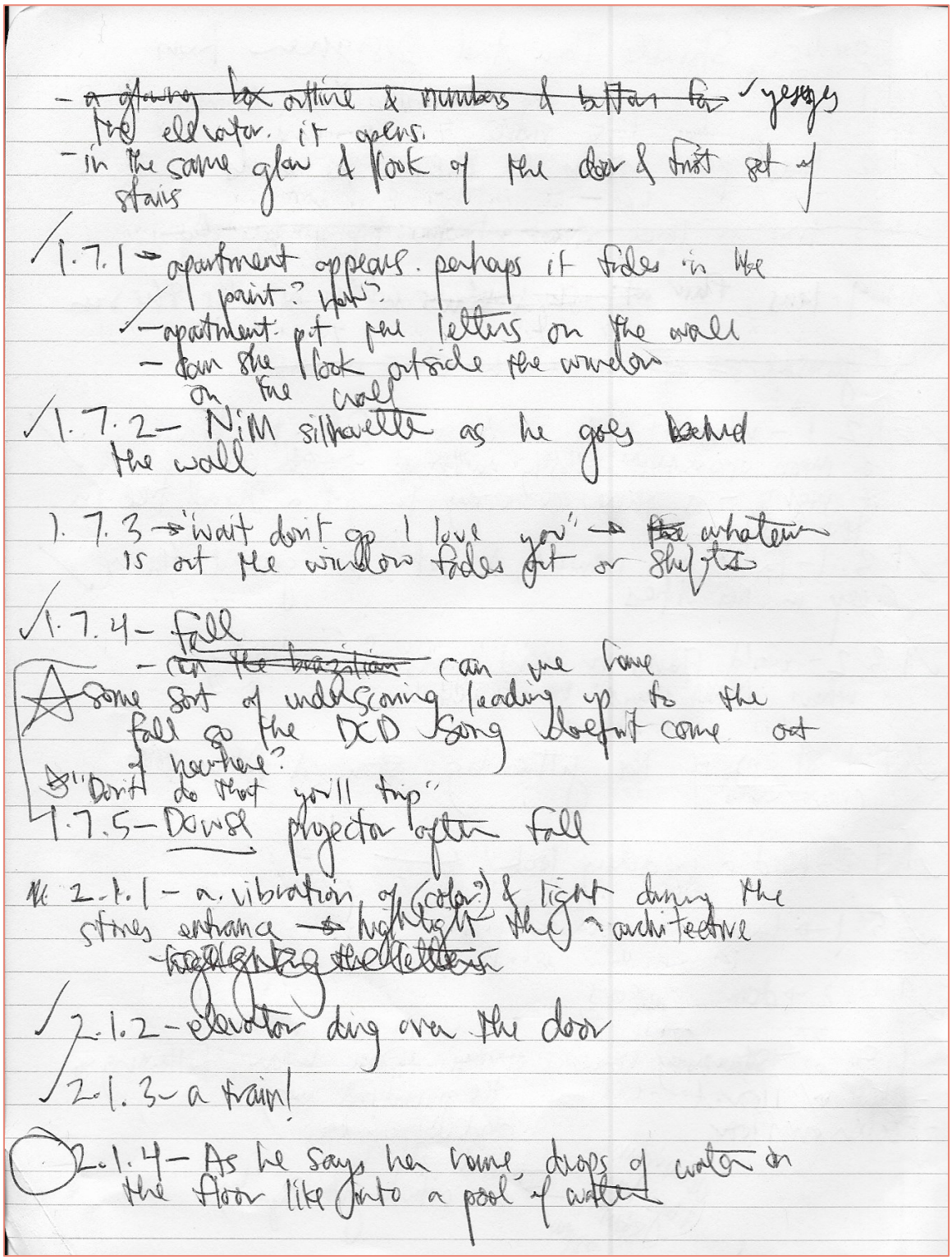
Watched the Ghost Story: Has a frame around all the shots. Use the frame in Mov. 1
- the Square of light that pops up on the door in front of him is very interesting!
- the horizon of the field & the sky. Beautiful.
- rainbow light refractions

Mov 2 Sc 1: Train Lights

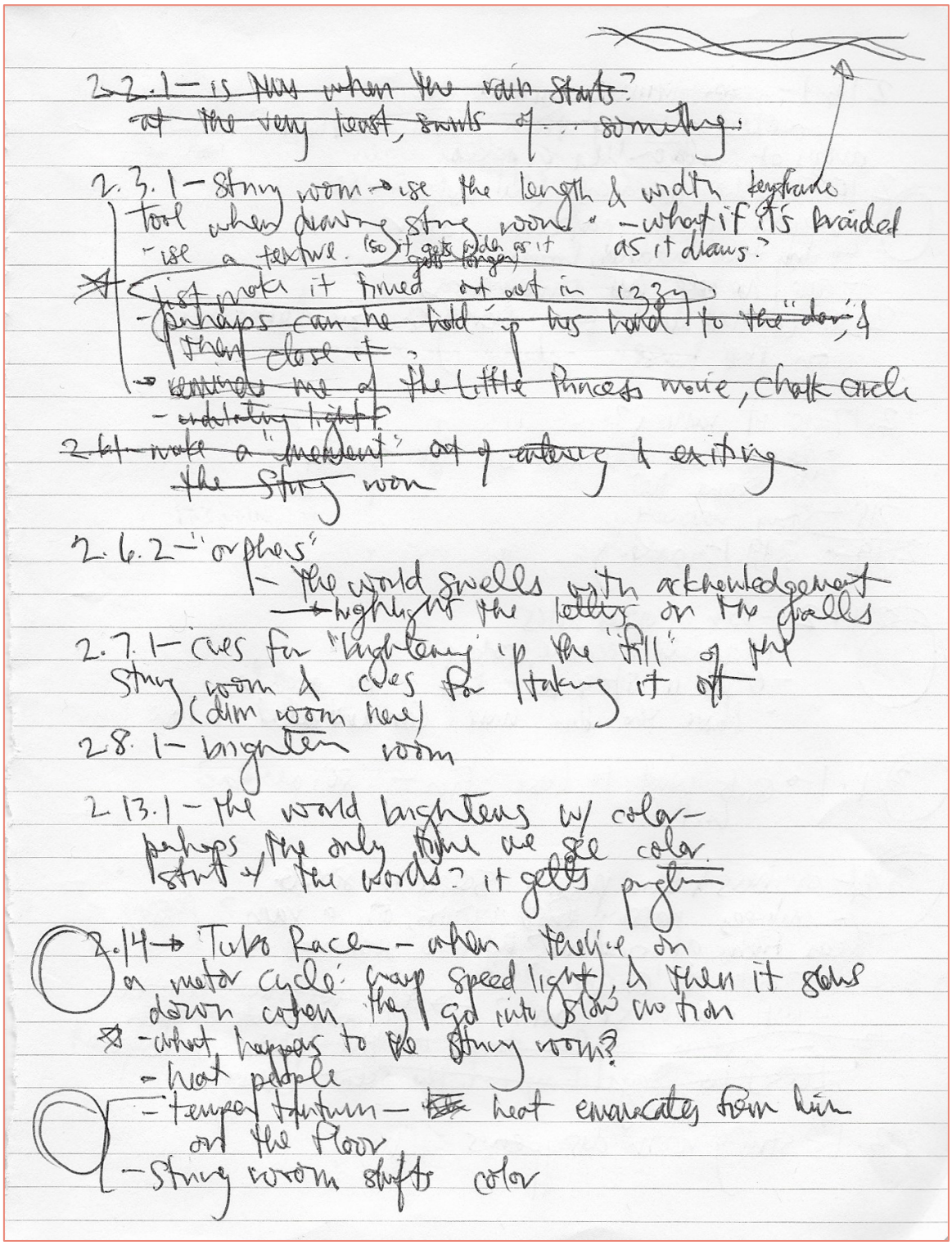
2.7.4 Designer Run Notes



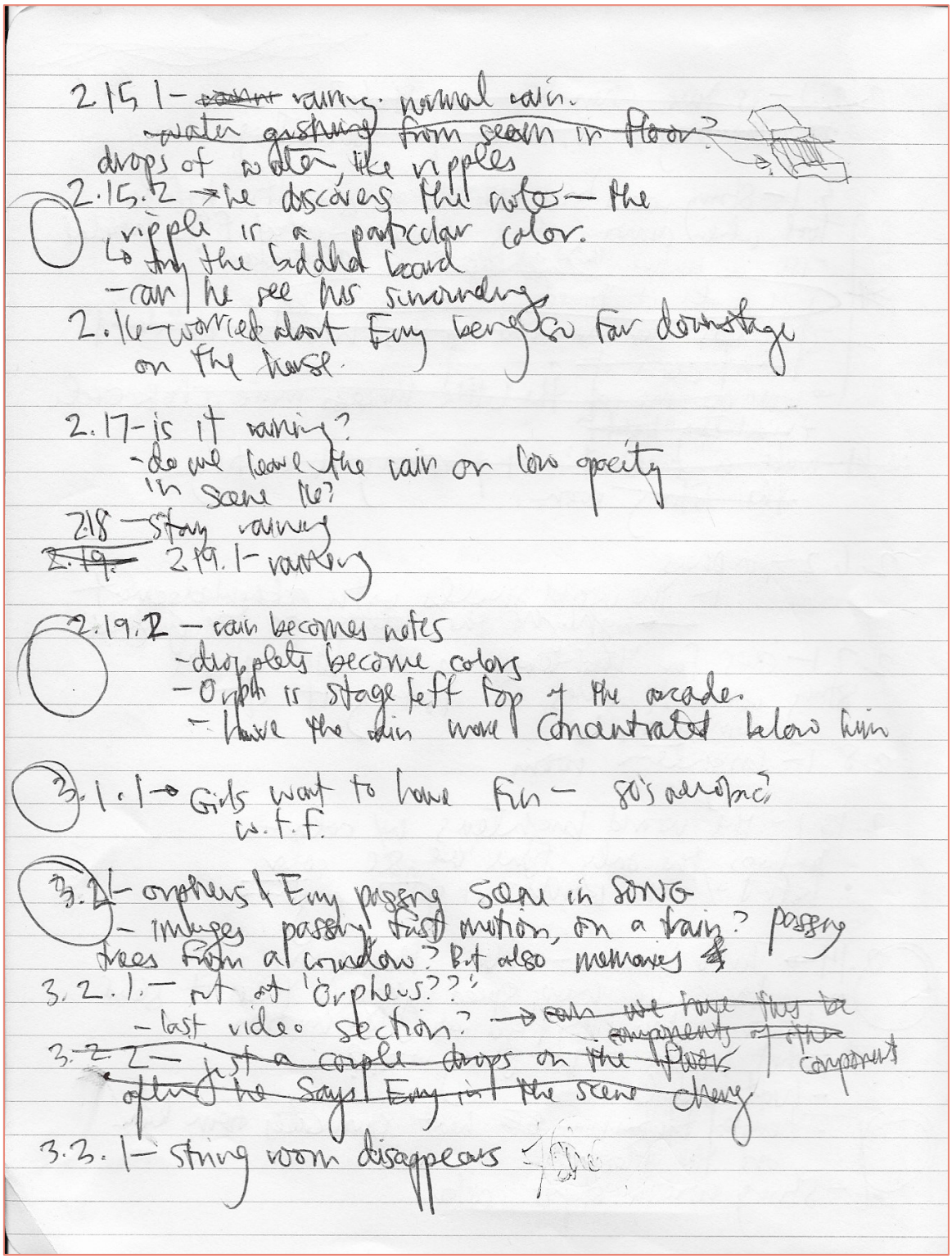
2.7.4 Designer Run Notes



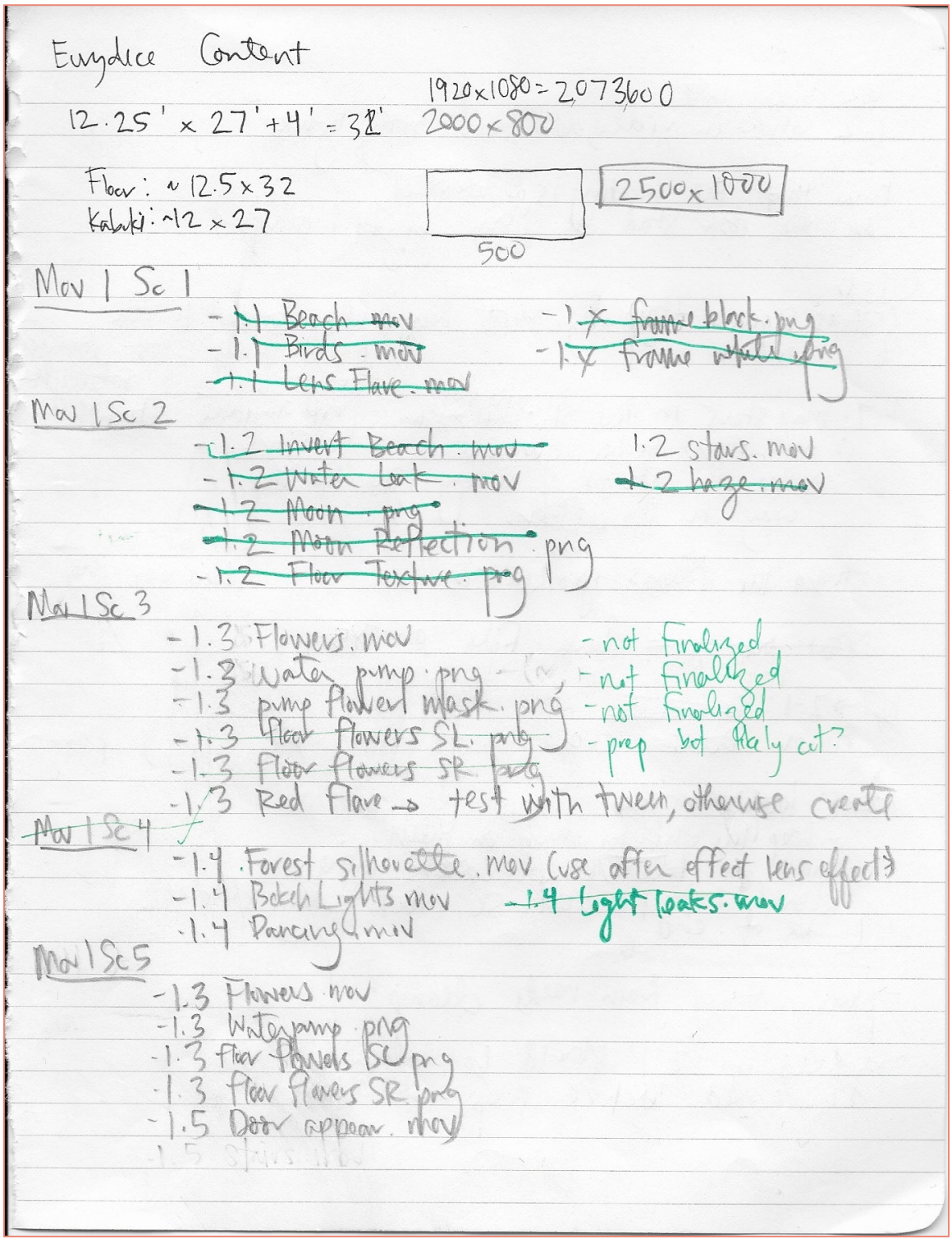
2.7.4 Designer Run Notes



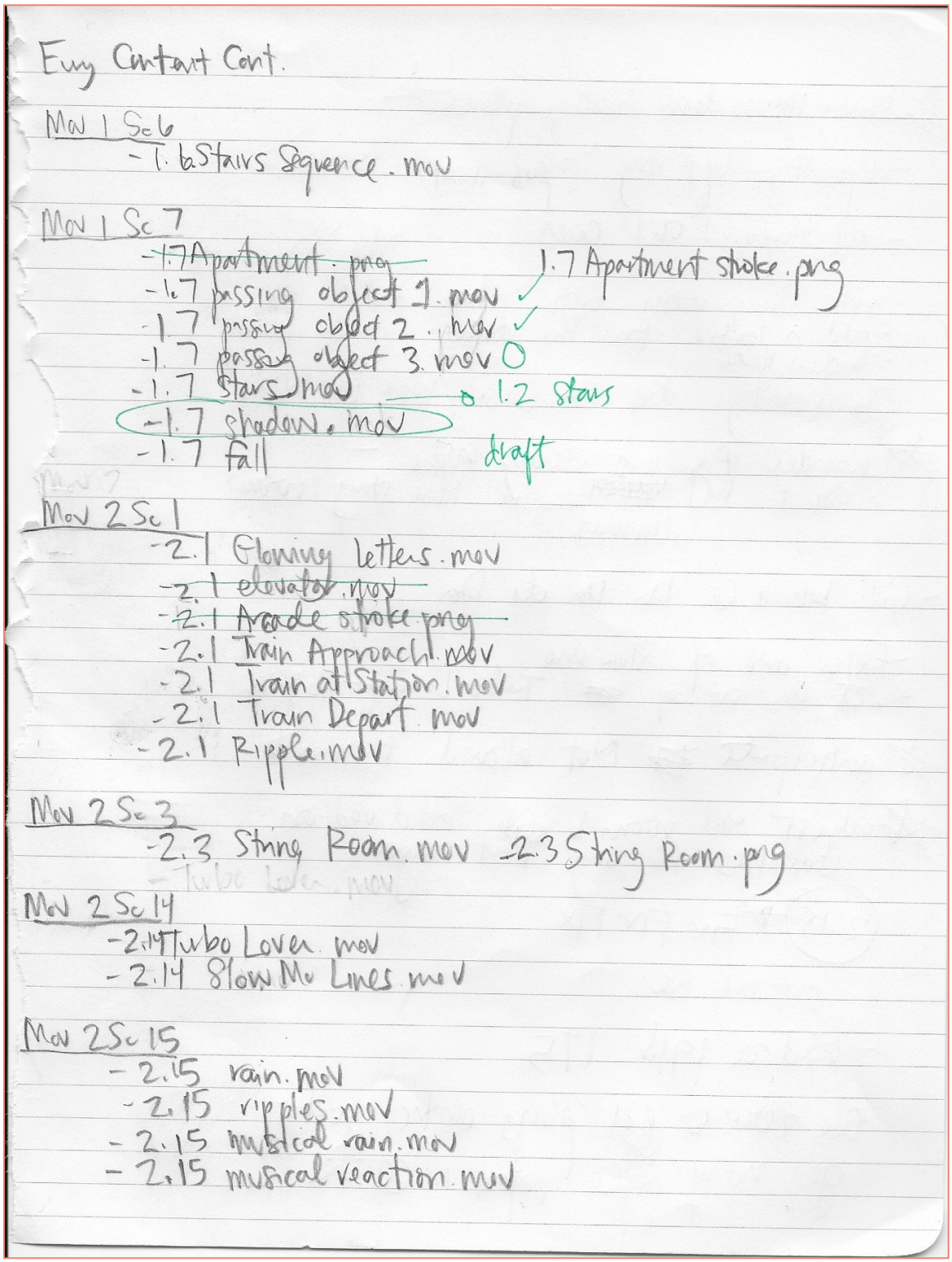
2.7.4 Designer Run Notes



2.7.5 Content Generation Notes



2.7.5 Content Generation Notes



Eng Contact Cont.

Mov 1 Sc 6
- 1. bStairs Sequence. mov

Mov 1 Sc 7
- ~~1.7 Apartment. png~~ → 1.7 Apartment shake. png
- 1.7 passing object 1. mov ✓
- 1.7 passing object 2. mov ✓
- 1.7 passing object 3. mov ○
- 1.7 Stars. mov → 1.2 stars
- 1.7 shadow. mov
- 1.7 fall

draft

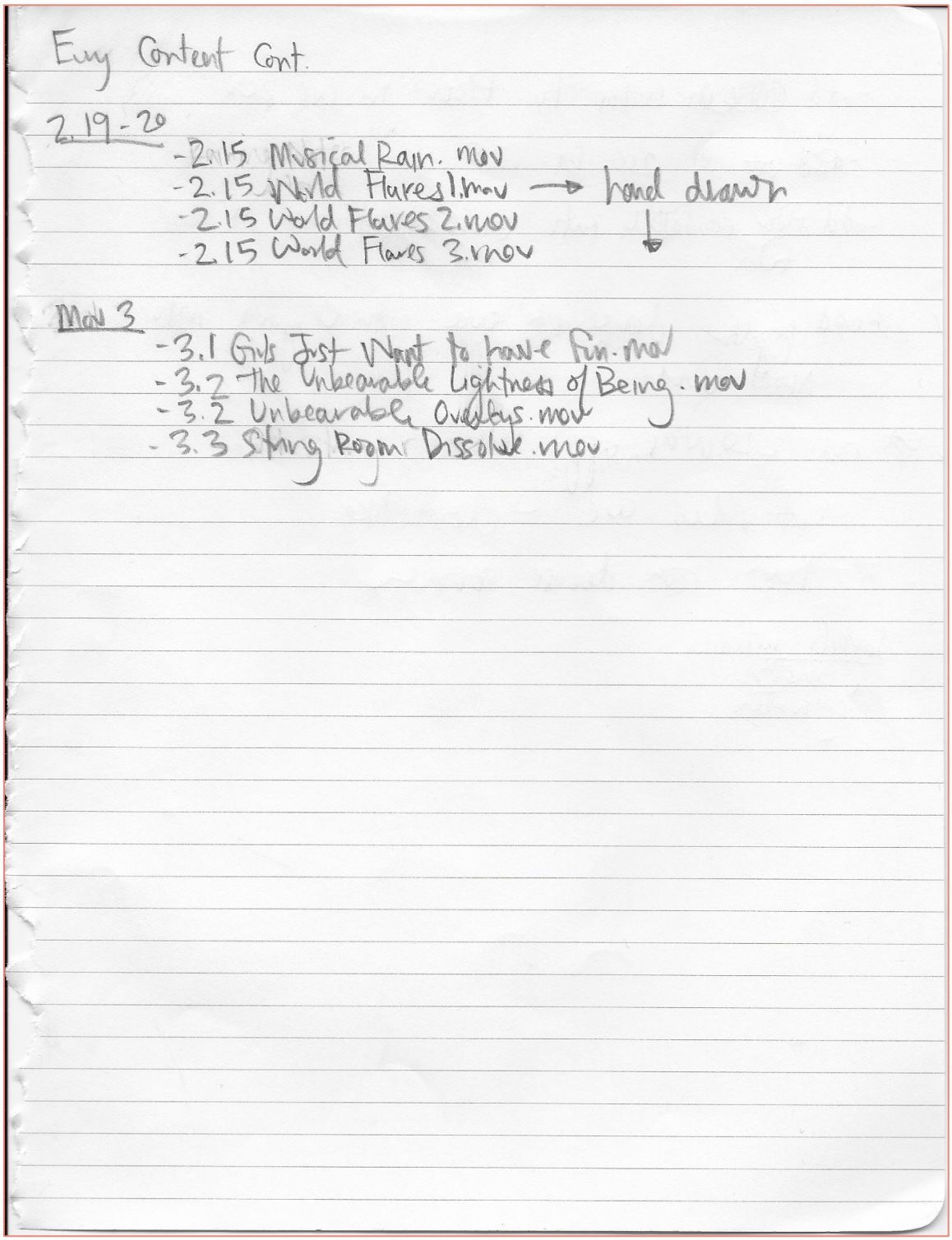
Mov 2 Sc 1
- 2.1 Glowing letters. mov
- ~~2.1 elevator. mov~~
- ~~2.1 Arcade shake. png~~
- 2.1 Train Approach. mov
- 2.1 Train at Station. mov
- 2.1 Train Depart. mov
- 2.1 Ripple. mov

Mov 2 Sc 3
- 2.3 String Room. mov → 2.3 String Room. png

Mov 2 Sc 14
- 2.14 Turbo Lover. mov
- 2.14 Slow Mo Lines. mov

Mov 2 Sc 15
- 2.15 rain. mov
- 2.15 ripples. mov
- 2.15 musical rain. mov
- 2.15 musical reaction. mov

2.7.5 Content Generation Notes



Chapter Three: The Tech Process

3.1 Designing During Tech

I am proud that during tech we stayed true to what we developed in the rehearsal process. Placing the storyboards next to the production photos displays satisfying matches. There were few surprises presented in tech; we spent our limited precious hours executing well-laid plans.

Peter and I kept in good communication and a lot of our time was spent balancing lighting and video color values. (In other words, incubating what was already developed, rather than coming up with ideas.) Given the grey tone of the kabuki curtain, and the ambient light bounce from the shallow playing space, I was not able get a bright white nor a rich black on the curtain. I was forced to push saturation and contrast levels to their extremes to see the image through relative values. While occasionally I lost detail, it never was at the expense of video's storytelling or emotional life. Peter was always on my team and a good sport when turning down light levels to keep the video visible.

Where there were changes, new versions of looks were in response to how a first version looked on stage. This felt important: we could respond to something as a team, decide what worked or did not, and work together to discover a new plan. Often times that new idea came in conversation with the space itself after Prof. Mezzocchi reminded me to use the architectural shapes of the scenic sculptures. Responding to the curve of the arcade led to a more inspired elevator (4.7). A small tech snafu created another architectural discovery: we had projectors set up to project on both arcade sets, though on the first day of tech, the upstage projector system was not functioning. They started to work when we cued the Lord of the Underworld's entrance song "Turbo Lover." We realized using the upstage projectors only during the moments featuring the Lord of the Underworld was a powerful way to create a new layer of visual depth and let him control the space. As Paul and I programmed, I had Matthew on my team too; he helped me edit in Photoshop any content that required alteration.

There was a side effect of providing such complete storyboards: As I was programming looks in Watchout, Prof. Hébert seemed to misunderstand why that had to be done at all. There seemed to be a disconnect that the storyboard image was not the final content, rather, it was made in a separate program (Photoshop) and with content not formatted for Watchout. This frustration was exacerbated by delays in the technical set up, resulting in programming later in the load-in process than originally planned. All told, the problem boiled down to communication: as soon as I explained with the aid of Prof. Mezzocchi what I was able to deliver in terms of speed and craft, there seemed to be acceptance, and a valuable lesson learned.

3.2 Cue Sheet

EURYDICE | CUE SHEET | PD: Mark Costello

Mv:Sc	Page	Cue	Hot Key	Time	Cue Go	Content Description	Kab	Flr	DsA	UsA
		1				Test Pattern and Dowsers				
		2				Test Pattern and Dowsers				
Pre		**10**	**F1**		Prior to House Open	Title Card	x			
Pre		**15**			Lights Fade to black, after announce	Out Preshow				
1.1	9	**20**			Performers in Place, after Lights Up	Beach Video Up	x			
1.1	9	**25**			O throws birds	Up Birds Pass	x			
1.1	9	**30**			O gives her the sky	fade up Cinematic Lens Flare	x			
1.2	15	**35**			O&E race towards water, F enters	xfade to Underworld	x			
1.3	17	**40**			F exits, E enters	xfade to water-pump	x			
1.3		**48**			NiM crosses SR	Fade down to circle around NiM	x			
1.4	19	**50**			F enters	xfade to Wedding-Look	x			
1.4	19	**55**			O exits	World Saturates	x			
1.5	20	**60**			E alone	xfade to water-pump look	x			
1.4		**62**			E looks away	Pump fades away	x			
1.5-6	20	**65**			NiM: "What and interesting dress you're wearing." E: "Thank you."	Up glowing door, stairs sequence	x			
1.7	22	**70**	F5		E: "I can see my wedding from here."	Snoopy passing	x			
1.7		**80**			NiM: "Of Course there's a letter	Apartment Letters Fade IN	x			
1.7	24	**85**			NiM: "...Eurydice. Don't Go. I love you."	Out of window fades out	x			
1.7	25	**90**			E exits, NiM: Don't do that, you'll trip!" E: Orpheus!" (flick of hand)	fade out apartment, dowse projectors				
1.7	25	**auto**				undowse projectors, fall sequence	x			
1.7	25	**91**			Kabuki drop (video black)	Out fall sequence				
2.1	27	**105**			LS: "...stones don't feel bad for dead people."	Elevator ding, arc glow			x	
2.1	29	**110**			E: "How do you say good-bye to yourself?"	Fog Appears			x	
2,1	19	**112**			after Lighting with Sound	Actual Train Appears			x	
2.1	29	**115**			LS: "…and the opposite of smoke and the opposite of a train."	Train pulls away			x	
2.1	31	**120**			F: "Each letter of your name - I began to translate. E"	A ripple		x		
2.1	31	**121**			F: "U"	A ripple		x		
2.1	31	**122**			F: "R"	A ripple		x		
2.1	31	**123**			F: "Y"	A ripple		x		
2.1	31	**124**			F: "D"	A ripple		x		
2.3	34	**125**			F creates a string room	A square string room appears		x		
2.3	34	**127**			Father pauses drawing	String room pauses		x		
2.13	46	**155**			"Da da Dee Da…"	Bokeh Lights			x	
2.13	47	**157**			Stones Scream	video out				
2.14	48	**160**			F leaves, LotU enters	Turbo Lover Thermal Brick Colors			x	x
2.14	48	**165**			LotU on Motorcycle SloMo	SloMo Warp speed			x	x
2.14	48	**167**			Out SloMo Lines	Back to Turbo, with flames			x	x
2.14	48	**169**			Out Turbo Lover	Out Turbo				
2.14	49	**170**			LotU: "Rooms are not allowed!"	Arcade Flare			x	
2.14	49	**171**			End of Line	Out Arcade Flare				
2.14	49	**172**			LotU: "Fathers are not allowed!"	Arcade Flare			x	
2.14	49	**173**			End of line	Out Arcade Flare	xx			
2.14	49	**174**			NiM enters String room	Red square fades up		x	x	
2.14	49	**174.5**			NiM leaves String room	Red fades down		x		
2.14	49	**174.6**			NiM Revs Hands, called with Lights					
2.14	49	**175**			NiM Gone, with lights	xfade to Rain				
		175.1			O plucks the perfect pitch	Rain shifts colors		Stair		
2.15	50	**176**			O Plucks perfet pitch	Single Full Circle		Stair		
2.15	50	**177**			O Plucks perfet pitch	Single Full Circle		Stair		
2.15	50	**178**			O Plucks perfet pitch	Single Full Circle		Stair		
2.15	50	**179**			O Plucks perfet pitch	Single Full Circle		Stair		
2.16	51	**180**			Top of Scene	Fade High String Room		x		
2.17	52	**190**			Top of Scene, O Entrance	Ripples on the floor		x		
2.17		**190.5**			O exits	Ripples Out				
2.17		**191**			O Climbs ladder and lays down	Raining			x	
2.19	52	**195**			O begins to Walk across stage	Rain becomes notes			x	
2.20	55	**196**			E Knocks, with music	Bokeh lights			x	
2.20	55	**197**			E Knocks, with music	Bokeh Lights			x	
2.20	55	**198**			E Knocks, with music	Bokeh lights			x	

3.2 Cue Sheet

3.1	56	**199**	O plays electric guitar	"Rapsberries, peaches, and plums drop from the ceiling into the river"	x	x	
3.1	56	**200**	End of Song	Out of all texture			
3.1	56	**205**	Girls Just Want to Have Fun	Confetti		x	x
3.1	56	**210**	End of song	Out Confetti, dose			
3.2	60	**215**	Take out string room	Out String Room, dowse			
3.3	64	**220**	Father's entrance	In String Room	x		
3.3	64	**225**	Father dismantles the string room	Out string room, dowse			
3.3	71	**230**	O enters through arcade	Elevator Light, Ripples	x	x	

3.3 Preshow and Post-Show Checklist and Technical Information

PROJECTION DEFAULTS, INFO, AND SET UP								
Projection Designer	Mark Costello	markalancostello@gmail.com	203.216.7668					
Projection Coordinator	Devin Kinch	dkinch@umd.edu	850.980.3420					
Assistant Projection Designer	Paul Deziel	paul.deziel@gmail.com	708.912.4422					
Technology Manager	Matt Wharton	mwharton@umd.edu	727.501.4507					
Computers	**IP Address**	**Username**	**Password**					
Production Computer	192.168.0.30	Tech Shop	1737					
Qlab Computer Mac Mini	192.168.0.111	Tech Shop	1737					
Watchout 1 computer IP (PC)	192.168.0.10							
Watchout 2 computer IP (PC)	192.168.0.20							
Projector Units	**IP Address**	**Throw Stage Location**	**Watchout Output**	**Resolution HxW**	**Hz**	**Watchout Stage Size**	**Dowser Control**	
EIKI SL	192.168.0.221	SL Kabuki/DS Arcade	Watchout1/Output1	1920x1080		2500x1000	Video	
EIKI SR	192.168.0.222	SR Kabuki/DS Arcade	Watchout1/Output1	1920x1080		2500x1000	Video	
NEC SL	192.168.0.231	SL Floor	Watchout2/Output2	1920x1080		2500x1000	Lighting	
NEC SR	192.168.0.234	SR Floor	Watchout2/Output1	1920x1080		2500x1000	Lighting	
Optoma 1 SL	No network	Upper Arcade Leg 1 SL	WO1/Output	1280x768			Lighting	
Optoma 2 Middle	No network	Upper Arcade Leg 2 Middle	WO1/Output	1280x768			Lighting	
Optoma 3 SR	no network	Upper Arcade Leg 4 SR	WO1/Output	1280x768			Lighting	
TECH NOTES								
Connecting Mac & Windows:	Finder Menu Bar > Go>Connect to Server…>smb://192.168.0.30							

3.3 Preshow and Post-Show Checklist and Technical Information

PRESHOW SET UP CHECKLIST

If possible, check in with Stage Manager.

Power up Mac Pro. It will automatically boot into Windows.

Login password is "1737"

Power Up Mac Mini. Select Qlab Document.

Connect Mac Mini and Watchout through MIDI Studio and RTP MIDI.

Choose Eurydice" in the Watchout Startup window.

Through Watchout, Power up Display Machines; this can be done selecting Stage>Manage Display Computer>Power Up

Power Up Networked Projectors, this can be done by going to chrome, and selecting the four bookmarks on the bar, and selecting Power ON on the four pages.

Power Up Optoma Projectors with Remote.

Go Online by selecting CTRL+L, or by selecting in the menu bar Stage>Online. Be sure to have Live Update OFF.

Check Dowser Control using Qlab.

Check Focus on Kabuki. If Kabuki looks good, the arcade will be good.

Enter preshow

Let Stage Manager know Video is standing.

POST SHOW TAKE DOWN

Turn Off Projectors First (So they do not flash)

Turn Off Watchout Display Computers Through the Production Computer. You will see the Pilot light go off on the front of the servers.

Turn Off the Watchout Production Computer through the Apple Menu Bar.

Turn off the Mac Mini.

Check Out with Sefira.

3.4 Faculty Run Notes

Eury Run Faculty Run

Pre

- Fade of title card Peter fix dowser on Stage right
- add dowser cue out
- Fix mapping: move projector

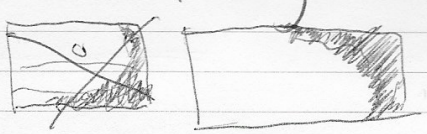
1-1

add dowser cue in @ top

- ~~can Alicia look the other way, or~~ change direction of birds - flip them ↗ to ↖
- Beach video: - try rocky beach w/ no sun
  - try beach w/ actual sunset
  - re-export w/ no Lumetri for another version
- make sure video is a loop

1-2

- Solarize 1-1 Beach vid to buy us to 2
- add a fade in along the ~~side~~ HR side to simple space



- Add feather at top of video
- Moon twice as large
- play around w/ ~~icicles~~ icicles - make in seem more "moldy"
  - running water & moldy.

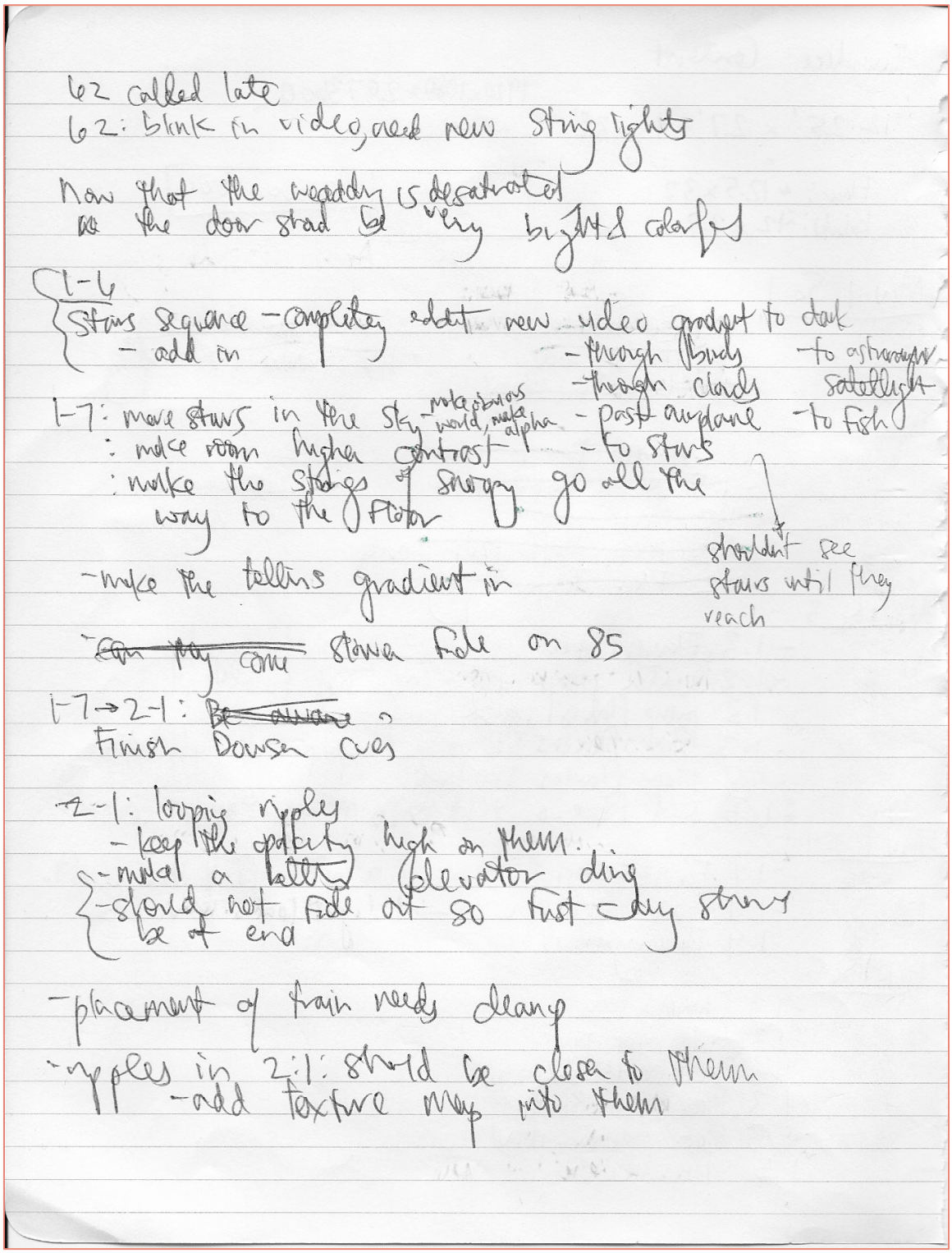
☆ Note for Sierra: you called vid 40 @ 42 - into 1-3 look too soon

1-3

- Add back in a cue 45 for "Eurydice"

cue 50 was called late
cut cue 50 of vid dancing

3.4 Faculty Run Notes



62 called late
62: blink in video, need new string lights

Now that the weddy is desaturated
the door should be very bright & colorful

1-6
Stars sequence - completely edit new video gradient to dark
- add in
- through birds
- through clouds
- past airplane
- to stars
- to astronaut satellight
- to fish

1-7: move stars in the sky - make obvious world, make alpha
: make room higher contrast
: make the strings of snoopy go all the way to the floor

shouldn't see stars until they reach

- make the tellins gradient in

- ~~can they come~~ slower fade on 85

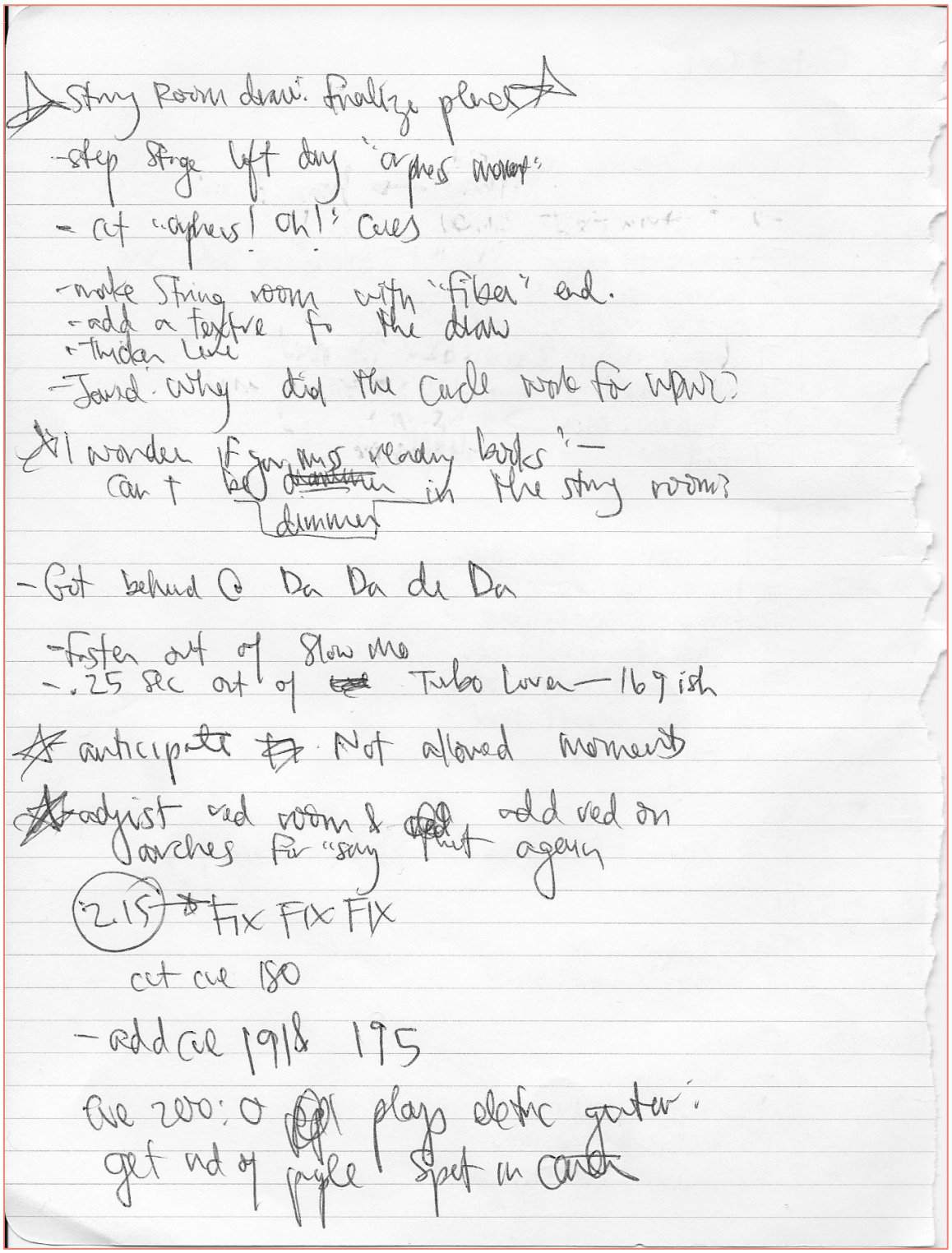
1-7 → 2-1: ~~Be aware~~
Finish Dowser cues

2-1: looping ripples
- keep the opacity high on them.
- make a better elevator ding
- should not fade out so fast - any stars be at end

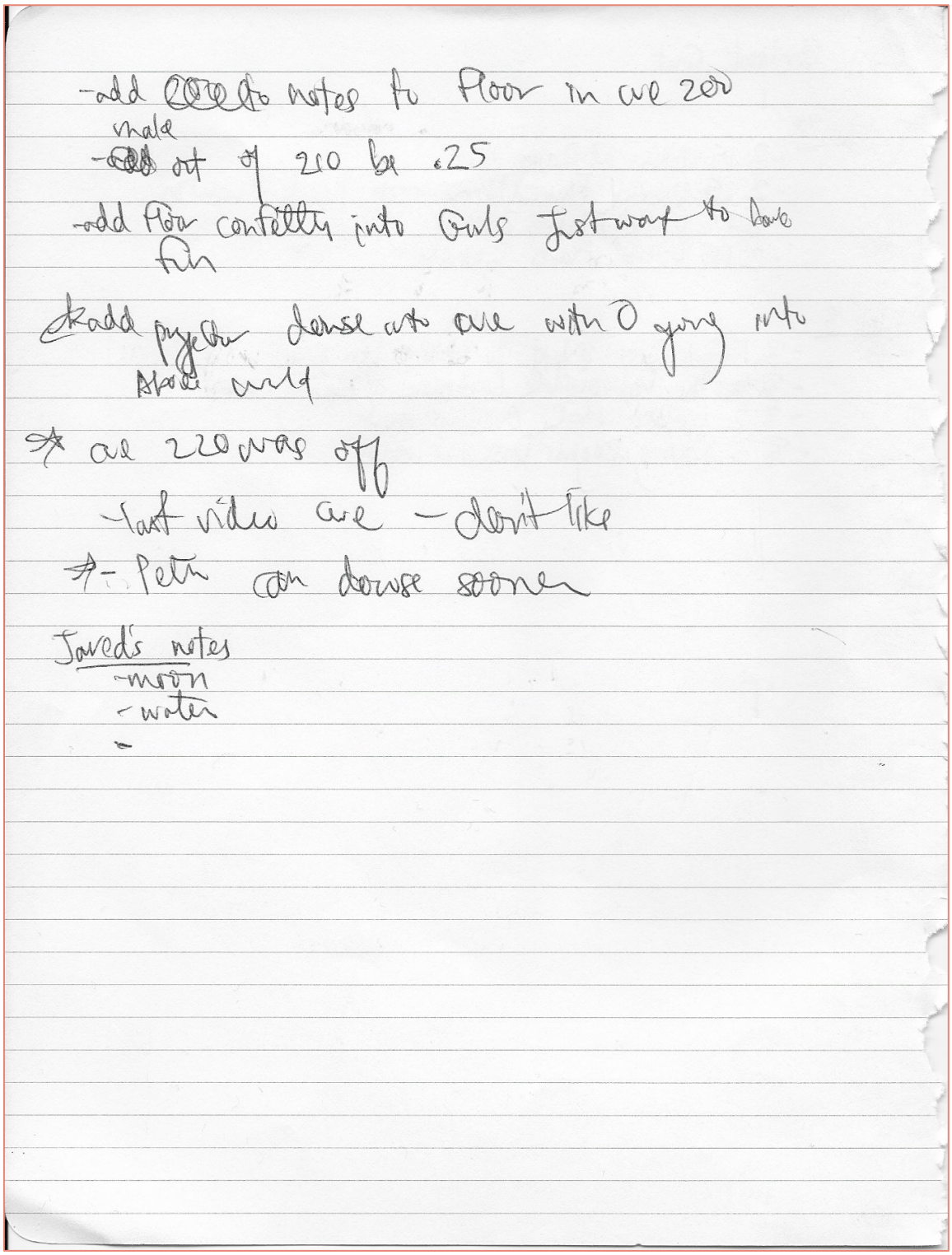
- placement of train needs cleanup

- ripples in 2:1: should be closer to them
- add texture map into them

3.4 Faculty Run Notes



3.4 Faculty Run Notes



Chapter Four: Production Photographs

4.1 Movement One, Scene One
A young man –Orpheus—and a young woman –Eurydice.



4.2 Movement One, Scene Two

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



4.3 Movement One, Scene Three
Eurydice, by a water-pump.



4.4 Movement One, Scene Four

Orpheus and Eurydice dance together at their wedding. They are happy.



4.5 Movement One, Scene Five

“It’ll just take a moment. I live just around the corner.”



4.6 Movement One, Scene Seven

An Interesting Apartment— a giant loft space with no furniture.



4.7 Movement Two, Scene One

An elevator door opens. Inside the elevator, it is raining.



4.8 Movement Two, Scene Three

The Father creates a room out of string for Eurydice.



4.9 Movement Two, Scene Fourteen

The Lord of the Underworld enters on his red tricycle. Music from a heavy metal band accompanies his entrance.



4.10 Movement Two, Scene Sixteen

Eurydice and her father in the string room.



4.11 Movement Three, Scene One

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



Chapter Five: A Final Reflection

It is eye opening to revisit pages of scratched notes, long threads of emails, and gigabytes of content to uncover a narrative within the process. I have been surprised and satisfied by what we held on to and what fell away: What Prof. Hébert originally envisioned it looked nothing like what was presented on Opening Night, but the play maintained the *spirit* we set out to achieve.

Eurydice was the most rigorous design I have ever worked on. Never before have I planned and storyboarded with such resourcefulness, filmed in such a complex capacity, or wielded my creative and programming tools with such dexterity. What I must do to help the director and design team appreciate how I work and how the medium of projections functions has never been clearer. For the first time I glimpsed the rapport necessary to maintain the trust of a director throughout the process. I better understand the designer's responsibility to lead the technical execution and accurately evaluate the proficiency of the shop and team to do so. As I create, I must maintain a transparent process, unafraid to show drafts, and cultivate ideas through iterations and feedback (the mantra, "don't get it right, get it written," runs through my head). For the first time I sense the confidence in my craft needed to embody these lessons.

Certainly, all the original ideas were not seen on stage. The shift from the solid wall to the billowing kabuki curtain turned the design away from object power, shifting how we imbued meaning in symbols; perhaps more could have been done to create tension lines between Ruhl's symbols and metaphors. I am grateful Prof. Hébert knew to avoid found footage and projecting memories in the underworld; we discovered something softer that felt inherent and essential. I still ponder what might have been a better crux tying the video's power to Eurydice's decisions as the play comes to its conclusion. Nevertheless, while ideas fell away, others took on new significance, and the play felt full.

I was overwhelmed by what I achieved as I watched Opening Night. I told a story with projections that added depth and nuance to the play, finding and

asserting my creative voice alongside Eurydice herself. The design felt cohesive and full of life, and remained true to my aesthetic and point of view. Through how the characters shifted the world, the video questioned who was in control and whose story we witnessed, causing tangible consequences to the their choices. Projections thrust Eurydice's feminine power and personal courage to the forefront as she unearthed her own agency in a world often (seemingly) controlled by men. This is the story of a woman who refused to give up what she believed in, regardless of what she was told by those in power around her, and sought out what she wanted at all costs. I hope I did the same.

More importantly than having spirit, our version of *Eurydice* told a story that spoke to the collegiate cast, the audience, and us—a story with an urgent point of view, relevant to our times and rich with emotional life. Certainly, throughout tech and the dress rehearsals, Prof. Hébert pushed us to get there, giving us difficult notes for a demanding design, reaching for technical precision and emotional depth. He was never at a loss for words as he described, for months, what he dreamed. He was relentless in his drive for perfection and never let go of his vision; at times I felt ragged reaching for the stars…

But as the cast bowed and the audience applauded, it was clear that the hurricane he helmed us through was worth it and we successfully came out the other side: Opening night is the only time I can ever recall finding Mitch speechless.

Bibliography

Costello, Mark. “Eurydice Pinterest Board.” *Pinterest*, 8 May 2018, www.pinterest.com/costello0571/eurydice/.

Dead Can Dance. “Song of Sophia.” *The Serpent's Egg*, London, England, 24 Oct. 1988.

Sheil, Geoff. Eurydice Production Photography. College Park, Maryland, 8 Feb. 2018.

Mekas, Jonas, director. *Outtakes From the Life of a Happy Man*. *NOWNESS*, 21 Mar. 2014, www.nowness.com/story/a-happy-man-jonas-mekas.

Pineill, Yann and Nicolas Lefaucheux, directors. *Beauty of Mathematics*. *Vimeo*, 20 Oct. 2013, vimeo.com/77330591.

Ruffmercy, director. *1..2..3..4*. *Vimeo*, 9 May 2017, vimeo.com/184856484.

Ruhl, Sarah. *Eurydice*. Methuen Drama, 2010.

Ruhl, Sarah. “Eurydice.” 9 Feb. 2018, College Park, Maryland, The Clarice Smith Performing Arts Center.

Scuderi, Gianluca, director. *Horizon*. *Vimeo*, 13 July 2015, vimeo.com/133330372.

Shively, Jordan, and Katina Mercadante. *Colors*. *Vimeo*, 29 June 2015, vimeo.com/132121995.

Sophocles. “Antigone: A New Version.” 6 Oct. 2017, College Park, Maryland, The Clarice Smith Performing Arts Center.

Wayne, Isham, director. *Turbo Lover*. Performance by Judas Priest, *YouTube*, 18 May 2010, youtu.be/JhY9GOhFwN4.

Wren, Celia. “Review of 'Eurydice' at Round House Theatre.” *The Washington Post*, WP Company, 13 Feb. 2009, www.washingtonpost.com/wp-dyn/content/article/2009/02/12/AR2009021203624.html.

Yri, Kirsten, “Medievalism and Exoticism in the Music of Dead Can Dance.” Columbia University Academic Commons. doi.org/10.7916/D8TM78RH.