**Eurydika** was created and developed as a commission of the A.N.F.I. Festival, Kraljevo, Serbia, in 2017 (festival director Vladan Slavković). After a month of research and writing the writer/director/animateur, Michael Devine, worked with professional and youth theatre actors over a period of eight days using his BoxWhatBox method for creating original performance material through exercises, games and études.

**Eurydika**  was performed before a 2.5X capacity crowd at the A.N.F.I. Theatre Festival, July 7, 2017, beside the Ibar River in Kraljevo, Serbia.

**Eurydika**

Eurydika the Innocent Aleksandra Belosović

Eurydika the Watcher Kristina Jevtović

Eurydika the Warrior Aleksandra Arizanović

Eurydika the Martyr Svetlana Milenković

Orfeo Stefan Milikić

Charon/Drummer/Chorus Leader 1 Nikola Vostinić

Chorus Leader 2 Nevena Nerandžić

Chorus/Drummer Vladimir Jovanović

Chorus/Furies Tamara Mladenović

Lina Siljković

Milica Novaković

Staśa Milovanović

Director Michael Devine

Site Scenography Vladan Slavković

**Frame 1**

Post 1

* Drums begin as audience moves towards the space. Slow steady beat.
* The Chorus moving in crowd formation throughout the island.
* The Eurydikas—the Innocent, the Warrior, the Martyr and the Watcher—take their positions (the “egg position”), two on the parapet in front of the audience, two in the field behind.
* The beat increases as the crowd reaches its full size.
* Three quick, sharp drum beats. The Chorus comes into a line facing the audience.
* Chorus Leader 1 steps in front of the Chorus to the water’s edge, facing the audience.
* He bows, turns to the Chorus and begins to conduct the Mourning Orchestra.
* At its close, Chorus Leader 1 turns to the audience, bows, and exits.
* Orfeo appears, moving through the Chorus to the water’s edge.
* He assumes a posture of grief.
* Chorus Leader 2 steps forward and bows to the audience.

Post 2

* Chorus Leader 2 conducts The Lamentation Song.
* The Eurydikas awake to discover a new world. They move through the field, the water’s edge, exploring. They are in direct contact with the audience. They wonder what is across the water.

**Song 1**  The Lamentation Song

Chorus sings solo, in groups and ensemble.

Ah! Ah! Ah! Ah!

Did you hear the news?

What news is that?

The daughter of Apollo

Apollo’s sunny girl

Is dead!

No! No! No! No! No! No! No! No!

Really?

That’s terrible, it makes me sick

What was her name again?

I love a tragedy, it’s so sad!

Just as she was married

A life of love ahead—

The wife of Orfeo is dead.

WE’RE. SO. SAD.

Ah! Ah! Ah! Ah!

Did you hear the news?

What news is that?

She stepped on a snake

And died, poor thing

Dead from venom, sure

Orfeo told the cops

A man had chased her

He’s shattered, poor thing

WE’RE. SO. SAD.

Chorus Leader 2 turns, bows to the audience, and exits.

Post 3

* The Eurydikas all take positions in view of the audience.
* They speak to the audience anxiously. Each asks questions: where is Orfeo? Is this the Underworld? How did I die? No part of her remembers.

**Frame 2**

Post 1

* The Furies break from the Chorus and move to Orfeo. They feign seducing him, lowering him to the ground at the water’s edge. The drums build in intensity as they succeed in getting him to lie with them. Their aspect changes from sultry to ferocious. One, on top of him, tries to force his face into the water while the other two hold him down.

Post 2

* Orfeo struggles, cries out, frees himself. Drums cut. He confronts the rest of the Chorus. He demands to know what’s going on. Why did the Furies try to kill him?
* The Chorus begins to ask Orfeo hard questions about Eurydika’s death.

Post 3

* The Furies make a move as if to attack again.
* Orfeo demands permission to rescue Eurydika from the Underworld in order to prove his love.

**Frame 3**

Post 1

* The Chorus leads Orfeo to Charon, guardian of the river Styx, who stands waiting with his staff. He indicates that Orfeo accompany him. They walk to the crossing and begin to wade through the water, Charon leading.
* The Chorus lines up, watching him go.

Post 2

* The Eurydikas speak to the audience, their fellow citizens of the Underworld, moving back and forth as if arguing a case in a legal court. The Watcher speaks of Perception vs Reality; the Warrior speaks of Reality vs Revision; the Martyr speaks of Romance vs. Addiction to Pain; The Innocent (Lover) speaks of the Gain or Loss of the Self in Love.
* In mid-stream Orfeo has a change of heart. He demands to return to the Land of the Living. Charon is having none of it. Each fare only goes one way.
* As Orfeo and Charon near the shore of the Underworld, the Eurydikas see Orfeo nearing. They await him in a ragged vertical line, evidence of their confused state.

Post 3

* Orfeo arrives. He moves towards the Eurydikas as Charon parks himself at the water’s edge. The Watcher, the Warrior and the Martyr back away. The Chorus turns and faces the Underworld.
* Eurydika, the Innocent, runs to him, embraces him. They kiss and for a moment each of the other aspects of Eurydika remembers what it is like to be kissed, to feel love. Then their doubts come to the surface, and try to separate her from him. A struggle between Orfeo, Eurydika and her doubts.
* Orfeo forces two of Eurydika’s doubts to one side and his force and certainty walls them off, where they wait, eyeing him warily. Reluctantly Eurydika’s Innocent aspect silences the final doubt.
* Orfeo and the Innocent Eurydika embrace and fall to the ground in a position of love-making. The other three aspects of Eurydika withdraw, speaking to each other, to themselves, to the audience, enthralled and riven with doubt all at once.

**Frame 4**

Post 1

* E1 and Orfeo in a love-making position, silent and still.
* E1 rises. She discovers Orfeo has become stone.
* The Warrior, the Martyr and the Watcher all respond physically, taking note of this development. They know what is taking place: a stratagem.

Post 2

* The Innocent Eurydika is confused by Orfeo’s stoniness. She tries to move him, and cannot.
* She tries to guess Orfeo’s thoughts, increasingly desperate to rouse him.
* The other aspects of Eurydika respond distinctly, voicing their fears, resignation, or anger.
* Eurydika, the Lover, finally comes to understand what Orfeo wants. She asks if he wishes to return to the Land of the Living. There is no response. She offers to go back with him. Orfeo begins to come back to life. He has achieved his purpose.
* Orfeo leads the Innocent Lover Eurydika away from the other three Eurydikas. He motions for Charon to ready himself and leads Eurydika to the crossing.

Post 3

* Charon takes up his staff and leads them across the water toward the Land of the Living. The other three Eurydikas watch them go. A part of their self has been torn away.
* The Chorus begins to construct the house, of paper and wood, to await the return of the lovers. They hum happily.
* Chorus Leader 2 sings the Past/Present song.

**Song 2**  Past/Present

A war is raging

Did you hear about it?

You’re involved—

It’s Life or Death—

It’s the War of the Present

Against the Past

*Tones ensemble.*

Letters from the Front

Those memories you cherished?

Casualties of War

Never returning

Now so distant

They seem untrue

*Tones ensemble.*

We guard our Territory

Drop napalm on the Truth

And say we miss it

The Generals never

Made a mistake

Fools become Heroes

*Tones ensemble.*

In the trenches of Passion

Reason lies rotting

Old Guard and Avant-garde

Both complicit

Legends must be made

Children must be taught

*Tones ensemble.*

In the killing fields of myth

Meet the Lonely and the Dispossessed

The lied-to, armed with spears

They will die

For someone else’s fame

As Present becomes Past

* She takes up a position, watching the crossing of Eurydika and Orfeo.

**Frame 5**

Post 1

* Eurydika, at the edge of the Land of the Living, turns to regard the Underworld and the selves she has left there, one final time.

Post 2

* Orfeo makes as if to embrace Eurydika from behind. He pushes her into the water. He wades to shore.
* Eurydika struggles to her feet, humiliated, bedraggled, and angry. She shouts at Charon to head back towards the Underworld. He complies. They begin to cross again, back to the Underworld.

Post 3

* Orfeo, back in the Land of the Living, faces the scepticism of the Chorus. He tells a tale of how he looked back because Hades tricked him. How this condemned Eurydika to return. The Chorus, unpersuaded, turn their backs on him.
* Orfeo crouches disconsolately at the water’s edge.

**Frame 6**

Post 1

* Charon arrives at the Underworld with the Lover Eurydika, innocent no more. The other three Eurydikas await her at the water’s edge. She tentatively approaches.
* Eurydika begs to be re-united with her other selves. The Warrior turns away from her. The Watcher resists her pleas. Her last opportunity to connect, or re-connect, with her selves is the Martyr. Reluctantly the Marytr, who has the strength to bear the all the troubles the world throws at Eurydika, accepts her embrace. The Watcher cannot stay angry with herself, and tells the Warrior her anger is useless and hurtful. They argue. In the end Eurydika is re-united with herself. They turn to face the Land of the Living.

Post 2

* Orfeo is fixed in his performance of grief. The Chorus sings the Immortality Song, led by Chorus Leader 2.
* The four Eurydikas counterpoint it with their passionate disagreement.

**Song 3**  O Sing of Immortal Love

Chorus: Eurydika:

There is a love

There was a love

Sing of immortal love

Love must be mortal to live

Orfeo’s love for a woman

He doesn’t remember me

I can’t recall her name

My name is Eurydika!

The songs of love

Are lies

The poems of love

Are fiction

The legend of love

Is a myth

Outlives us all

Love dies with Truth

Post 3

* Orfeo faces the Chorus, who regard him silently, in postures of contempt. He is ostracised. He shouts at them. They are immovable; he takes a torch and waves it wildly, threatening to set fire to the house. They do not respond. He threatens to jump into the fire. The Chorus says nothing, but Orfeo does not jump.
* The Chorus moves away to the edge of the island, turning their backs on Orfeo. He stands, frozen in grief, facing the Underworld. It’s impossible to tell if it’s sincere or strategic, or if the grief is for the love he has lost, or the respect he has squandered.

**Frame 7**

Post 1

* The four Eurydikas each light a torch and face the audience. Each speaks: about needing a light to illuminate darkness and confusion; it’s not to show the way, but to show that there is a way.

Post 2

* The four Eurydikas turn, holding the torches, to regard the Land of the Living and the great gulf between. They tell how sometimes there’s no way back, no recovering, no making things better. Only moving on.

Post 3

* The four Eurydikas turn to the audience. Orfeo shouts for Eurydika, but she cannot hear his words from across the water. The Eurydikas speak to the audience as if sharing a secret: any place can be an Underworld, any place can fill with light.

The four Eurydikas speak, each joining in after another spontaneously, sometimes separately, sometimes in unison:

I am Eurydika.

You remember me…

No?

I’m the second half of a famous act:

Orfeo and Other.

Like the drummer in your favourite band

Whose name

You can never remember.

The music is everything.

We made music, Orfeo and me.

Don’t get me wrong—

He wrote the song

He played it

But a Legendary Love takes two

doesn’t it

Or more than two

Or maybe it doesn’t

Did Rodin love Camille

Or just her sculpted image?

It’s alright to forget my name—

Even the tragic poets forgot my story.

So I’ve told it now, to you,

My fellow citizens in this pleasant Hell

I am

I am

I am

Eurydika.

I am not a myth.

I was just

A girl who loved

But I’m worth remembering

We are worth remembering

* The four Eurydikas turns from regarding the island, the house, the dreams of love.

They face the audience. Holding the torches, each regards the audience.

I don’t know where I’m going.

None of us do.

Do you want to come?

* Orfeo screams for Eurydika.
* The Eurydikas face the audience, bend their knees as if ready to race. Smile.
* They pass through the audience and disappear into the darkening fields of the Underworld.
* As they grow distant, the torches are extinguished one by one.

*END*