

Kelly Bailey

Eurydice

The strangest silence falls over the crowd. Each audience member with a unique thought as they fight to find what this tragic, yet triumphant play means to them. Plenty of opportunities are available to them, from the symbolism, to the set design, to the sheer words and emotions, all which portray something different to each person and interest each one in a particular way. "Eurydice" is an excellently planned out by the Milwaukee Repertory Theater, without a single dull moment. Everything from weddings to birthday parties in the underworld is included. It is remarkable how completely versatile this play is.

I went into the play with a nonchalant attitude. I wasn't expecting it to move me, after all, this was a play based after mythology, something I wasn't remotely interested in. Yet, as the play began to take shape, I got more and more involved. I noticed the unique way that the Lord of the Underworld was also just a nasty man from the earth. I cried as the living and dead wrote their letters back and forth to each other, just as I wrote letters to my own loved one. I was angered when these taunting, surprising characters, called "stones," cruelly criticized Eurydice and her father. I felt connected to them in that sense. Their connections to each other were a struggle they were willing to fight for.

As the group of people I was with and I left the theatre, I couldn't help but ask them what kind of thoughts they had found during their experience. Their many ideas of the play were just a speck compared to even more ideas that I had overheard. It's no

wonder. "Eurydice" changes like Wisconsin weather. One second, everything was sunny and content, and the next, the characters worlds were in a whirlwind, blurry and dangerous.

The experience of "Eurydice" is exceptionally brought out by the distinctive people who made it possible. Sarah Ruhl, the writer, has a keen ability to create father-daughter relationships and demonstrate the impact they have on a daughter's life. The set itself is designed by Todd Rosenthal, who won the 2008 Tony Award for his set design of AUGUST: OSAGE COUNTY. The clever actors faces light up the intimidating stage as you watch a play that is sure to take you on a ride; perhaps, even to a place you didn't know existed within your own heart.