

HADESTOWN

THE MYTH. THE MUSICAL.

MUSIC, LYRICS & BOOK BY
ANAÏS MITCHELL

DEVELOPED WITH & DIRECTED BY
RACHEL CHAVKIN

EDUCATION INITIATIVE

STUDY GUIDE

WELCOME EDUCATORS TO THE HADESTOWN STUDY GUIDE

We are so excited that you and your students will soon be joining us at *HADESTOWN*, where **a song truly can change your fate**. We believe that the experience of this musical in live theatrical performance will appeal to, affect, and inspire the minds, hearts, and spirits of your students.

This study guide is designed to enhance and deepen your students' theatre-going experience by providing information about the musical and its creation—its intellectual and artistic origins, context, and themes—and by engaging their imaginations and creativity before and after they attend the performance through a variety of in-class activities, exercises, and discussion prompts.

The guide is structured in three parts: "*HADESTOWN* in Context" which provides information about the show's historical, literary, and theatrical bases, as well as its artistic inspiration and journey of creation; "Pre-Show Preparatory Activities and Assignments for the Classroom;" and "Post-Show Reflective Activities."

Did we mention that we are so excited that you and your students are coming to HADESTOWN?!

ALRIGHT? ALRIGHT!



2019 Tony Award® Winner
Best Musical *Hadestown*

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ON MYTH AND ITS POWER

"THE FIRST IDEA OF IT CAME A BIT MYSTERIOUSLY; SOME LYRICS POPPED INTO MY HEAD AND THEY SEEMED TO BE ABOUT THE MYTH OF ORPHEUS AND EURYDICE. FROM THERE, I GOT EXCITED ABOUT FOLLOWING THE IDEA OF THE MYTH AND EXPLORING TELLING THE STORY THROUGH SONG."

ANAÏS MITCHELL, SINGER-SONGWRITER & CREATOR OF *HADESTOWN*



Orpheus and Eurydice by Edward Poynter, 1862.

MYTH

[mith]

"…a story, presented as having actually occurred in a previous age, explaining the cosmological and supernatural traditions of a people, their gods, heroes, cultural traits, religious beliefs, etc. The purpose of myth is to explain, and, as Sir G.L. Gomme said, myths explain matters in "the science of a pre-scientific age." Thus myths tell of the creation of man, of animals, of landmarks; they tell why a certain animal has its characteristics (e.g. why the bat is blind or flies only at night), why or how certain natural phenomena came to be (e.g. why the rainbow appears or how the constellation Orion got into the sky), how and why rituals and ceremonies began and why they continue."

Source: Jerome Fried and Maria Leach in Funk & Wagnall's Standard Dictionary of Folklore, Mythology, and Legend. (Harper & Row Publishers,1984): 788.

THE POWER OF MYTH

Joseph Campbell: "Greek and Latin and biblical literature used to be a part of everyone's education. Now, when these were dropped, a whole tradition of Occidental mythological information was lost. It used to be that these stories were in the minds of people. **When the story is in your mind, then you see its relevance to something happening in your own life. It gives you perspective on what's happening to you.** With the loss of that, we've really lost something because we don't have comparable literature to take its place. **These bits of information from ancient times, which have to do with the themes that have supported human life, built civilizations, and informed religions over the millennia, have to do with deep inner problems, inner mysteries, inner thresholds of passage, and if you don't know what the guide-signs are along the way, you have to work it out yourself.** But once this subject catches you, there is such a feeling from one or another of these traditions, of information of a deep, rich, life-vivifying sort that you don't want to give it up."

Bill Moyers: So we tell stories to try to come to terms with the world, to harmonize our lives with reality?

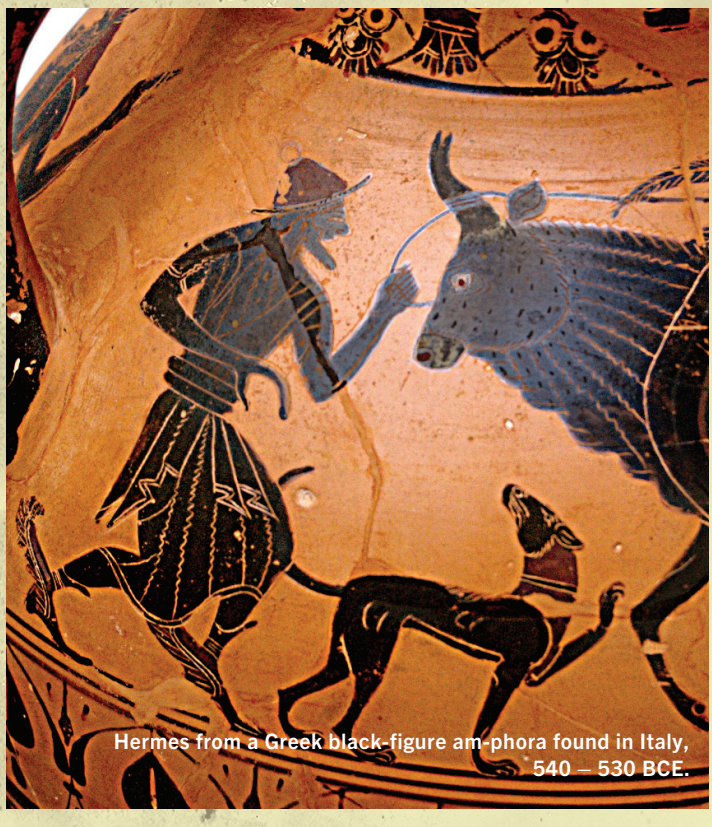
Joseph Campbell: I think so, yes…

Source: Joseph Campbell with Bill Moyers, The Power of Myth. Betty Sue Flowers, ed. (reprint Anchor Books, 1991); 2.



Reeve Carney and Eva Noblezada as Orpheus and Eurydice in *Hadestown*.

MORE MYTH INFORMATION



Hermes from a Greek black-figure am-phora found in Italy, 540 – 530 BCE.

CHARACTERISTICS OF MYTHS

- Myths are not the creation of a single author.
- **Myths evolve and develop overtime as they are told and retold and passed from storyteller to storyteller—the result can be multiple versions of the same story.**
- In addition to attempting to explain the mysteries and wonders of the world and cosmos—such as the creation of the world and the universe and the development of humanity—**myths also attempt to address the fundamental and ancient questions of the meaning of life and purpose of human existence**.
- Myths are religious stories and are sacred to the cultures that create them. The deities—gods, goddesses, demigods, and other supernatural beings depicted—are worshipped and revered.

Source: Kathleen Sears, Mythology 101. (Adams Media, 2014): 10.

TYPES OF ANCIENT GREEK MYTHS

MYTHS OF ORIGIN
"an attempt to render the universe comprehensible in human terms"
e.g., Chaos, Earth, Tartarus/The Abyss, Love/Desire

MYTHS OF THE AGES OF THE WORLD
critique and explain changes in moral or spiritual qualities of humanity over time
e.g., Golden Age, Silver Age, Heroic Age, Iron Age

MYTHS OF THE GODS
their births, victories, love affairs, special powers, cultic and ritualistic connections
e.g., **Hades the Ruler of the Underworld, Hermes the Messenger of the Gods**

MYTHS OF HEROES
Include elements from tradition, folktale, and fiction
e.g., **Orpheus and Eurydice**, Iliad and Odyssey attributed to epic poet Homer

MYTHS OF SEASONAL RENEWAL
allegorical in nature
e.g., **The Abduction of Persephone**

Source: John Richard Thornhill Pollard and A.W.H. Adkins, "Greek Mythology," Encyclopedia Britannica. (Encyclopedia Britannica, Inc., July 2019): https://www.britannica.com/topic/Greek-mythology



André De Shields as Hermes in *Hadestown*.

GREEK TRAGIC THEATRE



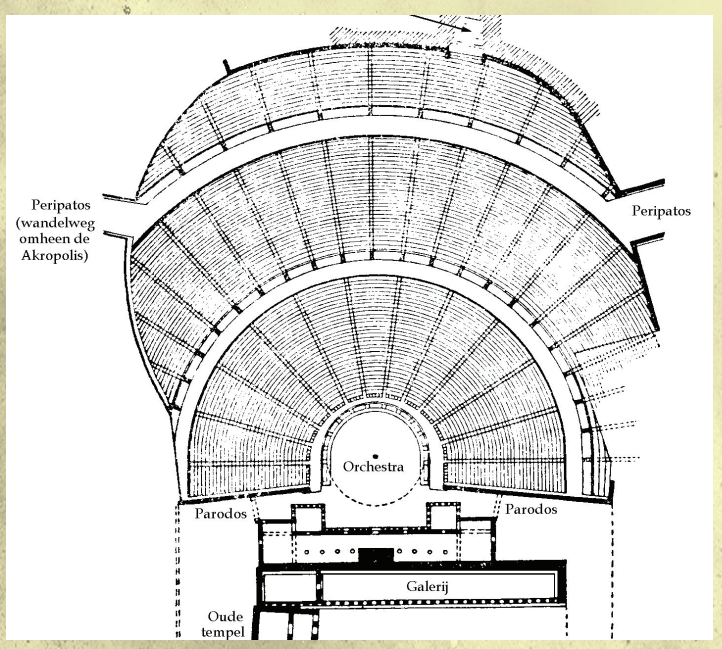
An Ancient Theatre at Epidaurus, 4th century BCE, has architectural features similar to the Theatre of Dio-nysus Eleuthereus (below) in Athens where the City Dionysia was held in the 6th - 5th centuries BCE. Photo by Carole Raddato ,FRANKFURT, Germany [CC BY-SA 2.0 (https://creative commons. org/licenses/by-sa/2.0)]

The City Dionysia, or Great Dionysia, was an annual Greek festival held in March in Athens to honor Dionysus, the ancient Greek god of fertility, revelry, and wine. One feature of the festival was a play competition in which three tragic plays—based upon a well-known myth or historical subject—were written, performed before the citizenry of Athens, and judged for poetic merit, as well as for creative interpretation of and invention within the story (e.g., details of characterization, motivation). The prize was awarded to the best dramatist.

The stories of Greek tragedies typically center on characters who are good and moral individuals—sometimes of high or royal birth, though not always—who make errors in judgement or accidental mistakes (including making the wrong choice) that lead to a reversal of their circumstances from good to bad.

The Greek tragic form developed out of choral hymns dedicated to Dionysus that were sung and danced. Tragedies performed at the City Dionysia featured a mostly fixed structure: a prologue, which presented the subject or topic of the play in a monologue or dialogue; the entrance of the chorus and the first of a number of danced choral odes or poems set to music, which provided information on all that had happened before the play began; a series of dramatic episodes or scenes that developed the main dramatic action of the story and were separated by additional danced choral odes; and the final scene of the play, or exodus, which saw the departure of the characters and chorus.

These ancient musical theatre productions were staged in an open-air space—known as an amphitheatre—that was built into the cliff-face of the Acropolis. It featured a round, flat orchestra or "dancing place," where the play was enacted and the chorus danced. The orchestra was surrounded on nearly three sides by a tiered theatron or "seeing place"; here the audience sat to watch, were always visible to the performers and in relatively close proximity.





Set Designer Rachel Hauck's scenic design for *Hadestown* was partly inspired by the amphitheatres of Ancient Greece.

ARISTOTLE AND THE TRAGIC EFFECT

Aristotle (384 – 322 BCE) was a Greek philosopher of the Classical period in Ancient Greece and became one of the most influential people who ever lived. His teacher was the similarly influential Plato, whose philosophical writings The Republic espoused his beliefs on what he thought did and did not belong in the ideal city-state. According to Plato, anything that was imitation, including tragic plays or any kind of theatre was dangerous and morally harmful, because it stirred human passions and fostered irrationality and excessive emotion. In his final analysis, tragedy did not belong in the ideal city-state and "the poets" who create tragedies should be banished; though, he conceded that if anyone could come up with a good argument for why poets should be allowed, he would permit them back into the state.

So, what do you do if you are the student of Plato and you really love reading tragic plays and going to the theatre? You take up your teacher's challenge—you prove him wrong! This is just what Aristotle did in his writings (or possibly lecture notes), which we know as the Poetics. In Poetics, Aristotle employs the scientific approach to describe and defend the utility and importance of poetry in general and tragedy specifically. He also defends imitation (or mimesis) itself, noting that humans are naturally imitative—we learn by imitating, delight in imitating, and delight in watching an imitation. In Aristotle's all important sixth chapter, he describes the tragic form, and in his description, includes what he views as its usefulness and value to the state:

> Tragedy, then, is the imitation of a good action, which is complete and of a certain length, by means of language made pleasing for each part separately; it relies in its various elements not on narrative but on acting; through pity and fear it achieves the purgation [catharsis] of such emotions.

Aristotle agreed that Plato was right; tragedy did stir up in its audience excessive emotion—specifically pity and fear—but it also allowed for the catharsis or purging or cleansing of these negative emotions. To Aristotle, experiencing a tragic play doesn't encourage the passions, but instead rids or relieves the audience member of them. He argues that it is healthy to be purged of any excess of emotion, and, therefore, tragedy and the tragic poets or playwrights are beneficial to and belong in the ideal state!

Do you agree? How does the experience of a tragic play effect you?

Source: Translation of Aristotle by G.M.A. Grube from Michael J. Sidnell's Sources of Dramatic Theory 1: Plato to Congreve. Cambridge, 1994, 41-43.

GLOSSARY

ARCHETYPE in literature, a typical character that seems to represent common aspects or universal patterns of human nature; e.g., the hero, the villain, the mentor, the mother figure, the innocent.

DRAMATIC IRONY a literary technique, originally used in Greek tragedy, by which the full significance of a character's words or actions are clear to the audience, yet unknown to the character.

LYRE a stringed instrument like a small u-shaped harp with strings fixed to a crossbar, used especially in ancient Greece.

MORTAL a human being subject to death, often contrasted with a divine or god-like being.

MUSE in Classical mythology, any number of sister goddesses, all the daughters of Zeus and Mnemosyne who presided over the various arts; e.g., Calliope, the goddess of epic poetry and mother to Orpheus.

SHADE in literature and poetry, a shade is the spirit or ghost of a dead person who resides in the underworld.

UNDERWORLD the regions below the earth's surface, imagined as the home of departed souls or spirits; sometimes referred to as Hades.

UNIVERSAL THEME an idea that is central to human nature or the human condition and can be applied to any one regardless of cultural differences or geographic location; found throughout the literature of all time periods.

THE CREATIVE PROCESS



ANAÏS MITCHELL

MUSIC, LYRICS, AND BOOK

"I play the guitar, so I write my songs on the guitar. I think a different kind of song comes out of the guitar, than the piano, and I am certainly influenced by **folk music** and **American blues music**."*

"The very first sort of inkling of this story in this show came out of nowhere. I was driving in my car and these lyrics came into my head that went, '**Wait for me. I'm coming in my garters and pearls. With what melody did you barter me from the wicked underworld?**' And those lines never made it into any version of the show, but the melody, is the melody of '**Wait for Me**,' which is obviously still in the show."*

"It's been really important for both Rachel [Chavkin] and I to find the place where this show can exist, that is **somewhere between a concert and a theatre show**. There is a logic operating that goes beyond the story."‡

"From very early on, the instrumentation had this prominently featured trombone and then these two twin-strings counter-line parts, and then just a really fatty rhythm section. And so, from early on, a lot of people were identifying the music as sounding like it was a **big-band New Orleans jazz music**."‡

"**A big part of the storytelling is this decaying marriage between Hades, the King of Industry, and his wife Persephone, the Queen of Nature and the Seasons**, and there are a lot of themes of **climate change** based on industrial practices. And **New Orleans** has all of that as well, because of Katrina and the subsequent hurricanes that have happened there. It feels like all of our themes can be found in that part of the country."‡



RACHEL CHAVKIN

DIRECTOR

"The first thing that Anaïs ever said too me …was, '**This is a poetry piece; not a prose piece**.' And I think what maybe was initially meant by that is that it all was going to rhyme. But also, I think more than anything, **a poem is like the most essentialized amount of language for the densest amount of meaning**

"…My inspirations while making the show: **I thought a lot about a tree and gathering around a tree in the old times to hear a story** I looked at **images of oil refineries and steel mills and places of really heavy labor and construction**

"…**Louisiana became a really frequent touchstone for us in multiple ways**. On the set, there's the filigree of wrought iron and age and compression. **Preservation Hall** is a big source of research for us, because we talked about, 'Where do you want to hear this story?' So, Rachel Hauck, our set designer, and I have talked a lot about Louisiana, both the music aspect of it, and, of course **New Orleans**, but **also the drilling and oil industries** that are all through that state. And so, hopefully, it feels like show kind of begins—you think that you're in Preservation Hall—and then actually there's this quite extraordinary transformative moment, scenically, where you realize, '**Oh my gosh, I'm in an oil drum…and maybe I'm at the bottom of the Atlantic Ocean**.'"‡

"**The song 'Wait for Me' has this incredibly surging chorus**…There's like a forward and back motion to the music, and that was the image of **the lamps** coming forward and going back. **That's a song and a dramatic moment where one of our heroes is changing the laws of the space-time continuum**, not from a place of political activism or anything. He wants his lover back. And I think that's so fundamental. And so, the surge felt really good for that."‡

"I think ***HADESTOWN* offers a really unique Broadway experience**…I think, you're going to hear music that is pretty much unlike anything you'll hear past or present. **It's actually deeply warm and just beautiful in a way that is quite literally spiritually moving**. I want everyone singing *HADESTOWN*. I mean, this is a show that cracks my rib cage open every time I see it. So, **I want that in people's hearts**."‡

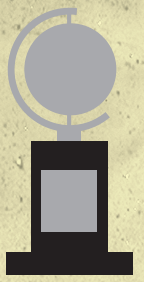
Sources: The above quotations are excerpted and transcribed from *Hadestown.com's Hadestown: The Creative Process with Book and Songwriter Anaïs Mitchell and Director Chavkin video interview, 2019, and ‡Broadway.com's Building Broadway: Hadestown Book and Songwriter Anaïs Mitchell and Director Rachel Chavkin video interview, 4 June 2019.

THE CREATIVE PROCESS (CONT.)



RACHEL HAUCK

SCENIC DESIGNER



2019 Tony Award® Winner
Best Scenic Design of a Musical
Rachel Hauck for *Hadestown*

RACHEL HAUCK & RACHEL CHAVKIN ON DESIGNING *HADESTOWN*

Rachel Hauck: I would describe [the set] as the best New Orleans hybrid bar-music joint you could find. It's a hybrid between Preservation Hall and the Greek amphitheatre. It's like the coziest most intimate place to hear some music and the story just takes over.

Rachel Chavkin : The thing that we both strongly agreed upon were actually the back walls—you think the show has begun in this bar and actually you realize the whole time the bar was maybe in the bottom of an oil drum. It's basically steel plating and rusted and awful.

Rachel Hauck: When this world pulls apart, it feels like you've gone to the center of the earth or something. You are so far underground, and there are lots and lots of little things we did to make it feel that way, but mostly it's when the set moves, you just get kind of kicked in the chest by it. It's a beautiful moment.

Rachel Chavkin: Hadestown the show requires a way to journey down to the Underworld and a way to journey back. It felt like the answer was a treadmill of some kind. Rachel's first impulse when we were at New York Theatre Workshop was a circle, and I think that is very tied to the fact that we are telling an extremely ancient story, and circles are pretty old, and, thus, we have a lot of turntables.

Source: This content is excerpted and transcribed from Theatremania.com's Take a Tour Way Down Hadestown with Rachel Hauck and Rachel Chavkin video interview, 4 June 2019..



Exterior of Preservation Hall, New Orleans, 2008.

Source: KimonBerlin [CC BY-SA 2.0 (https://creativecommons.org/licenses/by-sa/2.0)]



Entrance to Preservation Hall, 2008.

Source: Photo by Francis Lee. Phier at English Wikipedia [CC BY-SA 3.0 (https://creativecommons.org/licenses/by-sa/3.0)]



Interior of Preservation Hall, 2010.

Source: Photo by Infrogmation of New Orleans [CC BY-SA 3.0 (https://creativecommons.org/licenses/by-sa/3.0)]

CHARACTER PROFILES

HERMES [HUR'-MEEZ]

In Greek mythology, fleet-footed guide, messenger of the gods, and conductor of souls to the Underworld. In some tellings, it was Hermes who taught Orpheus to play the lyre. In this telling, he is a worldly-wise narrator, master-of-ceremonies, and friend and mentor to Orpheus.

AND ON THE ROAD TO HELL THERE WAS A RAILROAD STATION
[MMMM…]
AND A MAN WITH FEATHERS ON HIS FEET
[MMMM…]
WHO COULD HELP YOU TO YOUR FINAL DESTINATION
Mr. Hermes, that's me!

FATES [FEYTS]

Three goddesses who together determined the destinies of mortals, measuring their lifespans and apportioning their suffering. In this story, they follow, fluster, niggle, and cast doubt and insecurity in the minds of some.

LIFE AIN'T EASY
LIFE AIN'T FAIR
A GIRL'S GOTTA FIGHT FOR A RIGHTFUL SHARE
WHAT YOU GONNA DO WHEN THE CHIPS ARE DOWN?
…
HELP YOURSELF
TO HELL WITH THE REST
EVEN THE ONE WHO LOVES YOU BEST
WHAT YOU GONNA DO WHEN THE CHIPS ARE DOWN

ORPHEUS [AWR'-FEE- UH S]

Son of the muse of epic poetry, engaged to marry Eurydice. With his golden voice and lyre, Orpheus charmed all living things, even rocks and stones. This modernized account features an Orpheus on a musical mission beyond his love for Eurydice.

THAT'S WHAT I'M WORKING ON
A SONG TO FIX WHAT'S WRONG
TAKE WHAT IS BROKEN, MAKE IT WHOLE
A SONG SO BEAUTIFUL
IT BRINGS THE WORLD BACK INTO TUNE
BACK INTO TIME
AND ALL THE FLOWERS WILL BLOOM

EURYDICE [YOO-RID'-UH-SEE]

A dryad, or tree nymph, engaged to marry Orpheus. On the day of their wedding, she was bitten by a poisonous snake, died, and descended into the Underworld. The Eurydice of this version is a runaway who has experienced much hardship in her young life, which makes it hard for her to trust others.

PEOPLE TURN ON YOU JUST LIKE THE WIND
EVERYBODY IS A FAIRWEATHER FRIEND
IN THE END YOU'RE BETTER OFF ALONE
ANY WAY THE WIND BLOWS
…
YOU WOULD DO ANYTHING
JUST TO FILL YOUR BELLY FULL OF FOOD
FIND A BED THAT YOU COULD FALL INTO
WHERE THE WEATHER WOULDN'T FOLLOW YOU

PERSEPHONE [PER-SEF'-UH-NEE]

Goddess of the seasons, flowers, fruit, and grain. By arrangement, she spent half the year with Hades in the Underworld, causing fall and winter above. The other half she returned to her mother, bringing spring and summer with her. In this modern version, she plays the good-time party girl to dull her disenchantment with said arrangement and other problems in her marriage.

NOW SOME MAY SAY THE WEATHER AIN'T THE WAY IT USED TO BE
BUT LET ME TELL YOU SOMETHING THAT MY MAMA SAID TO ME:
YOU TAKE WHAT YOU CAN GET
AND YOU MAKE THE MOST OF IT
SO RIGHT NOW WE'RE LIVING IT
LIVIN' IT—LIVIN' IT UP
BROTHER RIGHT HERE WE'RE LIVIN' IT
LIVIN' IT UP ON TOP!

HADES [HEY'-DEEZ]

God of the dead, ruler of the Underworld, sometimes called "the Wealthy One." He fell in love with and married Persephone. Her mother, the goddess of the harvest, refused to bless the earth while Persephone was below. In this version of the story, he is a greedy and zealous industrialist.

HERE I FASHIONED THINGS OF STEEL
OIL DRUMS AND AUTOMOBILES
THEN I KEPT THAT FURNACE FED
WITH THE FOSSILS OF THE DEAD
LOVER WHEN YOU FEEL THAT FIRE
THINK OF IT AS MY DESIRE FOR YOU

WORKERS CHORUS [WUR'-KERZ / KOHR'-UH S]

In ancient Greek theater, the Chorus sang, spoke, and danced in unison. Often representing the voice of citizens, the Chorus commented on the actions of characters and served as an emotional conduit for the audience.

OH, KEEP YOUR HEAD, KEEP YOUR HEAD LOW (KKH)\
OH, YOU GOTTA KEEP YOUR HEAD LOW (KKH)
IF YOU WANNA KEEP YOUR HEAD (HUH, KKH)
OH, YOU GOTTA KEEP YOUR HEAD LOW



SYNOPSIS

ACT ONE

In an intimate New Orleans-style jazz music joint and bar, a master of ceremonies-like Narrator turns to a diverse group of people surrounding him at tables and in the bandstand, and asks expectantly, "Alright?" They respond robustly, "ALRIGHT!" Music starts at his prompting, and he steps up to the microphone to begin telling what he describes as "an old song…an old tale from way back when." Indicating to everyone around him, he offers "and we're gonna sing it again." He then commences with the introductions of the gods and goddesses present: **The Fates**; **Persephone**; **Hades**; and himself—he is **Hermes**. He then introduces the mortals: **A Chorus of Workers**, the Band, and **Orpheus**. He concludes his introductions with **Eurydice**, a hungry and homeless runaway, who enters followed and flustered by the Fates.

Eurydice is seen by Orpheus; he is suddenly smitten. Hermes, who has taken the somewhat unusual Orpheus under his wing, asks him if he wants to talk to Eurydice. When Orpheus replies, "Yes," Hermes warns him not to come on too strong. Orpheus approaches Eurydice and impulsively begs her to come home with him. Taken aback, she asks him who he is, to which he replies, "The man who's going to marry you." He tells Eurydice that he is a singer and a lyre player and is writing a song that, when it is complete, will fix what's wrong with the world—something has become broken—and then spring will come again. Eurydice admits she doesn't remember seeing a spring or fall. He affirms that's why he's writing his song, which will bring the world back into tune, adding that all the flowers will bloom when she becomes his wife. Eurydice tells Hermes that Orpheus is crazy, and teases the boy, suggesting that he doesn't have the money or means to get married. She then asks Orpheus to sing his song, and when he hesitates—because it isn't finished yet—she demands that if he wants to take her home, he must sing it. A suddenly willing Orpheus begins singing a beautiful tune, and in the midst of his tune, a beautiful red flower appears in his hands. Eurydice, recognizing the magical power of Orpheus' song, implores him to finish it.

Hermes recognizes something familiar about Orpheus' tune and reminds him that he once told him the tale of the gods Hades and Persephone, whose love had made the world go around. Prompted by Hermes, Orpheus recounts the story of how the King of the Underworld fell in love with Persephone, the goddess of flowers, fruit, and vegetation, when he saw her walking in the world of the living gathering flowers one day. Hades took Persephone home to be his queen and they lived with and loved one



another in the Underworld. However, without her above in the land of the living, flowers and vegetation no longer grew. Hades agreed that for half of the year Persephone would stay with him below, and for the other half, she would live above—which is where the seasons come from. Hermes reflects that for a long time Hades and Persephone sang the song of love, and the worlds above and below were in harmony, but recently something had changed, and spring and Persephone are always late and never around for very long.

A train whistle is heard, and Persephone arrives. It instantly becomes summertime—the flowers bloom, the fruit ripens, the wine flows—and everyone celebrates. Resident poet, Orpheus, is called upon to toast her; he acknowledges the abundance that her return has brought and thoughtfully adds that if no one takes too much, there will always be enough for all. Amid this bounty, Eurydice opens herself to Orpheus' love, confesses that with him she is no longer lonely, and she asks him to promise that he will hold her forever. He pledges he will and that things between them will never change.

The train whistle blows, and Persephone expresses her upset that it hasn't been six months yet; the train with Hades on it is early. The Fates instruct her to pack her suitcase to go back to the Underworld, also known as Hadestown. Persephone is not happy about returning. She views Hadestown as a lonesome and boring place, noting that she has begun to rely on alcohol and drugs to "entertain" herself when she's down there. Hermes agrees that life and work is hard down there; everyone is tired and hungry owing to Hades' meanness and greed. When Hades appears, an annoyed Persephone scolds him for being early. He excuses himself saying that he missed her. The Fates temptingly tell Eurydice about Hades' great wealth, noting that he owns everything in Hadestown, which leads Eurydice to wonder what that

might be like. Hades takes note of Eurydice, before he, Persephone, and the Workers move to depart to the Underworld.

The moment they leave it turns suddenly cold. Orpheus expresses his great concern that Hades came for Persephone too soon; this is not the way things are supposed to be. Eurydice replies that until someone brings the world back into tune, this is how the world will be. Orpheus renews his mission to finish his song and gets to work with a focus so strong that he doesn't hear Eurydice's growing concern that they have no food nor firewood. She begins to look for them herself, while Orpheus' thoughts become completely occupied by his songwriting. Meanwhile down in Hadestown, the Workers get right to their labor, and Persephone, none too happy to be back, complains to Hades about the shocking conditions in Hadestown—it is unnaturally hot and bright and overindustrialized. Trying to get her to reframe her negative perspective, Hades shares with Persephone how lonesome he's been without her and shows her all of the things that he's accomplished—for her, he says—while she's been away, including building a foundry to make steel and laying a power grid to electrify the city. She remains unimpressed by his passion projects and tells him that she doesn't even recognize him anymore. Feeling rejected, Hades decides that if Persephone doesn't appreciate him or want his love, he will find someone that does. He ascends to the land of the living and encounters the frantic and hungry Eurydice. Approaching her seductively, Hades offers Eurydice one coin and tells her that it's her ticket. The choice is between staying with Orpheus or coming to the Underworld, where she will be fed and sheltered.. Though her heart aches for Orpheus, she is overcome by hunger and need and chooses to descend with Hades. She gives the coins to Hermes and leaves as the train whistle blows.

Not long after Eurydice has gone, Orpheus approaches Hermes and asks where Eurydice is. He is shocked when Hermes tells him that she has gone to down to Hadestown and he vows to go there himself. Hermes tells him that without a ticket he will have to take the long way down. After Hermes provides him with detailed instructions, Orpheus sets out. Meanwhile in the Underworld, Hades stages a public celebration of a wall he has made the workers build to keep Hadestown safe from "the enemy"—which he explains is poverty. In a moment of dramatic irony, the impoverished Eurydice arrives in Hadestown. Hades sees her and commands that she step into his office, which she does while being observed by Persephone.

ACT TWO

When Eurydice steps out of Hades' office, she is confronted by the Fates. She tells them that she's signed a deal with Hades, and they tell her to get on the work line. She joins the other Workers on the line and when she tries to introduce herself to them, they don't respond. The Fates tell her that although the Workers can hear and see her, they no longer care and won't respond—this is what it looks like to forget who you are and where you are from. They assure her the same will happen to her. With this new understanding, Eurydice tell the Fates she has to go, but when they ask her who she is and where she wants to go, she suddenly can't remember. Eurydice tries to hold tight to a few remnants of her memory—including that she once walked in the sun with someone by her side—while woefully regretting the choice she has made.

Orpheus arrives in Hadestown and finds Eurydice, who still recognizes him. She is amazed that he has come for her and asks how he made it beyond the wall. As he is telling Eurydice that he is there to take her home, Orpheus is confronted by an angry Hades. Persephone recognizes Orpheus but is told by Hades not to interfere. Orpheus bravely stands up to Hades, announcing he is taking Eurydice home. Hades informs Orpheus that he owns everything in Hadestown, including Eurydice who has sold herself to him. Orpheus doesn't believe him, but Eurydice sorrowfully admits that it is true. Orpheus is crushed by Eurydice's admission. The Fates advise him that what's done is done, and there is nothing he can do to change it. Disillusioned, he turns to leave, continuing to question aloud the circumstances of the situation: "Is this how the world is? If it's true what they say, then I'll be on my way. But who are they to say what the truth is anyway?" The Workers hear him, stop their working, and stand to listen to him. Encouraged, he speaks a new truth: That where there is a will there is a way and that when people stand together, they are stronger than they know.

As the workers band around Orpheus, Persephone confronts Hades and stands up for the boy's love for Eurydice—a love that she and Hades once had for one another. Hades assures Persephone that Eurydice means nothing to him. Persephone counters that Eurydice means everything to Orpheus, and she tells Hades to let her go.



2019 Tony Award® Winner Best Original Score (Music and/or Lyrics) Written for the Theatre
Hadestown
Music and Lyrics Anaïs Mitchell

SYNOPSIS SPOILER

If you don't wish to know what happens at the climax and ending of the story of *HADESTOWN*, read no further!

Still fuming over Orpheus' interference with his Workers and their new demands for freedom, Hades tells Hermes that Orpheus and Eurydice can go, but under the following condition: Orpheus must walk in front of Eurydice on the journey home, and, if he looks back at all for any reason, she must return to Hadestown forever. Orpheus calls the arrangement a trap, but Hermes tells him to consider it a trial. He asks Orpheus and Eurydice if they trust one another and themselves. They both say yes. As the young lovers leave Hadestown, Persephone questions Hades as to whether he thinks they'll make it home. He says he doesn't know. She then asks him about their own relationship; will they try again? He tells her that it is time for spring and that they will try again in the fall. Persephone asks Hades to wait for her. He says he will.

As Orpheus, Eurydice, and the Workers walk out of the Underworld, the Fates assault Orpheus' confidence with questions, as voices in the back of his mind: "Who do you think you are? Who are you to lead her? Who are you to lead them?" Hermes counsels him not to succumb to mind games, as Eurydice, Persephone, and the Workers speak only words of encouragement and assurance that they are with him. Despite their support, doubt begins to overwhelm Orpheus, and in a moment of uncertainty—when he feels he is utterly alone—he turns around. He finds Eurydice standing there right behind him. She gasps and then begins to descend and disappear.

Everything stops. Everyone is crushed. And then, out of the silence, Hermes says with a withered spirit, "Alright…"

After a moment, he explains solemnly that this is how the old song, the old story ends; that it is a tragedy. And he says that even though they know how the story ends, they tell it anyway; perhaps with the thought that it might turn out right in this telling, this time. Orpheus leaves.

And then Hermes begins the story again. Eurydice enters, as she did before. Persephone returns, bringing spring with her. And Orpheus en-ters, sees Eurydice, and is suddenly smitten.

Persephone, Eurydice and the HADESTOWN Company sing a toast to Orpheus and to all of us.

END OF SHOW

MUSICAL NUMBERS

ACT I

"Road to Hell"..... **Hermes, Company**

"Any Way the Wind Blows"..... **Eurydice, Fates**

"Come Home With Me"..... **Orpheus, Eurydice, Hermes, Workers**

"Wedding Song"..... **Orpheus, Eurydice, Workers**

"Epic I"..... **Orpheus, Hermes**

"Livin' It Up On Top"..... **Persephone, Hermes, Orpheus, Company**

"All I've Ever Known"..... **Eurydice, Orpheus**

"Way Down Hadestown"..... **Company**

"A Gathering Storm"..... **Hermes, Orpheus, Eurydice, Fates**

"Epic II"..... **Orpheus, Workers**

"Chant"..... **Company**

"Hey Little Songbird"..... **Hades, Eurydice**

"When the Chips Are Down"..... **Fates, Eurydice**

"Gone, I'm Gone"..... **Eurydice, Fates**

"Wait For Me"..... **Hermes, Orpheus, Fates, Workers**

"Why We Build the Wall"..... **Hades, Company**

ACT II

"Our Lady of the Underground"..... **Persephone**

"Way Down Hadestown (reprise)"..... **Hermes, Fates, Eurydice, Workers**

"Flowers"..... **Eurydice**

"Come Home With Me (reprise)"..... **Orpheus, Eurydice**

"Papers"..... **Hades, Company**

"Nothing Changes"..... **Fates**

"If It's True"..... **Orpheus, Hermes, Workers**

"How Long?"..... **Persephone, Hades**

"Chant (reprise)"..... **Company**

"Epic III"..... **Orpheus, Company**

"Promises"..... **Eurydice, Orpheus, Workers**

"Word to the Wise"..... **Fates**

"His Kiss, The Riot"..... **Hades**

"Wait For Me (reprise)"..... **Hermes, Company**

"Doubt Comes In"..... **Orpheus, Eurydice, Fates, Workers**

"Road to Hell (reprise)"..... **Hermes, Company**

"We Raise Our Cups"..... **Persephone, Eurydice, Company**

ANATOMY OF A SONG

"ALL I'VE EVER KNOWN"

BY ANAÏS MITCHELL

EURYDICE
I WAS ALONE SO LONG
I DIDN'T EVEN KNOW THAT I WAS LONELY
OUT IN THE COLD SO LONG
I DIDN'T EVEN KNOW THAT I WAS COLD
TURN MY COLLAR TO THE WIND
THIS IS HOW IT'S ALWAYS BEEN

ALL I'VE EVER KNOWN IS HOW TO HOLD MY OWN
ALL I'VE EVER KNOWN IS HOW TO HOLD MY OWN
BUT NOW I WANNA HOLD YOU TOO

-Interlude-

YOU TAKE ME IN YOUR ARMS
AND SUDDENLY THERE'S SUNLIGHT ALL AROUND ME
EVERYTHING BRIGHT AND WARM
AND SHINING LIKE IT NEVER DID BEFORE
AND FOR A MOMENT I FORGET
JUST HOW DARK AND COLD IT GETS

ALL I'VE EVER KNOWN IS HOW TO HOLD MY OWN
ALL I'VE EVER KNOWN IS HOW TO HOLD MY OWN
BUT NOW I WANNA HOLD YOU

NOW I WANNA HOLD YOU
HOLD YOU CLOSE
I DON'T WANNA EVER HAVE TO LET YOU GO
NOW I WANNA HOLD YOU
HOLD YOU TIGHT
I DON'T WANNA GO BACK TO THE LONELY LIFE

ORPHEUS
I DON'T KNOW HOW OR WHY
OR WHO AM I THAT I SHOULD GET TO HOLD YOU
BUT WHEN I SAW YOU ALL ALONE AGAINST THE SKY
IT'S LIKE I'D KNOWN YOU ALL ALONG
I KNEW YOU BEFORE WE MET
AND I DON'T EVEN KNOW YOU YET
ALL I KNOW'S YOU'RE SOMEONE I HAVE ALWAYS KNOWN

ORPHEUS & EURYDICE
ALL I KNOW'S YOU'RE SOMEONE I HAVE ALWAYS KNOWN
AND I DON'T EVEN KNOW YOU
NOW I WANNA HOLD YOU—HOLD YOU CLOSE
I DON'T WANNA EVER HAVE TO LET YOU GO

EURYDICE
SUDDENLY THERE'S SUNLIGHT BRIGHT AND WARM

ORPHEUS
SUDDENLY I'M HOLDING THE WORLD IN MY ARMS

-Interlude-

EURYDICE
SAY THAT YOU'LL HOLD ME F OREVER
SAY THAT THE WIND WON'T CHANGE ON US
SAY THAT WE'LL STAY WITH EACH OTHER
AND IT WILL ALWAYS BE LIKE THIS

ORPHEUS
I'M GONNA HOLD YOU FOREVER
THE WIND WILL NEVER CHANGE ON US
LONG AS WE STAY WITH EACH OTHER

ORPHEUS & EURYDICE
THEN IT WILL ALWAYS BE LIKE THIS

"Usually at the beginning of a song, what comes is one lyric line with a melody, and so that 'All I've ever known is how to hold my own,' that was the first phrase that came. Off-Broadway this [song] was really a solo feature for Eurydice, and Reeve who's playing Orpheus said I wish that Orpheus had a moment where he really could express his love for Eurydice. It was tough, because I had written what felt anatomically a really tight song for Eurydice to sing and then when I realized I wanted it to become a duet it was hard to figure out how to crack that thing open and get Orpheus in there.

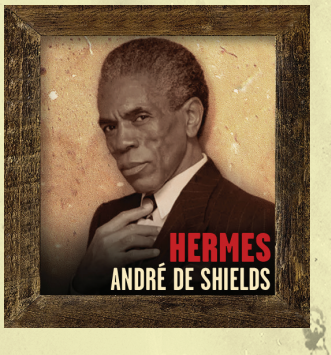
He couldn't say the same thing that she said, like 'All I've ever know is how to hold my own'—that's not his experience, that's her experience. So, it was tough to find that moment where he says a sort of subversion of that line, which is 'All I know is you're someone that I've always known, and I don't even know you.' That did feel like it was true to his experience, but also poetically close enough to her chorus that it would feel like it was a homecoming, which a chorus always wants to feel like."

As the characters have evolved, Eva is playing this really beautiful tough character who has actually seen a lot already. When she says, 'Say that we'll stay with each other,' when I watch that scene I see her saying 'I've never stayed anywhere before, I've left everywhere that I've ever been, so say that that's never going to happen again.'"

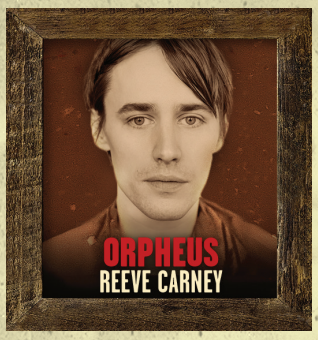
—ANAÏS MITCHELL

Source: This content is excerpted and transcribed from Theatremania.com's Making the Music: Anaïs Mitchell on the Creation of "All I've Ever Known" from Hadestown video interview, 14 June 2019.

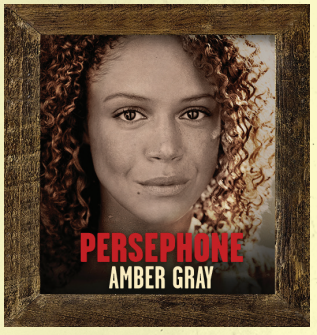
THE HADESTOWN COMPANY

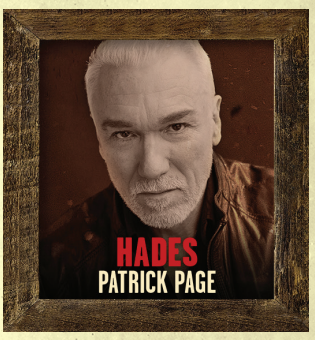


2019 Tony Award® Winner
Best Performance of an Actor in a Featured Role in a Musical
André De Shields for *Hadestown*











FATE
JEWELLE BLACKMAN



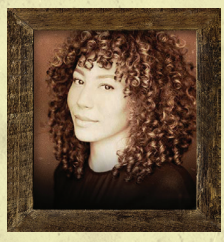
FATE
YVETTE GONZALEZ-NACER



FATE
KAY TRINIDAD



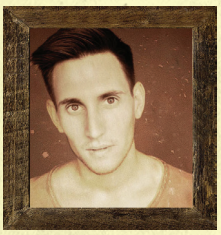
WORKER
ANTHONY CHATMON II



WORKER
AFRA HINES



WORKER
TIMOTHY HUGHES



WORKER
JOHN KRAUSE



WORKER
KIMBERLY MARABLE



SWING
MALCOLM ARMWOOD



SWING
T. OLIVER REID



SWING
JESSIE SHELTON



SWING
KHAILA WILCOXON

PRE-SHOW PREPARATORY ACTIVITIES & ASSIGNMENTS FOR THE CLASSROOM

HADESTOWN STUDY GUIDE BASICS

Share with your students the various articles, interviews, and information "**All About HADESTOWN**" found in the first section of this study guide to provide them with a thematic, historical, and creative context for Anaïs Mitchell's *HADESTOWN*, developed with and directed by Rachel Chavkin. Reading aloud the interviews and investigating the various resources will not only pique their interest, but it may also spark and fuel full-class and small-group discussion before coming to the theatre.

Note: The *HADESTOWN* **Character Profiles** and **Synopsis** provide a fundamental basis for pre-performance preparation and are used in conjunction with most of the activities and assignments outlined below.

AN INTERACTIVE QUOTABLE HADESTOWN SYNOPSIS

This synopsis activity is intended to get your students up on their feet to embody and voice the characters as the story of *HADESTOWN* is told. The **Standard Synopsis**, found on pp. 11-13, can also be utilized purely as a reading or listening text.

A printer-friendly version of the **Quotable Synopsis** is located in the Appendix on pp. 25-28.

Note: Both synopses include a "**Spoiler Alert**," in case you do not wish to reveal the climax and final resolution of the story to your students before they experience the show in performance. You may also opt to read only the Act One portion of the synopsis to foster anticipation and poll students on what they think will happen in Act Two.

Below the instructions for this activity you will find various approaches and tools for your students to reflect upon, unpack, and analyze their experience of the *HADESTOWN* synopsis.

BEFORE CLASS

Print out a copy of the **Quotable Synopsis** and the **Quotation Cards**, found in the Appendix on pp. 29-33. You may want to print out enough copies of the synopsis so that your students can follow along. You will only need one copy of the quotation cards; the cards require cutting.

Remember to choose whether you would like your students to read the synopsis in its entirety or if you prefer that they read only Act One or Act Two up until the Spoiler Alert, If you choose:

Acts One and Two in their entirety
Print pp. 29-33; cut out Quotation Cards 1 – 68.

Acts One and Two up to the Spoiler Alert
Print pp. 29-32; cut out Quotation Cards 1 – 57.

Act One only
Print pp. 29-31; cut out Quotation Cards 1 – 33.

THE ACTIVITY

Prior to getting students up on their feet and into a circle to begin the Quotable Synopsis activity, you may want to share the **Character Profiles** with students so that they have more familiarity with and insight into the characters.

Distribute the 33, 57, or 68 quotation cards among your students; class size will determine how many quotations each student will be responsible for voicing. Prompt students to put their quotation cards in numerical order.

Next ask students to consider each quotation they have received and to prepare in their mind's eye and ear how they will deliver each line assigned to them both vocally and physically.

To encourage them to engage in this activity enthusiastically, provide them with an example of your own vigorous vocal and physical rendition of the Workers line/lyric number 49: "IF I RAISED MY VOICE / IF I RAISED MY HEAD /COULD I CHANGE MY FATE? / COULD I CHANGE THE WAY IT IS?"

It is up to you whether to remind your students that *HADESTOWN* is a musical and that most of the quotations in this activity are sung in performance. They needn't worry about singing their quotations for this activity.

Allow for a quick 1-minute rehearsal period, in which students are prompted to say their quotations aloud all at the same time. Then ask everyone to stand in a circle. (if

you are providing copies of the synopsis for students to read and follow along, pass those out now.)

Before beginning the activity, tell your students that when their quotation number is read, they should take a step inside the circle to perform it; deliver their line with vigor and dynamism in the spirit of the character; and then step back to rejoin the circle.

You should be a part of the circle too, and read aloud the synopsis of the story, calling out the numbers of the quotations where indicated, and pausing for the student responsible for each quotation to read it aloud. As the leader, try to keep a quick and steady pace—the activity is much more fun when it moves along.

If your students catch on quickly, you might be able to forgo calling out the number before each quotation.

POST-SYNOPSIS QUESTIONS AND ACTIVITIES FOR REFLECTION AND ANALYSIS

Below are various approaches and tools for your students to reflect upon, unpack, and analyze their experience of the *HADESTOWN* synopsis. Pick and choose what will work best with your students and overall curricular goals.

1. SIMPLE STORY COMPREHENSION REFLECTION

- Who are the characters in the story?
- What are they like?
- What is the setting of the story?
- What happens in the story?

If students explore the entire synopsis:

- What is the lesson of the story? What is the story trying to explain?

2. QUESTIONS FOR JOURNALING AND/OR DISCUSSION

For use with both Quotable or Standard Synopsis:

- What 2 or 3 things especially struck you or stood out to you about the plot, characters, relationships, or themes of *HADESTOWN*? What did you find especially compelling, interesting, surprising, confusing, or meaningful?
- Was there any incident, idea, or issue you encountered in the story that most concerned or engaged you intellectually? Emotionally? Explain your intellectual and emotional responses.
- Were any of the characters already familiar to you from other stories you've read? If so, where have you previously encountered them? Was there anything different about their portrayals in this story?
- Even though the characters and situations in *HADESTOWN* are based on ancient Greek mythological beings, did any resemble people you've encountered or circumstances you've experienced, heard of, or know in real life? Of whom or what were you reminded and why?
- Is there any moment from the story that you are most excited or eager to see portrayed on stage as part of the musical theatre performance?

For use with Quotable Synopsis only:

- Was there anything you noticed about the language of the individual characters? Did any of the characters sound like people you know in real life? Was there anything that stood out to you in the language as unique? Explain your responses.
- Which characters were the most interesting or challenging to voice and embody and why? Which character would you be the most interested in embodying/performing on stage and why?
- Does knowing that the quotations in all capital letters are actually sung dialogue or the lyrics of songs sung in the performance of *HADESTOWN* affect your understanding or appreciation of the quotations, characters, or story?

If students only explore Act One or stop at the Spoiler Alert:

- What do you think will happen next? How will the story end? What characters will be affected, changed, or transformed and how?

If students explore the entire synopsis:

- How do you feel about the outcome of the story? What thoughts and emotions did it invoke in you?
- What lesson, if any, does the story teach? Or what personal message(s) do you take away from the story?

3. PLOT POINT TABLEAUX ACTIVITY

Ask students as a group to recount the essential story of *HADESTOWN* in 7 to 8 bulleted points written on the board.

Then split the students up into teams of 4 or 5, assign each team 2 of the plot points on the board, and ask the teams to get up on their feet to create the tableaux for their assigned plot points. [There may be overlap in terms of plot points, but the comparison of tableaux might be fun and instructive.]

Make sure students are clear on the definition and characteristics of a tableau.

- "Tableau" is the French word for "picture." Tableau is used in the theatre and the classroom to create frozen pictures of important scenes or moments in a story.

- Characters and their personalities (or objects) are fully and boldly embodied through facial expression, body position, and gesture—though they remain silent and still.
- Good tableaux typically have:
  - A focal point—characters are looking purposefully at someone or somewhere.
  - A variety of levels—some figures standing, others crouching or sitting, and others close to the ground.

Students should work collaboratively in their teams to determine who will embody which character and what the overall frozen picture should look like.

Each team should work for 5 minutes on the staging of each of their tableaux for a total of 10 minutes.

Then, starting at the top of the story, each plot point tableau should be shared out in order.

Instruct students not creating a given tableau to keep their eyes closed ("lights down") as each tableau team get into position. Then call out "lights up" for students to open their eyes to take in the frozen picture.

Ask students to provide feedback: What do you love about this tableau? Do you find anything confusing?

If you want to "activate" a tableau at any point, you can tap a student on the shoulder to have them say to say the improvised thoughts of their character in the moment.

Ask students to talk about the "plot point" they are most eager to see played out on stage during the performance of *HADESTOWN*.

4. ANALYZING THE STORY OF HADESTOWN—DRAMATIC TERMS AND CONCEPTS

Ask your students to consider the story of *HADESTOWN* in relation to the following dramatic concepts/terms:

- What are the "**given circumstances**" of show's story?
  - Where does the story take place? What is the general locale?
  - When does the story take place?
  - What are the characters' relationships to one another?
  - Are there any economic, social, or political factors affecting the characters?
  - Is there anything that has happened before the immediate action of the show begins (e.g., Eurydice and Orpheus meeting) that is important?
- Who do you consider the "**central character**" of *HADESTOWN* and what is her/his/their "**action**" (i.e., what does the character want most either consciously or subconsciously)?
- What is the central character's "**motivation**" or reason for wanting what she/he/they want?
- What "**conflict(s)**" does the central character face in the course of trying to get what he/she/they want?
  - What are the "external conflicts" (i.e., things outside the character—objects or other people—that prevent the character from getting what she/he/they want) facing the central character?
  - Are there any "internal conflicts" (i.e., two or more actions/wants occupying the same mind) for the central character?
- What are the actions/wants and motivations of the other characters in *HADESTOWN*? What stands in conflict to their actions/wants?

If students explore the entire synopsis:

- What do you consider to be the "**climax**" or highest point of crisis or tension (or turning point) in story?
- Describe the "**resolution**" or the ending of the story of *HADESTOWN*? How has the major conflict of the story been resolved or answered?
- Every play takes its main characters (and its audience) on a "**journey**"—she/he/they start the play thinking, acting, believing, and/or behaving in a certain way, and, as a result of going through a great conflict, she/he/they goes through some sort of transformation or change and at the play's end thinks, acts, believes, behaves, or acts in a new or different way. How would you describe the "**journey**" of *HADESTOWN*?

5. THEMES IN *HADESTOWN*

Going beyond what happens in the story, ask your students to discuss what *HADESTOWN* is about, that is, what the story means or says in terms of its themes. Have students brainstorm a list of themes central to the story of the musical. [The number of recognizable themes will be dependent upon how much of the synopsis is read.]

- Themes might include:
  - The power of music to heal, unite, remind, help us understand ourselves and others, etc.
  - Love and its power of attraction
  - Love as a force for good
  - Love lost or broken—it's causes and effects
  - The fleeting nature of happiness
  - Death as an inescapable fact of human/mortal life
  - Trust and mistrust in relationships (promises

kept, broken, or forgotten; loyalty)
    - The natural world processes—new life/spring, development/summer, maturation/fall, death/winter—and their effect on humanity
    - The impact of climate change
    - The oppression of workers by power/authority
    - Fear of the outsider
    - Hope in the face of loss/tragedy, et al.
- Have students choose a theme from the list generated and ask them to free-write on the theme in relation to the story of *HADESTOWN* and their own experience or interest.
- Ask students to recall and make connections to other works they've read or studied with themes similar to those of *HADESTOWN*.
- If students read only Act One of the Synopsis or stop reading at the "Spoiler Alert," ask them what they think will happen next in the story and what the overall message or theme of the story might be.

LISTENING PARTY: "ALL I'VE EVER KNOWN" AND "WAY DOWN HADESTOWN"

Share with your students that the genesis of *HADESTOWN* began with a lyric line that expressed itself in singer-songwriter Anaïs Mitchell's head—inspired by the myth of Orpheus and Eurydice—that she grew into a song, then into a series of songs exploring the Orpheus-Eurydice story, then into a folk-opera "concept album" (i.e., musical recording unified by some theme/story), which then was developed by Anaïs Mitchell and director Rachel Chavkin into an almost entirely sung musical theatre experience on Broadway. Then give students the opportunity to explore two songs from *HADESTOWN*—"All I've Ever Known and "Way Down Hadestown."

"ALL I'VE EVER KNOWN"

The lyrics to "All I've Ever Known" are included on p.14 of this Study Guide and in the Appendix on p.34 as a printer-friendly version for study.

Have students examine the lyrics, and ask them to consider the following:

- How would you characterize this song? What sort of song is it?
- What feeling or mood does the song evoke?
- What do you notice about the overall imagery in the song? What one image or line especially stood out to you?
- Thinking of the lyrics of the song as dialogue, what are the characters expressing to one another? What does each character seem to want in the song?
- What does Eurydice mean when she says, "All I've ever known is how to hold my own?"
- What does the song reveal about the individual characters in terms of their personalities/temperaments and/or backstories?
- Does anything change in the course of the song or is anything achieved by its end?
- What do you think this song's purpose or point in the overall story of the musical *HADESTOWN* might be?

Then, have students listen to Anaïs Mitchell's performance of the song at the National Theatre in London—available through YouTube at https://www.youtube.com/watch?v=I5Zqd9fQjoY—and ask them to consider:

- How did hearing the music with the lyrics make you feel?
- What type of music is it, and did the music fit the lyrics to the song?
- Did hearing the song sung make you aware of something you didn't consider before?

If students haven't already read the quotation by Anaïs Mitchell on the development of "All I've Ever Known" on p. 13, now would be a great opportunity to share it with them.

"WAY DOWN HADESTOWN"

Now share the song "Way Down Hadestown" from the Original Broadway Cast Recording with your students—it is available through You Tube at https://www.youtube.com/watch?v=u-aSMoAEmtU.

Prompt students that you will have them listen to it twice: First, for a general understanding of the song (characters, topic/subject, story), an appreciation of it musically, and for comparison with "All I've Ever Known"; and second, for background information for the HADESTOWN Design Collage project immediately below.

FIRST LISTEN

Asks students to take notes as they listen to the song. Before playing the song, instruct them to put at the top of their notebooks/papers the following guide words:

Characters, Topic/Subject, Imagery, Style/Genre, Feeling/Mood, Instruments, Surprises

These are all aspects of the song they might consider taking notes on as they listen to it the first time. [Note: A lyric sheet for "Way Down Hadestown" is available in the Appendix, pp.35-36 for students with hearing impairments or learning differences.]

Following their first listening experience, ask students:

- How would you characterize this song? What sort of song is it? What type of music is it?
- What feeling or mood does the song evoke?
- What characters were you able to distinguish as singers of the song?
- What does the song reveal about the individual characters in terms of their personalities/ temperaments and/or wants?
- What is the song about? Does it tell a story? What's the story?
- What do you notice about the overall imagery in the song? Were there any images or lyrics that especially stood out to you?
- Where there any surprises in the song for you?
- How is "Way Down Hadestown" different from "All I've Ever Known" both musically and functionally? Does it have a different dramatic purpose or goal as a song?

SECOND LISTEN

Now have students to listen to the song again. This is a chance to refine the notes they've already taken. And this time they should focus specifically on clues about Hadestown itself: What is it like? What words and images are used to describe it? What ideas and images are evoked in the students from the song itself?

After they listen to the song again, ask them if they discovered anything new they would like to share.

Students now have research they can utilize for the next activity.

HADESTOWN DESIGN COLLAGE

Share with your students the thoughts of Director Rachel Chavkin and Scenic Designer Rachel Hauck on how they view the of world of the musical *HADESTOWN* and some of their design ideas for the overall look and feel of the set found on **The Creative Process** pages (pp. 8 and 9) of this Study Guide. Hauck describes the set we see at the start of the show as "the best New Orleans hybrid bar-music joint…a hybrid between Preservation Hall and the Greek amphitheatre." She refers to it as both cozy and "intimate." However, in the course of the action of the show—when we go "Way Down Hadestown"—there is, as Chavkin describes it, quite an "extraordinary transformative moment" and we are transported into the Underworld to Hadestown.

Using Chavkin and Hauck's comments on their creative ideas and process; clues gleaned and images and ideas evoked from Anaïs Mitchell's lyrics and music to "Way Down Hadestown," and the **Character Profiles** and **Synopsis**, ask your students to imagine themselves as members of the *HADESTOWN* creative team who have been given the task of coming up with preliminary design ideas for the scenic location of Hadestown. Theatre professionals utilize various communication tools, such as "look books" and "image boards," to inspire their work.

One form of visual communication is collage, in which paper, cutout images and text/words, paint, materials/ fabrics, and other small objects are glued to a piece of paper to symbolize an environment, is spirit, and in inhabitants. Have your students make a design collage of Hadestown.

- Students should review their research materials (study guide interviews, notes from the Listen Party activity or the lyric sheet for "Way Down Hadestown" found in the Appendix, Character Profiles and Synopsis) and then think of ways to visually communicate their impressions of Hadestown and its inhabitants. They should seek out images online, in magazines (if available), and collect small objects and fabric/material for their design collages.
- They will need an 8½ x 11" sheet of paper (either colored paper or paper that can be painted), scissors, additional color paper for cutouts, magic markers, colored pencils or paint for a background, and glue.
- You might also opt for your students to create electronic collages by utilizing PowerPoint technology and images gleaned from the Internet. [Urge your students to avoid researching HADESTOWN and images from the actual production.]
- Students should be given the opportunity to show their finished collages to the class and to explain how the images, objects, and words in their collages symbolize Hadestown itself.

POST-SHOW REFLECTIVE ACTIVITIES

BACK-TO-SCHOOL BABBLE: STUDENTS' INITIAL RESPONSE HADESTOWN

As soon after their performance experience as possible—before they leave their theatre seats, in the theatre lobby, on the bus or subway back to school, as soon as you get back to the classroom—have students write down 5 words to describe *HADESTOWN* in performance. For homework, ask students to elaborate on two of their chosen words either as a journaling assignment, a school-based online forum, or via social media **#hadestown** (if sanctioned as a classroom tool). Elaborated-upon initial responses can also be shared the next day in class.

HADESTOWN PERFORMANCE REFLECTION AND DISCUSSION

Following their attendance at the performance of *HADESTOWN*, ask your students to reflect on the questions below. You might choose to have them answer each individually or you may divide students into groups for small-group discussions. Have them consider each question, record their answers and then share out their responses with the rest of the class.

QUESTIONS TO ASK YOUR STUDENTS ABOUT THE MUSICAL IN PRODUCTION

- What was your overall reaction to *HADESTOWN*? Did you find the production compelling? Stimulating? Intriguing? Challenging? Memorable? Confusing? Evocative? Unique? Delightful? Meaningful? Explain your reactions.
- Did experiencing the musical in performance heighten your awareness, understanding of, or connection to its story and themes? What themes or ideas were made even more apparent and/or significant in production/performance? Explain your responses.
- Did **Anaïs Mitchell's lyrics and music** effectively help to tell the story of the musical and of its individual characters? Did any single song stand out to you in particular? Which song was it and why did you find it outstanding?
- How did you feel about *HADESTOW*N as an almost entirely sung theatre piece?
- Do you think that the pace and tempo of the production were effective and appropriate? Explain your opinion.

QUESTIONS TO ASK YOUR STUDENTS ABOUT THE CHARACTERS

- Did you personally identify with any of the characters in HADESTOWN? Who? Why? If no, why not?
- What character did you find most interesting or engaging? Why were you especially intrigued or attracted to this particular character?
- What qualities were revealed by the action, speech, and songs of the characters? Explain your ideas.
- Did any characters develop or undergo a transformation during the course of the production? Who? How? Why?
- In what ways did the characters reveal the themes of the musical? Explain your responses.

QUESTIONS TO ASK YOUR STUDENTS ABOUT THE STYLE AND DESIGN OF THE PRODUCTION

- Was there a moment in *HADESTOWN* that was so compelling or intriguing that it remains with you in your mind's eye or ear? Write a vivid description of that moment. As you write your description, pretend that you are writing about the moment for someone who was unable to experience the performance.
- Did the style and design elements of the production, unified under the directorial vision of Rachel Chavkin enhance the performance? Did anything specifically stand out to you? Explain your reactions.
- Did the overall production style and design reflect the central themes of the story of *HADESTOWN*? Explain your response.
- What did you notice about Rachel Hauck's scenic design? Did it provide an evocative setting/location for *HADESTOWN*? How and why, or why not?
- What mood or atmosphere did Bradley King's lighting design and Nevin Steinberg and Jessica Paz's sound design establish or achieve? Explain your experience.
- What did you notice about the costumes designed by Michael Krass and worn by the actors? What do you think were the artistic and practical decisions that went into the conception of the costumes?
- How did choreographer David Neuman's dance direction serve to illuminate the characters and themes of the story and style of the musical?

QUESTIONS TO ASK YOUR STUDENTS ABOUT THE PERFORMERS AND THEIR PERFORMANCES

- What did you notice and think about the acting ensemble of HADESTOWN—their casting and composition as a company, as well as their talent and skill as performers?
- Was there one performer/actor and his/her/their performance that especially stood out to you? What about his/her/their performance did you find most affecting?
- If you could ask the ensemble or an actor one or two questions, what would you ask them?

HADESTOWN FAVORITE MOMENTS TABLEAUX

Reunite your classroom tableaux teams to recreate their favorite moments from their performance experience of *HADESTOWN*.

- Tableaux teams should discuss as a group their favorite moments from the theatrical experience. Then they you choose two moments from the show to recreate.
- A review of what defines good tableaux as outlined in this Study Guide on p. 17 may prove helpful before teams get up on their feet.
- Each group should work for 5 minutes on the staging of each of their tableaux for a total of 10 minutes. Then each team should share out for the class to see if the other students know what moment from *HADESTOWN* they are recreating.
- If social media is sanctioned as a classroom tool, photograph the classroom tableaux and post to Instagram **#hadestown**.

ADDITIONAL POST-SHOW DISCUSSION POINTS FOR *HADESTOWN*

1. ON "THE TRAGIC EFFECT" TODAY: PITY, FEAR, OR SOME OTHER FEELING IN 2020?

Share or review with your students the brief article on "**Aristotle and the Tragic Effect**" found on p. 7 of this Study Guide and then ask them to consider Aristotle's definition from Poetics, specifically in relation to his assertion that the experience of tragic plays evokes feelings of pity (i.e., sympathetic suffering or distress) and fear in its audience and allows for those excessive and negative emotions to be purged or cleansed from the viewers.

- What feelings or emotions were evoked in you as a result of your *HADESTOWN* experience? If not pity or fear, then try to a name on the effect that the theatre musical in performance had on you.
- Imagine that you are a student of Plato today in 2020, and you feel passionately about taking on his challenge. Why should tragic musical theatre and its poet-creators—such as *HADESTOWN* and Anaïs Mitchell —be admitted into the ideal city state? What purposeful or useful reason do they serve in society?

2. ON THE POWER OF MYTH IN 2020 CE—WHAT DOES IT ALL MEAN TO YOU?

In the quotation from **The Power of Myth** featured on p. 4 in this Study Guide, noted literature professor and expert on comparative mythology and religion Joseph Campbell says:

> *"When the story [of a myth] is in your mind, then you see its relevance to something happening in your own life. It gives you perspective on what's happening to you. [...] These bits of information from ancient times [...] have to do with deep inner problems, inner mysteries, inner thresholds of passage, and if you don't know what the guide signs are along the way, you have to work it out for yourself."*

Ask student to consider the following questions:

- Did the mythical story played out in *HADESTOWN* in any way resonate with you or seem relevant to something happening in your own life or the life of someone you know?
- What themes in your own life connect with themes touched upon in *HADESTOWN*?

A list of themes appears on p. 18 of this Study Guide. You may also take a moment to have your students generate a list of themes themselves, if they haven't done so already.

WRITING THE "LOOK BACK" MONOLOGUE

Ask students to reflect on the climactic moment in *HADESTOWN* when Orpheus looks back to see if Eurydice is still behind him, and then have them each choose a character from the story from whose perspective they should write a monologue reacting to and reflecting upon what has just happened. Student playwrights should consider the voice and personality of the person(s) [students can opt for portrayals of the Fates and Workers Chorus] they select as designed by Anaïs Mitchel and aim for a consistency of voice and characterization.

Monologues can be shared out by their writers themselves or students can present the dramatic work of their classmates.

CHALLENGE!

For homework or as a separate assignment, ask students to turn their monologues into song lyrics or a poem à la Anaïs Mitchell. If students choose to write songs, ask them to see if they can write a few verses and a chorus.

WRITING THE REVIEW OF *HADESTOWN*

Have your students take on the role of theater critic by writing a review of *HADESTOWN*.

A theater critic or reviewer is essentially a "professional audience member," whose job is to provide **reportage** of a play's production and performance through active and descriptive language for a target audience of readers (e.g., their peers, their community, or those interested in the arts). Critics/reviewers offer analysis of the theatrical event to provide a clearer understanding of the artistic **ambitions** and intentions of a play and its production; reviewers often ask themselves, "What is the playwright and this production attempting to do?" Finally, the critic offers **personal judgment** as to whether the artistic intentions of a production were achieved, effective and worthwhile.

Things for students to consider before writing:

- Theater critics/reviewers should always back up their opinions with reasons, evidence and details.
- The elements of production that can be discussed in a theatrical review are the play text—in this case, Anaïs Mitchell's script or "book" for the musical, inclusive of her song lyrics—and its themes, plot, characters, etc.; scenic elements; costumes; lighting; sound; music; choreography; acting; and direction (i.e., how all of these elements are put together).

You may want to provide students with sample theater reviews from a variety of newspapers.

Encourage your students to submit their reviews to the school newspaper for publication.

THANK YOU, EDUCATORS, FOR SHARING THE

HADESTOWN

EXPERIENCE WITH YOUR STUDENTS!

CHARACTER PROFILES

HADESTOWN CHARACTER PROFILES
(IN ORDER OF APPEARANCE)

HERMES [HUR'-MEEZ]

In Greek mythology, fleet-footed guide, messenger of the gods, and conductor of souls to the Underworld. In some tellings, it was Hermes who taught Orpheus to play the lyre. In this telling, he is a worldly-wise narrator, master-of-ceremonies, and friend and mentor to Orpheus.

AND ON THE ROAD TO HELL THERE WAS A RAILROAD STATION
[MMMM...]
AND A MAN WITH FEATHERS ON HIS FEET
[MMMM...]
WHO COULD HELP YOU TO YOUR FINAL DESTINATION
Mr. Hermes, that's me!

FATES [FEYTS]

Three goddesses who together determined the destinies of mortals, measuring their lifespans and apportioning their suffering. In this story, they follow, fluster, niggle, and cast doubt and insecurity in the minds of some.

LIFE AIN'T EASY
LIFE AIN'T FAIR
A GIRL'S GOTTA FIGHT FOR A RIGHTFUL SHARE
WHAT YOU GONNA DO WHEN THE CHIPS ARE DOWN?
...
HELP YOURSELF
TO HELL WITH THE REST
EVEN THE ONE WHO LOVES YOU BEST
WHAT YOU GONNA DO WHEN THE CHIPS ARE DOWN

ORPHEUS [AWR'-FEE- UH S]

Son of the muse of epic poetry, engaged to marry Eurydice. With his golden voice and lyre, Orpheus charmed all living things, even rocks and stones. This modernized account features an Orpheus on a musical mission beyond his love for Eurydice.

THAT'S WHAT I'M WORKING ON
A SONG TO FIX WHAT'S WRONG
TAKE WHAT IS BROKEN, MAKE IT WHOLE
A SONG SO BEAUTIFUL
IT BRINGS THE WORLD BACK INTO TUNE
BACK INTO TIME
AND ALL THE FLOWERS WILL BLOOM

EURYDICE [YOO-RID'-UH-SEE]

A dryad, or tree nymph, engaged to marry Orpheus. On the day of their wedding, she was bitten by a poisonous snake, died, and descended into the Underworld. The Eurydice of this version is a runaway who has experienced much hardship in her young life, which makes it hard for her to trust others.

PEOPLE TURN ON YOU JUST LIKE THE WIND
EVERYBODY IS A FAIRWEATHER FRIEND
IN THE END YOU'RE BETTER OFF ALONE
ANY WAY THE WIND BLOWS
...
YOU WOULD DO ANYTHING
JUST TO FILL YOUR BELLY FULL OF FOOD
FIND A BED THAT YOU COULD FALL INTO
WHERE THE WEATHER WOULDN'T FOLLOW YOU

PERSEPHONE [PER-SEF'-UH-NEE]

Goddess of the seasons, flowers, fruit, and grain. By arrangement, she spent half the year with Hades in the Underworld, causing fall and winter above. The other half she returned to her mother, bringing spring and summer with her. In this modern version, she plays the good-time party girl to dull her disenchantment with said arrangement and other problems in her marriage.

NOW SOME MAY SAY THE WEATHER AIN'T THE WAY IT USED TO BE
BUT LET ME TELL YOU SOMETHING THAT MY MAMA SAID TO ME:
YOU TAKE WHAT YOU CAN GET
AND YOU MAKE THE MOST OF IT
SO RIGHT NOW WE'RE LIVING IT
LIVIN' IT—LIVIN' IT UP
BROTHER RIGHT HERE WE'RE LIVIN' IT
LIVIN' IT UP ON TOP!

HADES [HEY'-DEEZ]

God of the dead, ruler of the Underworld, sometimes called "the Wealthy One." He fell in love with and married Persephone. Her mother, the goddess of the harvest, refused to bless the earth while Persephone was below. In this version of the story, he is a greedy and zealous industrialist.

HERE I FASHIONED THINGS OF STEEL
OIL DRUMS AND AUTOMOBILES
THEN I KEPT THAT FURNACE FED
WITH THE FOSSILS OF THE DEAD
LOVER WHEN YOU FEEL THAT FIRE
THINK OF IT AS MY DESIRE FOR YOU

WORKERS CHORUS [WUR'-KERZ / KOHR'-UH S]

In ancient Greek theater, the Chorus sang, spoke, and danced in unison. Often representing the voice of citizens, the Chorus commented on the actions of characters and served as an emotional conduit for the audience.

OH, KEEP YOUR HEAD, KEEP YOUR HEAD LOW (KKH)\
OH, YOU GOTTA KEEP YOUR HEAD LOW (KKH)
IF YOU WANNA KEEP YOUR HEAD (HUH, KKH)
OH, YOU GOTTA KEEP YOUR HEAD LOW

HADESTOWN QUOTABLE SYNOPSIS

ACT ONE

In an intimate New Orleans-style jazz music joint and bar, a master of ceremonies-like Narrator turns to the diverse group of people surrounding him at tables and in the bandstand, and he asks expectantly (**1. Alright?**), and they respond robustly, "ALRIGHT!" As the music starts at his prompting, the Narrator steps up to the microphone and begins, (**2. ONCE UPON A TIME THERE WAS A RAILROAD LINE / DON'T ASK WHERE, BROTHER, DON'T ASK WHEN / It was the road to hell / It was hard times / It was a world of gods… / AND MEN**). He continues, (**3. IT'S AN OLD SONG / It's an old tale from way back when / IT'S AN OLD SONG / and WE'RE GONNA SING IT AGAIN**). Then he announces, (**4. We got some gods in the house tonight.**) and commences with the introductions of the goddess trio, the Fates; Persephone; her husband Hades; and, (**5. Oh yeah, almost forgot… / ON THE ROAD TO HELL THERE WAS A RAILROAD STATION / AND A MAN WITH FEATHERS ON HIS FEET / WHO COULD HELP YOU TO YOUR FINAL DESTINATION / Mister Hermes, that's me!**) After he takes a bow, Hermes confides, (**5. SEE SOMEONE'S GOT TO TELL THE TALE / WHETHER OR NOT IT TURNS OUT WELL / MAYBE IT WILL TURN OUT THIS TIME / ON THE ROAD TO HELL, ON THE RAILROAD LINE**). Not quite through with introductions, Hermes muses (**6. Now, not everyone gets to be a god / And don't forget that times are hard / Hard times in the world of men! / Let me introduce you to a few of them**) He presents a chorus of Workers, the Band, Orpheus—whom he describes as a poor boy touched by the gods themselves—and he concludes the introductions with (**7. THERE WAS A YOUNG GIRL LOOKING FOR SOMETHING TO EAT / AND BROTHER, THUS BEGINS THE TALE / Of Orpheus…and Eurydice!**).

Eurydice steps forward, (**8. Anybody got a match?**); she is a hungry and homeless runaway blown into town, followed, and seemingly harassed, by the Fates. She is seen by Orpheus, of whom Hermes says (**9. And this poor boy, he wore his heart / Out on his sleeve / You might say he was naïve / To the ways of the world**). Hermes asks Orpheus if he wants to talk to Eurydice, and when Orpheus says yes, Hermes warns him (**10. Don't come on too strong**). Orpheus approaches Eurydice and he blurts out immediately (**11. COME HOME WITH ME**). Eurydice, taken aback, asks, (**12. Who are you?**) to which he replies, (**13. THE MAN WHO'S GONNA MARRY YOU**). She turns to Hermes and inquires, (**14. Is he always like this?**) to which Hermes answers, "Yes." Orpheus tells Eurydice that he is a singer and a lyre player and is writing a song that, when it is complete, and he sings it, spring will come again. Eurydice tells him that she doesn't remember seeing a spring or fall. He affirms that that's why he's writing his song, and it will be (**15. A SONG SO BEAUTIFUL / IT BRINGS THE WORLD BACK INTO TUNE / BACK INTO TIME / AND ALL THE FLOWERS WILL BLOOM**) and adds, (**16. When you become my wife**). Eurydice tells Hermes that Orpheus is crazy, and teasingly challenges Orpheus to sing his song, but when he hesitates, because it isn't finished yet, she dares (**17. Sing it! / You wanna take me home?…/ Sing the song!**) Orpheus begins singing a beautiful tune (**18. LA LA LA LA LA LA LA**), and, as if by magic, a beautiful red flower appears. Eurydice, recognizing the magical power of Orpheus' song, asserts (**19. You have to finish it!**). It is clear as with the blossoming flower, love for Orpheus has bloomed in her.

Having heard Orpheus' song, Hermes asks him where it came from and Orpheus tells him that it just came to him. Hermes replies, (**20. IT'S AN OLD SONG / A SONG OF LOVE FROM LONG AGO / LONG TIME SINCE I HEARD IT, THOUGH**), and reminds Orpheus that he once told him the tale of the gods Hades and Persephone, whose love once made the world go round. Prompted by Hermes, Orpheus recounts the story of how Hades the King of the Underworld fell in love with Persephone when he saw her walking in the world of the living gathering flowers. Hades took Persephone home to be his queen and they lived with and loved one another in the Underworld. However, without her in the land of the living, no flowers or vegetation would grow, so Hades agreed that for half of the year Persephone would stay with him below and for the other half she would walk up above in the sun, and, as Orpheus notes (**21. WHICH IS WHERE THE SEASONS COME FROM / AND WITH THEM THE CYCLE / OF THE SEED AND THE SICKLE / AND THE LIVES OF THE PEOPLE / AND THE BIRDS IN THEIR FLIGHT**). Hermes reflects that for a long time Hades and Persephone sang of love, and the world and the Underworld were in harmony and rhythm, until something changed. Now the world is always waiting for Persephone and spring to come, and she's never early and never stays for long.

As if on cue, a train whistle is heard and Persephone herself arrives (**22. ARE YOU WONDERING WHERE I BEEN?…/ BEEN TO HELL AND BACK AGAIN**). Instantly it becomes summertime, and everyone lives it up. Hermes notices (**23. The flowers bloomed, the fruit got ripe / And brother, for a moment there… / The world came back to life!**) A celebration ensues. Everyone cheers Persephone's return and Orpheus is called upon to toast her: (**24. TO THE PATRONESS OF ALL OF THIS: / Persephone! / WHO HAS FINALLY RETURNED TO US WITH WINE ENOUGH TO SHARE**), and he thoughtfully adds (**25. And if no one takes too much / There will always be enough / She will always fill our cups**). Amid the bounty of summertime Orpheus and Eurydice open

up to one another in full blown love. She asks of him, (**26. SAY THAT YOU'LL HOLD ME FOREVER / SAY THAT THE WIND WON'T CHANGE ON US / SAY THAT WE'LL STAY WITH EACH OTHER / AND IT WILL ALWAYS BE LIKE THIS**) and he pledges to her, (**27. I'M GONNA HOLD YOU FOREVER / THE WIND WILL NEVER CHANGE ON US / LONG AS WE STAY WITH EACH OTHER / THEN IT WILL ALWAYS BE LIKE THIS**).

A train whistle blows, and Persephone exclaims with upset, (**28. That was not six months**). The Fates instruct her, (**29. BETTER GO GET YOUR SUITCASE PACKED / GUESS IT'S TIME TO GO**). Persephone is not happy about the prospects of returning to the Underworld, also known as Hadestown. As she describes it, (**30. DOWN THERE IT'S A BUNCH OF STIFFS! / BROTHER, I'LL BE BORED TO DEATH / GONNA HAVE TO IMPORT SOME STUFF / JUST TO ENTERTAIN MYSELF**). Hermes agrees with her about the conditions in Hadestown, adding, (**31. EVERYBODY HUNGRY, EVERYBODY TIRED / EVERYBODY SLAVES BY THE SWEAT OF HIS BROW / THE WAGE IS NOTHING AND THE WORK IS HARD / IT'S A GRAVEYARD IN HADESTOWN**). Then together everyone describes the King of Hadestown: (**32. MISTER HADES IS A MEAN OLD BOSS**) (**31. WITH A SILVER WHISTLE AND A GOLDEN SCALE**) (**33. AN EYE FOR AN EYE!**) (**34. AND HE WEIGHS THE COST**) (**35. A LIE FOR A LIE**) (**36. AND YOUR SOUL FOR SALE**). The train arrives and Hades appears. Persephone says to him with great annoyance, (**37. You're early**) to which he responds passionately, (**38. I missed you**). The Fates lean in to remark temptingly to Eurydice, (**39. MISTER HADES IS A MIGHTY KING / MUST BE MAKING SOME MIGHTY BIG DEALS / SEEMS LIKE HE OWNS EVERYTHING**) to which she wonders, (**40. KIND OF MAKES YOU WONDER HOW IT FEELS…**). Hades takes special notice of the girl, before he, Persephone, and the Workers move to depart to the Underworld.

The moment they leave it turns suddenly cold. Orpheus expresses his great concern, (**41. HE CAME FOR HER TOO SOON / It's not supposed to be like this**) to which Eurydice very practically responds, (**42. Well, till someone BRINGS THE WORLD BACK INTO TUNE / This is how it is**). Orpheus, renewing his mission, announces, (**43. I HAVE TO FINISH THE SONG**) and gets to work with a focus so strong that he doesn't hear Eurydice's concern that they have no food nor firewood. She begins to look for them herself, while Orpheus' thoughts are completely occupied by his songwriting, (**44. LA LA LA LA LA LA LA**). Meanwhile down in Hadestown, the Workers get right to laboring, (**45. OH, KEEP YOU HEAD, KEEP YOUR HEAD LOW / IF YOU WANT TO KEEP YOUR HEAD / OH, YOU GOTTA KEEP YOUR HEAD LOW**) and Persephone is none too happy to be back, (**46. IN THE COLDEST TIME OF YEAR / WHY IS IT SO HOT DOWN HERE? / HOTTER THAN A CRUCIBLE / IT AIN'T RIGHT AND IT AIN'T NATURAL**). Trying to get her to reframe her negative perspective, Hades shares with Persephone how lonesome he's been without her and shows her all of the things that he's accomplished—for her, he says—while she's been away, including building a foundry to make steel and laying a power grid to electrify the city. Passionately he says to her (**47. LOVER WHEN YOU FEEL THAT FIRE / THINK OF IT AS MY DESIRE**), but Persephone, instead of being impressed by the industrial complex her husband has created, is shocked (**48. LOVER WHAT HAVE YOU BECOME? / COAL CARS AND OIL DRUMS / WAREHOUSE WALLS AND FACTORY FLOORS / I DON'T KNOW YOU ANYMORE**). Feeling rejected, Hades decides that if Persephone doesn't appreciate him and want his love, he will find someone that does, (**49. SOMEONE GRATEFUL FOR HER FATE / SOMEONE WHO APPRECIATES / THE COMFORTS OF A GILDED CAGE / AND DOESN'T TRY TO FLY AWAY**). He ascends to the land of the living just in time to find the frantic and needy Eurydice; he approaches her seductively, (**50. HEY LITTLE SONGBIRD / YOU GOT SOMETHING FINE /YOU'D SHINE LIKE DIAMOND DOWN IN THE MINE / AND THE CHOICE IS YOURS, IF YOU'RE WILLING TO CHOOSE / SEEING AS YOU GOT NOTHING TO LOSE**). Hades offers Eurydice one coin and tells her that it's her ticket. The choice is between staying with Orpheus or coming to the Underworld, where she will be fed and sheltered. Though her heart aches for Orpheus, she is overcome by hunger and need and chooses to descend. She gives the coins to Hermes and leaves as the train whistle blows. Not long after Eurydice has gone, Orpheus approaches Hermes and asks where Eurydice is. Hermes questions, (**51. Brother, what do you care? / You'll find another muse somewhere**). Orpheus is shocked by the news that Eurydice has gone to the Hadestown and he vows (**52. WHEREVER SHE IS IS WHERE I'LL GO**). Hermes tells him that without a ticket he will have go the long way down, which is hard to walk and there isn't a map. Hermes offers Orpheus detailed instructions on the journey and Orpheus sets out calling for Eurydice, (**53. WAIT FOR ME, I'M COMING / WAIT, I'M COMING WITH YOU / WAIT FOR ME, I'M COMING TOO / I'M COMING TOO**). Meanwhile in the Underworld, Hades stages a public celebration of a wall he has made the workers build to keep Hadestown safe from the enemy—which he explains is poverty. In a moment of dramatic irony, Eurydice arrives in Hadestown. Hades sees her and commands, (**54. There are papers to be signed / Step into my office**). And with that, Eurydice goes into the office with Hades and the door closes.

ACT TWO

Back in Hadestown, Persephone has overheard Hades instruct Eurydice, and she repeats his command, (**1. Step into my office**). To drown her sorrows and cheer herself up, she sings a song with the Band, (**2. OOH, HOW LONG'S IT BEEN? / A LITTLE MOONSHINE AIN'T NO SIN / TELL MY HUSBAND TO TAKE HIS TIME / WHAT THE BOSS DON'T KNOW / THE BOSS WON'T MIND**). As she finishes her song, Eurydice steps out of Hades' office and she is confronted by the Fates who ask, (**3. The deal is signed?**) When she answers yes, they tell her to (**4. Get on the line**). Eurydice joins the Workers on the line and when she tries to introduce herself to them, they don't respond. The Fates tell her, (**5. They can hear / But they don't care / No one has a name down here**). Eurydice asks the Fates (**6. Why won't anybody look at me?**) and they respond (**7. They can look / But they don't see / You see? / It's easier that way… / Your eyes will look like that someday**). When they explain to her that that is what it looks like to forget and that she will eventually forget who she is and everything that came before, she insists, (**8. I have to go**). And then they ask her where she is from and what her name is, Eurydice pauses, and they observe (9. You've already forgotten…). She tries to hold tight to the remnants of her memory (**10. FLOWERS, I REMEMBER FIELDS / OF FLOWERS, SOFT BENEATH MY HEELS / I REMEMBER SOMEONE / SOMEONE BY MY SIDE / TURNED HIS FACE TO MINE**), while woefully regretting the choice she has made (**11. YOU, THE ONE I LEFT BEHIND / IF YOU EVER WALK THIS WAY / COME AND FIND ME / LYING IN THE BED I MADE**).

Orpheus arrives in Hadestown and finds Eurydice, who still recognizes him. She is amazed that he has come for her and asks how he made it beyond the wall. He explains, (**12. I SANG A SONG SO BEAUTIFUL / THE STONES WEPT AND THEY LET ME IN / AND I CAN SIGN US HOME AGAIN**). She is about to explain why that is not possible, when Hades appears and confronts Orpheus angrily (**13. Go back to where you came from / You're on the wrong side of the fence**). Persephone, who recognizes Orpheus steps in and tells Hades she knows him. He demands (**14. You stay out of this**). Orpheus, standing up to Hades proclaims bravely (**15. I'M NOT GOING BACK ALONE / I CAME TO TAKE HER HOME**) to which Hades retorts, (**16. You're not from around here, son / If you were, then you would know / that everything and everyone / In Hadestown, I own!**) Hades then divulges that Eurydice sold herself to him (**17. She signed the deal herself**). Orpheus doesn't believe him, (**18. It isn't true! / What he said— / EURYDICE!**) To which she admits, (**18. —I did / I do**).

Orpheus is crushed by Eurydice's admission. The Fates counsel (**19. IT AIN'T, IT AIN'T, IT AIN'T NO USE / YOU'RE BOUND, YOU'RE BOUND, YOU'RE BOUND TO LOSE / WHAT'S DONE, WHAT'S DONE, WHAT'S DONE IS DONE…/ NOTHING CHANGES ANYHOW**). Orpheus asks himself aloud, thinking no one can hear him, (**20. Is this how the world is? / TO BE BEATEN AND BETRAYED AND THEN BE TOLD THAT / NOTHING CHANGES, IT'LL ALWAYS BE LIKE THIS / IF IT'S TRUE WHAT THEY SAY / I'LL BE ON MY WAY**). As he turns to leave, the Workers hear him, stop their working, and stand and listen to him, as he continues to question the circumstances of the situation, (**21. BUT WHO ARE THEY TO SAY / WHAT THE TRUTH IS ANYWAY?**). The Workers response further encourages Orpheus' self-examination (**22. I BELIEVE IF THERE IS STILL A WILL THEN THERE IS STILL AWAY**) and they reply in strength, (**23. WE'RE STANDIN' WITH HIM**), which spurs him on further (**24. I BELIEVE THAT WITH EACH OTHER WE ARE STRONGER THAN WE KNOW… / I BELIEVE WE'RE STRONGER THAN THEY KNOW / I BELIEVE THAT WE ARE MANY / I BELIEVE THAT THEY ARE FEW… / AND IT ISN'T FOR THE FEW TO TELL THE MANY WHAT IS TRUE**).

As the workers band around Orpheus, Persephone corners Hades and stands up for Orpheus, (**25. He loves that girl, Hades… / He has the kind of love for her / That you and I once had**). Hades assures Persephone that the girl, Eurydice means nothing to him, and Persephone counters, (**26. I know / But she means everything to him**), meaning Orpheus, and she tells Hades to let her go.

Realizing that the Workers have stopped working, Hades pulls the steam whistle to get them back to work, and he again confronts Orpheus (**27. YOUNG MAN! GOT TO HAND IT TO YA / GUESS YOU DON'T SCARE EASY, DO YA? / ARE YOU BRAVE, OR STUPID, SON? / DOESN'T MATTER WHICH ONE**). The Workers, like Orpheus, continue to question their circumstances: (**28. IF I RAISED MY VOICE**) (**29. IF I RAISED MY HEAD**) (**30. COULD I CHANGE MY FATE?**) (**31. COULD I CHANGE THE WAY IT IS?**) Hades then demands of Orpheus, (**32. GIVE ME ONE MORE SONG / ONE MORE SONG BEFORE I SEND YOU / TO THE GREAT BEYOND / WHERE NOBODY CAN HEAR YOU SINGING**).

In this moment, at last, Orpheus begins to sing the song he's been working. Hades is pleased to hear that the song is about him, but when Orpheus gets to the (**33. LA LA LA LA LA LA**), he interrupts, (**34. Where'd you get that mel-ody?**) Persephone intervenes (**35. Let him finish, Hades.**) In the course of the song, Orpheus describes Hades experi-ence of falling in love with Persephone (**36. IT WAS LIKE YOU WERE HOLIDING THE WORLD WHEN YOU HELD HER / LIKE YOURS WERE THE ARMS THAT THE WHOLE WORLD WAS IN / AND THERE WERE NO WORDS FOR THE WAY THAT YOU FELT / SO YOU OPENED YOUR MOUTH AND YOU STARTED TO SING**

/ **LA LA LA LA LA LA LA**). Then Orpheus sings of the greedy, troubled man, Hades has become (**37. HE'S GROWN SO AFRAID THAT HE'LL LOSE WHAT HE OWNS / BUT WHAT HE DOESN'T KNOW IS THAT WHAT HE'S DEFENDING / IS ALREADY GONE**) and then asks of Hades in song (**38. WHERE IS THE TREASURE INSIDE OF YOUR CHEST? / WHERE IS YOUR PLEASURE? WHERE IS YOUR YOUTH? / WHERE IS THE MAN WITH HIS ARMS OUT-STRETCHED / TO THE WOMAN HE LOVES WITH NOTHING TO LOSE?**) to which Hades replies (**39. LA LA LA LA LA LA LA**), and when the Kind of the Underworld turns and sings the melody with his love Persephone, a beautiful red flower appears. As Hermes tells it, (**40. Orpheus was a poor boy / But he had a gift to give / This poor boy brought the world / Back into tune, is what he did**). Hades and Persephone dance and remain in one another's arms.

Eurydice approaches Orpheus remarking on his completion of the song. He asks her (**41. Now what do I do?**) She replies, (**42. Take me home with you**). They decide that they will walk back the way Orpheus came and will show the Workers the way back as well. When Orpheus approaches Hades to ask (**43. Can we go?**), Hades answers, (**44. I don't know**). After consulting with the Fates who warn him: (**45. IF YOU TELL 'EM NO / YOU'RE A HEARTLESS MAN / AND YOU'RE GONNA HAVE A MARTYR ON YOUR HANDS**), but (**46. IF YOU LET 'EM GO / YOU'RE A SPINELESS KING / AND YOU'RE NEVER GONNA GET 'EM IN LINE AGAIN**). Rather bitter over Orpheus' effect on his Workers and their demands for freedom, Hades tells Hermes that Orpheus and Eurydice can go, under one condi-tion, which he makes Hermes explain to the young lovers (**47. Well, the good news is / He said that you can go… / There's bad news, though… / You can walk… / But it won't be like you planned. / He said you have to walk in front / And she has to walk in back. / And if you turn around / To make sure she's coming, too / Then she goes back to Hadestown / And ain't nothing you can do.**) Orpheus calls it a trap, but Hermes defines it as more of a trial and asks them (**48. Do you trust each other? / Do you trust yourselves?**), and Eurydice and Orpheus both agree they do.

As the young lovers leave Hadestown, Persephone asks Hades if he thinks they'll make it. He isn't sure. Then she asks him about them, (**49. Are we going to try again?**) and he responds (**50. It's time for spring / We'll try again next fall**). She asks him to wait for her and he tells her that he will.

SPOILER ALERT

If you don't wish to reveal the climax and ending of the story of Hadestown do not include the rest of the page when photocopying

Everything stops. And then, out of the silence, Hermes says (**61. Alright…**) After a moment, Hermes continues slowly:

62. IT'S AN OLD SONG
IT'S AN OLD TALE FROM WAY BACK WHEN
IT'S AN OLD SONG
And that…is how it ends.

63. THAT'S HOW IT GOES
DON'T ASK WHY, BROTHER, DON'T ASK HOW
HE COULD HAVE COME SO CLOSE
THE SONG WAS WRITTEN LONG AGO
And that is how it goes

64. IT'S A SAD SONG
IT'S A SAD TALE, it's a tragedy
IT'S A SAD SONG
But we sing it anyway

65. Cos here's the thing
To know how it ends
And still begin
To sing it again
As if it might turn out this time
I learned it from a friend of mine.

Orpheus leaves, and then Hermes says, (**66. See Orpheus was a poor boy**) and Eurydice enters, as she did before, (**67. Anybody got a match?**) and the story begins again. Hermes continues (**68. ON A SUNNY DAY THERE WAS A RAILROAD CAR / AND A LADY STEPPING OFF OF A TRAIN / EVERYBODY LOOKED AND EVERYBODY SAW**), Persephone appears and Hermes sing (**69. That spring HAD COME AGAIN… / WITH A LOVE SONG**). He is joined by the others [THE WHOLE CLASS TOGETHER: **IT'S A SAD SONG / IT'S AN OLD SONG / AND WE'RE GOING TO SING IT / AGAIN AND AGAIN**]. At once Orpheus enters and sees Eurydice.

Persephone, Eurydice and the HADESTOWN Company sing a toast to Orpheus and to all of us.

END OF SHOW.

QUOTABLE SYNOPSIS QUOTATION CARDS

NARRATOR
1. Alright!

NARRATOR
2. ...AN OLD SONG
It's an old tale from way back when
IT'S AN OLD SONG
and WE'RE GOING TO SING IT AGAIN

HERMES
3. Oh yeah, almost forgot...
ON THE ROAD TO HELL THERE WAS A RAILROAD STATION
AND MAN WITH FEATHERS IN HIS FEET
WHO COULD HELP YOU TO YOUR FINAL DESTINATION
Mister Hermes, that's me!

EURYDICE
4. Anybody got a match?

HERMES
5. Don't come on too strong.

ORPHEUS
6. COME HOME WITH ME.

ORPHEUS
7. THE MAN WHO'S GONNA MARRY YOU.

ORPHEUS
8. A SONG SO BEAUTIFUL
ITS BRINGS THE WORLD BACK INTO TUNE
BACK INTO ME
AND ALL THE FLOWERS WILL BLOOM.

ORPHEUS
9. When you become my wife.

EURYDICE
10. Sing it!
You wanna take me home?
Sing the song!

ORPHEUS
11. LA LA LA LA LA LA LA

EURYDICE
12. You have to finish it!

HERMES
13. IT'S AN OLD SONG
A SONG OF LOVE FROM LONG AGO
LONG TIME SINCE I HEARD IT, THOUGH

ORPHEUS
14. WHICH IS WHERE THE SEASONS COME FROM
AND WITH THEM THE CYCLE
OF THE SEED AND THE SICKLE
AND THE LIVES OF THE PEOPLE
AND THE BIRDS IN THEIR FLIGHT.

PERSEPHONE
15. ARE YOU WONDERING WHERE I BEEN...
BEEN TO HELL AND BACK AGAIN

QUOTABLE SYNOPSIS QUOTATION CARDS

ORPHEUS
16. And if no one takes too much
There will always be enough
She will always fill our cups

HERMES & COMPANY
21. MISTER HADES IS A MEAN OLD BOSS
WITH A SILVER WHISTLE AND A GOLDEN SCALE
AN EYE FOR AN EYE!
AND HE WEIGHS THE COST
A LIE FOR A LIE
AND YOUR SOUL FOR SALE

EURYDICE
26. Well, till someone BRINGS THE WORLD
BACK INTO TUNE
This is how it is.

EURYDICE
17. SAY THAT YOU'LL HOLD ME FOREVER
SAY THAT THE WIND WON'T CHANGE ON US
SAY THAT WE'LL STAY WITH EACH OTHER
AND IT WILL ALWAYS BE LIKE THIS.

HADES
22. I missed you.

ORPHEUS
27. LA LA LA LA LA LA LA

ORPHEUS
18. I'M GONNA HOLD YOU FOREVER
THE WIND WILL NEVER CHANGE ON US
LONG AS WE STAY WITH EACH OTHER
THEN IT WILL ALWAYS BE LIKE THIS.

FATES
23. MISTER HADES IS A MIGHTY KING
MUST BE MAKING SOME MIGHTY BIG DEALS
SEEMS LIKE HE OWNS EVERYTHING.

HADES
28. LOVER WHEN YOU FEEL THAT FIRE
THINK OF IT AS MY DESIRE.

PERSEPHONE
19. That was not six months!

EURYDICE
24. KIND OF MAKES YOU WONDER HOW
IT FEELS...

HADES
29. SOMEONE GRATEFUL FOR HER FATE
SOMEONE WHO APPRECIATES
THE COMFORTS OF A GILDED CAGE
AND DOESN'T TRY TO FLY AWAY.

PERSEPHONE
20. DOWN THERE IT'S A BUNCH OF STIFFS!
BROTHER, I'LL BE BORED TO DEATH
GONNA HAVE TO IMPORT SOME STUFF
JUST TO ENTERTAIN MYSELF.

ORPHEUS
25. HE CAME FOR HER TOO SOON
It's not supposed to be like this.

HADES
30. HEY LITTLE SONGBIRD
YOU GOT SOMETHING FINE
YOU'D SHINE LIKE A DIAMOND DOWN
IN THE MINE
AND THE CHOICE IS YOURS,
IF YOU'RE WILLING TO CHOOSE
SEEING AS YOU GOT NOTHING TO LOSE

QUOTABLE SYNOPSIS QUOTATION CARDS

HERMES
31. Brother, what do you care?
You'll find another muse somewhere.

FATES
36. You've already forgotten...

HADES
41. You're not from around here, son
If you were, then you would know
that everything and everyone
In Hadestown, I own!

HADES
32. WAIT FOR ME, I'M COMING
WAIT, I'M COMING WITH YOU
WAIT FOR ME, I'M COMING TOO
I'M COMING TOO.

EURYDICE
37. FLOWERS, I REMEMBER FIELDS
OF FLOWERS, SOFT BENEATH MY HEELS
I REMEMBER SOMEONE
SOMEONE BY MY SIDE
TURNED HIS FACE TO MINE

ORPHEUS
42. It isn't true! /
What he said–
EURYDICE!

HADES
33. There are papers to be signed
Step into my office.

EURYDICE
38. YOU, THE ONE I LEFT BEHIND
IF YOU EVER WALK THIS WAY
COME AND FIND ME
LYING IN THE BED I MADE.

EURYDICE
43. –I did / I do...

FATES
34. Get on the line.

ORPHEUS
39. I SANG A SONG SO BEAUTIFUL
THE STONES WEPT AND THEY LET ME IN
AND I CAN SIGN US HOME AGAIN

FATES
44. IT AIN'T, IT AIN'T, IT AIN'T NO USE
YOU'RE BOUND, YOU'RE BOUND,
YOU'RE BOUND TO LOSE
WHAT'S DONE, WHAT'S DONE, WHAT'S DONE
IS DONE...
NOTHING CHANGES ANYHOW.

FATES
35. Your eyes will look like that someday.

HADES
40. Go back to where you came from
You're on the wrong side of the fence.

ORPHEUS
45. IF IT'S TRUE WHAT THEY SAY
Is this how the world is?...
BUT WHO ARE THEY TO SAY
WHAT THE TRUTH IS ANYWAY?

QUOTABLE SYNOPSIS QUOTATION CARDS

ORPHEUS
46. I BELIEVE THAT WITH EACH OTHER WE
ARE STRONGER THAN WE KNOW...
I BELIEVE WE'RE STRONGER THAN THEY KNOW
I BELIEVE THAT WE ARE MANY
I BELIEVE THAT THEY ARE FEW...
AND IT ISN'T FOR THE FEW TO TELL THE MANY
WHAT IS TRUE.

PERSEPHONE
47. He loves that girl, Hades...
He has the kind of love of her
That you and I once had.

PERSEPHONE
48. I know
But she means everything to him.

WORKERS
49. IF I RAISED MY VOICE
IF I RAISED MY HEAD
COULD I CHANGE MY FATE? COULD I CHANGE
THE WAY IT IS?

HADES
50. SING A SONG FOR ME!

ORPHEUS
51. LA LA LA LA LA LA LA

HERMES
52. Where'd you get that melody?

ORPHEUS
53. IT WAS LIKE YOU WERE HOLDING THE WORLD
WHEN YOU HELD HER
LIKE YOURS WERE THE ARMS THAT THE
WHOLE WORLD WAS IN
AND THERE WERE NO WORDS FOR THE WAY THAT FELT
SO YOU OPENED YOUR MOUTH AND YOU STARTED TO SING
LA LA LA LA LA LA LA

ORPHEUS
54. HE'S GROWN SO AFRAID THAT HE'LL LOSE
WHAT HE OWNS
BUT WHAT HE DOESN'T KNOW IS THAT WHAT
HE'S DEFENDING
IS ALREADY GONE.

HERMES
55. Orpheus was a poor boy
But he had a gift to give
This poor boy brought the world
Back into tune, is what he did

FATES
56. IF YOU TELL 'EM NO
YOU'RE A HEARTLESS MAN
AND YOU'RE GONNA HAVE A MARTYR ON
YOUR HANDS

FATES
57. IF YOU LET 'EM GO
YOU'RE A SPINELESS KING
AND YOU'RE NEVER GONNA GET 'EM IN LINE
AGAIN

HERMES
58. Well, the good news is / He said that you can go...
There's bad news, though... / You can walk...
But it won't be like you planned.
He said you have to walk in front / And she has to walk in back.
And if you turn around
To make sure she's coming, too / Then she goes back to
Hadestown / And ain't nothing you can do.

HERMES
59. Do you trust each other?
Do you trust yourselves?

PERSEPHONE
60. Are we going to try again?

QUOTABLE SYNOPSIS QUOTATION CARDS

HADES
61. It's time for spring
We'll try again next fall.

HERMES
66. THAT'S HOW IT GOES
DON'T ASK WHY, BROTHER, DON'T ASK HOW
HE COULD HAVE COME SO CLOSE
THE SONG WAS WRITTEN LONG AGO
And that is how it goes.

ORPHEUS
62. WHO DO YOU THINK YOU ARE?
WHO ARE YOU?
WHO ARE YOU TO LEAD HER?
WHO ARE YOU TO LEAD THEM?

HERMES
67. See Orpheus was a poor boy...

WORKERS & EURYDICE
63. WE ARE ALL RIGHT HERE.

EURYDICE
68. Anybody got a match?

ORPHEUS
64. WHY WOULD HE LET ME WIN?
WHY WOULD HE LET HER GO?...
WHERE IS SHE? WHERE IS SHE NOW?

HERMES
65. Alright...

"ALL I'VE EVER KNOWN"
BY ANAÏS MITCHELL
FROM *HADESTOWN*

EURYDICE
I WAS ALONE SO LONG
I DIDN'T EVEN KNOW THAT I WAS LONELY
OUT IN THE COLD SO LONG
I DIDN'T EVEN KNOW THAT I WAS COLD
TURN MY COLLAR TO THE WIND
THIS IS HOW IT'S ALWAYS BEEN

ALL I'VE EVER KNOWN IS HOW TO HOLD MY OWN
ALL I'VE EVER KNOWN IS HOW TO HOLD MY OWN
BUT NOW I WANNA HOLD YOU TOO

-Interlude-

YOU TAKE ME IN YOUR ARMS
AND SUDDENLY THERE'S SUNLIGHT ALL AROUND ME
EVERYTHING BRIGHT AND WARM
AND SHINING LIKE IT NEVER DID BEFORE
AND FOR A MOMENT I FORGET
JUST HOW DARK AND COLD IT GETS

ALL I'VE EVER KNOWN IS HOW TO HOLD MY OWN
LL I'VE EVER KNOWN IS HOW TO HOLD MY OWN
BUT NOW I WANNA HOLD YOU

NOW I WANNA HOLD YOU
HOLD YOU CLOSE
I DON'T WANNA EVER HAVE TO LET YOU GO
NOW I WANNA HOLD YOU
HOLD YOU TIGHT
I DON'T WANNA GO BACK TO THE LONELY LIFE

ORPHEUS
I DON'T KNOW HOW OR WHY
OR WHO AM I THAT I SHOULD GET TO HOLD YOU
BUT WHEN I SAW YOU ALL ALONE AGAINST THE SKY
IT'S LIKE I'D KNOWN YOU ALL ALONG
I KNEW YOU BEFORE WE MET
AND I DON'T EVEN KNOW YOU YET
ALL I KNOW'S YOU'RE SOMEONE I HAVE ALWAYS KNOWN

ORPHEUS & EURYDICE
ALL I KNOW'S YOU'RE SOMEONE I HAVE ALWAYS KNOWN
AND I DON'T EVEN KNOW YOU
NOW I WANNA HOLD YOU—HOLD YOU CLOSE
I DON'T WANNA EVER HAVE TO LET YOU GO

EURYDICE
SUDDENLY THERE'S SUNLIGHT BRIGHT AND WARM

ORPHEUS
SUDDENLY I'M HOLDING THE WORLD IN MY ARMS

-Interlude-

EURYDICE
SAY THAT YOU'LL HOLD ME F OREVER
SAY THAT THE WIND WON'T CHANGE ON US
SAY THAT WE'LL STAY WITH EACH OTHER
AND IT WILL ALWAYS BE LIKE THIS

ORPHEUS
I'M GONNA HOLD YOU FOREVER
THE WIND WILL NEVER CHANGE ON US
LONG AS WE STAY WITH EACH OTHER

ORPHEUS & EURYDICE
THEN IT WILL ALWAYS BE LIKE THIS



"WAY DOWN HADESTOWN"
BY ANAÏS MITCHELL
FROM *HADESTOWN*

HERMES
ON THE ROAD TO HELL, THERE WAS A RAILROAD TRACK
PERSEPHONE
Oh, come on!
HERMES
THERE WAS A TRAIN COMIN' UP FROM WAY DOWN BELOW
PERSEPHONE
That was not six months!
FATES
BETTER GO AND GET YOUR SUITCASE PACKED
GUESS IT'S TIME TO GO
HERMES
SHE'S GONNA RIDE THAT TRAIN
COMPANY
RIDE THAT TRAIN...
HERMES
SHE'S GONNA RIDE THAT TRAIN
COMPANY
RIDE THAT TRAIN...
HERMES
SHE'S GONNA RIDE THAT TRAIN 'TIL THE END OF THE LINE
'CAUSE THE KING OF THE MINE IS COMING TO CALL
DID YOU EVER WONDER WHAT IT'S LIKE ON THE UNDERSIDE?
COMPANY
WAY DOWN UNDER
HERMES
ON THE YONDER SIDE?
COMPANY
WAY DOWN YONDER
HERMES
ON THE OTHER SIDE OF HIS WALL
FOLLOW THAT DOLLAR FOR A LONG WAY DOWN
FAR AWAY FROM THE POORHOUSE DOOR
YOU EITHER GET TO HELL OR TO HADESTOWN
AIN'T NO DIFFERENCE ANYMORE!
WAY DOWN HADESTOWN
WAY DOWN UNDER THE GROUND
HOUND DOG HOWL AND THE WHISTLE BLOW
TRAIN COME A-ROLLIN, CLICKETY-CLACK
EVERYBODY TRYIN' TO GET A TICKET TO GO
BUT THOSE WHO GO THEY DON'T COME BACK THEY GOIN'...
HERMES & COMPANY
WAY DOWN HADESTOWN WAY DOWN UNDER THE GROUND
HERMES
Ha!
PERSEPHONE
WINTER'S NIGH AND SUMMER'S O'ER
HEAR THAT HIGH, LONESOME SOUND
OF MY HUSBAND COMING FOR
TO BRING ME HOME TO HADESTOWN
COMPANY
WAY DOWN HADESTOWN WAY DOWN UNDER THE GROUND
PERSEPHONE
DOWN THERE, IT'S A BUNCH OF STIFFS
BROTHER, I'LL BE BORED TO DEATH
GONNA HAVE TO IMPORT SOME STUFF
JUST TO ENTERTAIN MYSELF
GIVE ME MORPHINE IN A TIN
GIVE ME A CRATE OF THE FRUIT OF THE VINE
TAKES A LOT OF MEDICINE
TO MAKE IT THROUGH THE WINTERTIME
COMPANY
WAY DOWN HADESTOWN WAY DOWN UNDER THE GROUND
FATES
EVERY LITTLE PENNY IN THE WISHING WELL
EVERY LITTLE NICKEL ON THE DRUM
COMPANY
ON THE DRUM!
FATES
ALL THEM SHINY LITTLE HEADS AND TAILS
WHERE DO YOU THINK THEY COME FROM?
THEY COME FROM
COMPANY
WAY DOWN HADESTOWN WAY DOWN UNDER THE GROUND
HERMES
EVERYBODY HUNGRY EVERYBODY TIRED
EVERYBODY SLAVES BY THE SWEAT OF HIS BROW
THE WAGE IS NOTHING AND THE WORK IS HARD
IT'S A GRAVEYARD IN HADESTOWN
COMPANY
WAY DOWN HADESTOWN WAY DOWN UNDER THE GROUND
HERMES
MR. HADES IS A MEAN OLD BOSS
PERSEPHONE
WITH A SILVER WHISTLE AND A GOLDEN SCALE
COMPANY
AN EYE FOR AN EYE!
HERMES
AND HE WEIGHS THE COST
COMPANY
A LIE FOR A LIE!
HERMES
AND YOUR SOUL FOR SALE
COMPANY
SOLD!
PERSEPHONE
TO THE KING ON THE CHROMIUM THRONE
COMPANY
THROWN!
PERSEPHONE
TO THE BOTTOM OF A SING SING CELL

"WAY DOWN HADESTOWN"
BY ANAÏS MITCHELL
FROM *HADESTOWN*

HERMES
WHERE THE LITTLE WHEEL SQUEALS AND THE BIG WHEEL GROANS
PERSEPHONE
AND YOU BETTER FORGET ABOUT YOUR WISHING WELL
COMPANY
WAY DOWN HADESTOWN
WAY DOWN UNDER THE GROUND
HERMES
On the Road to Hell, there was a railroad car
And the car door opened and a man stepped out
Everybody looked and everybody saw
It was the same man they'd been singin' about
PERSEPHONE
You're early.
HADES
I missed ya.
FATES
MR. HADES IS A MIGHTY KING
MUST BE MAKING SOME MIGHTY BIG DEALS
SEEMS LIKE HE OWNS EVERYTHING
EURYDICE
KIND OF MAKES YOU WONDER HOW IT FEELS...
HERMES
All aboard!
A-ONE, A-TWO
A-ONE, TWO, THREE, FOUR
COMPANY
WAY DOWN HADESTOWN WAY DOWN UNDER THE GROUND
WAY DOWN HADESTOWN WAY DOWN UNDER THE GROUND
WAY DOWN UNDER THE GROUND WAY DOWN UNDER THE GROUND!

"WAY DOWN HADESTOWN"
BY ANAÏS MITCHELL
FROM HADESTOWN

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COMPANY
WAY DOWN HADESTOWN WAY DOWN UNDER THE GROUND
WAY DOWN HADESTOWN WAY DOWN UNDER THE GROUND
WAY DOWN UNDER THE GROUND WAY DOWN UNDER THE GROUND!

Save a tree!
Cut into half sheets!
Thank you.