Acting Edition

Hadestown

Teen Edition

by Anaïs Mitchell

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HADESTOWN premiered on Broadway at the Walter Kerr Theatre on April 17, 2019. The production was developed with and directed by Rachel Chavkin, with choreography by David Neumann, arrangements and orchestrations by Michael Chorney and Todd Sickafoose, vocal arrangements and music direction by Liam Robinson, scenic design by Rachel Hauck, costume design by Michael Krass, lighting design by Bradley King, and sound design by Nevin Steinberg and Jessica Paz. The dramaturg was Ken Cerniglia, the music coordinator was David Lai, and the production stage manager was Beverly Jenkins. The Band was Liam Robinson, Dana Lyn, Marika Hughes, Michael Chorney, Brian Drye, Robinson Morse, and Ben Perowsky. The cast was as follows:

ORPHEUS . . . . . Reeve Carney

EURYDICE . . . . . Eva Noblezada

HADES . . . . . Patrick Page

PERSEPHONE . . . . . Amber Gray

HERMES . . . . . André De Shields

FATES . . . . . Jewelle Blackman, Yvette Gonzalez-Nacer, Kay Trinidad

WORKERS . . . . . Afra Hines, Timothy Hughes, John Krause, Kimberly Marable, Ahmad Simmons

Additional Billing

Originally produced on Broadway by:

Mara Isaacs, Dale Franzen, Hunter Arnold, Tom Kirdahy

Carl Daikeler, Five Fates, Willette & Manny Klausner, No Guarantees, Sing Out, Louise! Productions, Stone Arch Theatricals, Benjamin Lowy/Adrian Salpeter, Meredith Lynsey Schade, 42nd.club, Craig Balsam, Broadway Strategic Return Fund, Concord Theatricals, Laurie David, Demar Moritz Gang, Getter Entertainment, Deborah Green, Harris Rubin Productions, Sally Cade Holmes, Marguerite Hoffman, Hornos Moellenberg, Independent Presenters Network, Jam Theatricals, Kalin Levine Dohr Productions, Phil & Claire Kenny, Mike Karns, Kilimanjaro Theatricals, Lady Capital, LD Entertainment, Sandi Moran, Thomas M. Neff, MWM Live, Patti Sanford Roberts & Michael Roberts, Schroeder Shapiro Productions, Seriff Productions, Stage Entertainment, Kenneth & Rosemary Willman, Kaylavlex Theatricals, Tyler Mount

Jujamcyn Theaters

The National Theatre

New York Theatre Workshop

Original New York production developed with and directed by Rachel Chavkin.

Hadestown received its World Premiere at New York Theatre Workshop on May 23, 2016. Jim Nicola, Artistic Director; Jeremy Blocker, Managing Director.

Hadestown received its Canadian Premiere at the Citadel Theatre, Edmonton, on November 16, 2017.

Hadestown received its UK Premiere at the National Theatre on November 13, 2018.

Hadestown was developed with funding from the Eli and Edythe Broad Stage at the Santa Monica College Performing Arts Center.

Additional development by New York Stage and Film and The Ground Floor at Berkeley Repertory Theatre.

Original Arrangements and Orchestrations by Michael Chorney and Todd Sickafoose.

"Papers Instrumental" by Michael Chorney, published by Seoats Music.

Vocal Arrangements by Liam Robinson.

Additional Vocal Arrangements by Justin Vernon and the Haden Triplets.

Hadestown was co-conceived by Ben t. Matchstick.

CHARACTERS

ORPHEUS – lyre-playing poet, gifted and naïve

EURYDICE – a runaway, tough and vulnerable

HADES – compulsive industrialist, boss-king of Hadestown

PERSEPHONE – queen of nature and the seasons, a lush

HERMES – charismatic guide and storyteller, mentor to Orpheus

FATES – three sisters, vicious and delicious, voices in the head

WORKERS – spirits of labor and community, a physical and choral presence

SETTING

Hadestown is a mythic tale – not set in a particular time or place – but it does take inspiration from the American Depression Era and the city of New Orleans. It consists of two worlds: most of Act One takes place aboveground, and most of Act Two takes place in the underworld (Hadestown). Occasionally, both worlds are visible at once.

AUTHOR'S NOTES

The onstage **BAND**, while not listed with the characters above, is an omnipresence in *Hadestown*, and may join in the singing at times. For licensees using performance tracks, we've provided suggested workarounds for "Road to Hell" and "Our Lady of the Underground" (two numbers in which the **BAND** is directly introduced).

Lyrics in *Hadestown* alternate between sung and spoken in rhythm. Licensees should refer to the score to identify sung vs. spoken lines.

The following numbers are optional for all productions: "Our Lady of the Underground," "Nothing Changes," and "We Raise Our Cups."

In the Broadway production, the **WORKERS** were performed by five ensemble members. While the **WORKERS** can be expanded to accommodate any cast size, a minimum of six **WORKERS** is required. Vocal arrangements for *Hadestown: Teen Edition* have been tailored for teen voices. Musical adjustments include transposed keys for some cues, and SATB arrangements for the **WORKERS** and some **COMPANY** moments. **WORKERS** can be played by actors of any gender.

Whenever the **WORKERS** sing in chorus, the **FATES** are welcome to join as choral support. In those instances, in order to maintain their distinct narratives/identities, the **FATES** may be physically present but should not be featured visually.

CASTING NOTE

The character of **HERMES** has been played on Broadway by both male- and female-identifying performers. In the latter case, whenever **HERMES** is referred to as "Mister Hermes," performers should use "Missus Hermes." If that phrase ever appears in print materials, please avoid the spelling "Mrs." There is no alternate vocal score, but every **HERMES** should feel free to place lines or verses in a different octave if it feels or sounds better.

On the West End we have implemented nonbinary language for **HERMES**. When **HERMES** introduces themselves in "Road to Hell," they say: "And a god with feathers on their feet" and "Yes, it's Hermes, that's me!" When **ORPHEUS** addresses **HERMES** in "Wait For Me (Intro)" and its reprise, he says: "'Scuse me, Hermes?" And in "Come Home With Me (Reprise)," **ORPHEUS** says: "It was Hermes told me so."

Along these lines, we are still discovering ways in which the casting of *Hadestown* can become more diverse, and your production will be part of that discovery! These mythic characters are archetypal but also reimagined and open to interpretation. It has felt important to us both to reflect the diversity of the community in which the story is presented and to be mindful of the narrative implications of those choices. For any questions regarding casting, please contact your Concord Theatricals Licensing Representative.

MUSICAL NUMBERS

ACT ONE

1. "Road to Hell" . . . . . Hermes & Company
2. "Any Way the Wind Blows" . . . . . Eurydice, Fates, Hermes & Workers
3. "Come Home with Me" . . . . . Orpheus, Eurydice, Hermes & Workers
4. "Wedding Song" . . . . . Orpheus, Eurydice & Workers
5. "Epic I" . . . . . Hermes & Orpheus
6. "Livin' it Up on Top" . . . . . Persephone, Hermes, Orpheus & Company
7. "All I've Ever Known" . . . . . Eurydice, Orpheus & Hermes
8. "Way Down Hadestown" . . . . . Hermes, Persephone, Fates & Company
9. "A Gathering Storm" . . . . . Fates, Hermes, Orpheus, Eurydice & Workers
10. "Epic II" . . . . . Orpheus & Workers
11. "Chant" . . . . . Company
12. "Hey, Little Songbird" . . . . . Hades & Eurydice
13. "When the Chips are Down" . . . . . Fates, Eurydice, Hermes & Hades
14. "Gone, I'm Gone" . . . . . Eurydice & Fates
15. "Wait for Me (Intro)" . . . . . Orpheus & Hermes
16. "Wait for Me" . . . . . Hermes, Orpheus, Fates & Company
17. "Why We Build the Wall" . . . . . Hades & Company

MUSICAL NUMBERS

ACT TWO

18. "Our Lady of the Underground (An Optional Entr'acte)" . . . . . Persephone & Hermes
19. "Way Down Hadestown (Reprise)" . . . . . Fates, Eurydice, Workers & Hermes
20. "Flowers" . . . . . Eurydice
21. "Come Home with Me (Reprise)" . . . . . Orpheus & Eurydice
22. "Papers (Intro)" . . . . . Hades, Persephone, Orpheus, Eurydice & Hermes
22a. "Papers (Instrumental)" . . . . . Instrumental
23. "Nothing Changes" (An Optional A Capella Segue) . . . . . Fates
24. "If it's True" . . . . . Orpheus, Workers & Hermes
25. "How Long?" . . . . . Persephone & Hades
26. "Chant (Reprise)" . . . . . Company
27. "Epic III" . . . . . Orpheus & Company
28. "Epic III (Instrumental)" . . . . . Hermes, Orpheus & Optional Workers
29. "Promises" . . . . . Eurydice, Orpheus & Workers
30. "Word to the Wise" . . . . . Fates, Orpheus, Hermes & Hades
31. "His Kiss, the Riot" . . . . . Hades
32. "Wait for Me (Reprise) – Intro" . . . . . Hermes, Orpheus & Eurydice
33. "Wait for Me (Reprise)" . . . . . Company
34. "Doubt Comes In" . . . . . Fates, Orpheus, Eurydice & Workers
35. "Road to Hell (Reprise)" . . . . . Hermes & Company
36. "We Raise Our Cups (An Optional Encore)" . . . . . Persephone, Eurydice & Company

ACT ONE

*(***COMPANY** *and* **BAND*** *assemble at an aboveground gathering place.* **HERMES** *holds court.)*

HERMES. *(To* **COMPANY***.)*
Alright?

COMPANY.
Alright!

HERMES. *(To audience.)*
Alright?

AUDIENCE.
Alright!

HERMES. *(To* **BAND***.)*
Alright!*

[MUSIC NO. 01 – ROAD TO HELL]

Mmmm...

COMPANY.
Mmmm...

HERMES. *(Like a train whistle.)*
Mmm Mmm...

COMPANY.
Mm-mmm

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* For licensees using performance tracks, **HERMES** will still deliver three "Alrights." The third one, instead of being a directive to the **BAND**, will simply be a celebratory statement of intent.

HERMES.
Chucka chucka chucka chucka
Chucka chucka chucka chucka

HERMES & COMPANY.
Chucka chucka chucka chucka
Chucka chucka chucka chucka

HERMES.
Once upon a time there was a railroad line

COMPANY.
Mmmm…

HERMES.
Don't ask where, brother, don't ask when

COMPANY.
Mmmm…

HERMES.
It was the road to hell
It was hard times
It was a world of gods
And men
It's an old song

COMPANY.
Mmm-mmm…

*(***COMPANY** *claps hands in rhythm.)*

COMPANY.
It's an old song!

HERMES.
It's an old tale from way back when
It's an old song

COMPANY.
It's an old song!

HERMES.
And we're gonna sing it again
Gods and men, alright?

We got some gods in the house tonight!
See on the road to hell there was a railroad line

COMPANY.
Mmmm…

HERMES.
And there was three old women all dressed the same

COMPANY.
Mmmm…

HERMES.
And they was always
singing in the back of
your mind **COMPANY.**
Ev'rybody meet the Fates! Mmm-mmm-mmm

*(***FATES** *acknowledge audience.)*

HERMES.
And on the road to hell there was a railroad line

COMPANY.
Mmmm…

HERMES.
And a lady steppin' off a train

COMPANY. *(Like a train whistle.)*
Mmm Mmm...

HERMES.
With a suitcase full of
summertime **COMPANY.**
Persephone, by name! Mmm-mmm-mmm

*(***PERSEPHONE** *acknowledges audience.)*

HERMES.
And if you ride that train

COMPANY.
Ride that train!

HERMES.
If you ride that train

COMPANY.
(You) ride that train!

HERMES.
If you ride that train to the end of the line

COMPANY.
Mmmm…

HERMES.
Where the sun don't shine and it's always shady

COMPANY.
Mmmm…

HERMES.
It's there you'll find the
king of the mine, **COMPANY.**
Almighty Mister Hades! Mmm-mmm-mmm

*(***HADES** *acknowledges audience.)*

HERMES.
We got any other gods?
Oh yeah, almost forgot…
On the road to hell there was a railroad station

COMPANY.
Mmmm…

HERMES.
And a man with feathers on his feet

COMPANY.
Mmmm…

HERMES.
Who could help you to
your final destination, **COMPANY.**
Mister Hermes, that's me! Mmm-mmm-mmm

*(**HERMES** acknowledges audience.)*

HERMES.

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
It's a sad song

COMPANY.

It's a sad song!

HERMES.

It's a sad tale; it's a tragedy
It's a sad song

COMPANY.

It's a sad song!

HERMES.

We're gonna sing it anyway
Now, not ev'ryone gets to be a god
And don't forget that times are hard
Hard times in the world of men
Lemme introduce you to a few of them
You can tip your hats and your wallets
With your pennies or your pearls
To the hardest-working Chorus
In the gods' almighty world!

*(**WORKERS** acknowledge audience.)*

And working just as hard for you
Let's see what *this* crew can do!*

*(**HERMES** indicates **BAND**.* Instrumental break. **COMPANY** applause.)*

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* For licensees using performance tracks, **HERMES** will not indicate the **BAND** or deliver the lines, "And working just as hard for you / Let's see what *this* crew can do!"

HERMES.
Alright, alright…
Alright!
On the road to hell there was a railroad line

WORKERS.
Mmmm...

HERMES.
And a poor boy working on a song

ORPHEUS.
La la la la la la…

HERMES.
His mama was a friend of mine
And this boy was a muse's son
On the railroad line on the road to hell

COMPANY.
Mmmm...

HERMES.
You might say the boy was "touched"

ORPHEUS.
La la la la la la…

HERMES.
Cos he was touched by
the gods themselves **COMPANY.**
Give it up for Orpheus! Mmm-mmm...

*(***ORPHEUS** *misses the cue.)*

HERMES.
Orpheus!

*(***ORPHEUS** *acknowledges audience.)*

There was one more soul on this road
Girl, come on in from the cold!
On the railroad line on the road to hell

COMPANY.

Mmmm…

HERMES.

There was a young girl looking for something to eat

COMPANY.

Mmmm…

HERMES.

And brother, thus begins the tale

COMPANY.

Mmm-mmm-mmm

Of Orpheus…and Eurydice!

*(***ORPHEUS** *and* **EURYDICE** *see each other for the first time.)*

HERMES.

It's a love song

COMPANY.

It's a love song!

HERMES.

It's a tale of a love from long ago

It's a sad song

COMPANY.

It's a sad song!

HERMES.

But we're gonna sing it even so

It's an old song

COMPANY.

It's an old song!

HERMES.

It's an old tale from way back when

And we're gonna sing

HERMES & COMPANY.

We're gonna sing
We're gonna sing it again!

[MUSIC NO. 02 – ANY WAY THE WIND BLOWS]

FATES.

Oooooh
Oooooh
Oooooh
Oooooh

HERMES.

Eurydice was a hungry young girl
A runaway from ev'rywhere she'd ever been
She was no stranger to the world
No stranger to the wind

FATES & WORKERS (S/A).

Oooooh
Oooooh
Oooooh
Oooooh

*(**EURYDICE** wears an overcoat and carries a backpack with her few possessions, among them a hurricane candle.)*

EURYDICE. *(To herself and audience.)*

Weather ain't the way it was before
Ain't no spring or fall at all anymore
It's either blazing hot or freezing cold
Any way the wind blows

FATES.

And there ain't a thing that
You can do
When the weather takes a
Turn on you

'Cept for hurry up and hit the road
Any way the wind blows

FATES & WORKERS (S/A).
Wind comes up, ooooh

EURYDICE.
Do you hear that sound?

FATES & WORKERS (S/A).
Wind comes up

EURYDICE, FATES & WORKERS (S/A).
Move

EURYDICE.
To another town
Ain't nobody gonna stick around

EURYDICE & FATES.
When the dark clouds roll

EURYDICE, FATES & WORKERS (S/A).
Any way the wind blows

HERMES.
You met the Fates,
remember them?

FATES & WORKERS (S/A).
Oooooh

EURYDICE. *(To* **COMPANY** *and audience.)*
Anybody got a match?

HERMES.
(Offering a match.)
Always singing in the
back of your mind…

FATES & WORKERS (S/A).
Oooooh

EURYDICE. *(To* **HERMES.***)*
Give me that…

HERMES.
Wherever it was this
young girl went

FATES & WORKERS (S/A).
Oooooh

*(**EURYDICE** lights her candle.)*

HERMES.
The Fates were close behind

FATES & WORKERS (S/A).
Oooooh

*(**FATES** blow it out.)*

EURYDICE.
People turn on you just like the wind
Ev'rybody is a fair-weather friend
In the end you're better off alone
Any way the wind blows

*(**EURYDICE** relights her candle.)*

FATES.
When your body aches to
Lay it down
When you're hungry and
There ain't enough to go around
Ain't no length to which a girl won't go
Any way the wind blows

FATES & WORKERS (S/A).
Wind comes up, ooooh

EURYDICE.
And sometimes you think

FATES & WORKERS (S/A).
Wind comes up

EURYDICE, FATES & WORKERS (S/A).
You

EURYDICE.
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

EURYDICE & FATES.

Wherever you go

EURYDICE, FATES & WORKERS (S/A).

Any way the wind blows

HERMES.

Now Orpheus was the son of a muse

And you know how those muses are

Sometimes they abandon you

FATES & WORKERS (S/A).

Ooooh

Ooooh

Ooooh

And this poor boy,

He wore his heart out on his sleeve

You might say he was naïve

To the ways of the world

But he had a way with words

And a rhythm and a rhyme

And he sang just like a bird up on a line

And it ain't because I'm kind

But his mama was a friend of mine

And I liked to hear him sing

And his way of seeing things...

So I took him underneath my wing

[MUSIC NO. 03 – COME HOME WITH ME]

And that is where he stayed

Until one day...

*(***ORPHEUS** *approaches* **EURYDICE. HERMES** *intercepts him.)*

You wanna talk to her?

ORPHEUS.

Yes

WAIT, THERE'S MORE!

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