

SYNOPSIS

Sing out and praise suburban life, where dad presides over the barbecue and kids and wives run wild. Not even the dreaded Public Opinion can keep this gang in line. In **Act I**, Eurydice is wooed away from her philandering husband, Orpheus, by an attractive stranger who turns out to be Pluto, Lord of the Underworld. Orpheus is delighted when the two run off together, but Public Opinion can't allow it. She insists that Orpheus put up a front of moral outrage and demand his wife's return. She will personally escort him up Mount Olympus to ask Jupiter to intervene.

Act II finds the Olympian gods and goddesses snoozing as Dr. Morpheus spreads his poppy dust—and the last few deities sneak back in after a night on the town. Dawn reveals that all is not serene up here, either. When news of Eurydice's abduction reaches Olympus, Juno assumes that Jupiter has been chasing mortal girls again. Mercury has evidence to point the finger at Pluto, who is summoned to defend himself. When Orpheus and Public Opinion finally arrive and confirm that Pluto is to blame, Jupiter promises to descend to Hades to find the girl. He makes himself popular by agreeing to take the whole pantheon of gods and goddesses with him for a little holiday.

Pluto manages to keep Eurydice hidden away down below, so **Act III** finds her bored and Jupiter increasingly frustrated. Convening the Infernal Court (with three blind justices and evidence from the three-headed dog, Cerberus) fails to bring satisfaction. Cupid is ready to help, summoning the Love Police to find Eurydice. Jupiter assumes an unusual disguise to slip through the keyhole and woo Eurydice for himself.

In **Act IV**, Pluto's wild party is just starting to get interesting when Public Opinion barges in, spoils the fun and puts everyone back on track to reunite Orpheus with Eurydice. Jupiter can't let that happen. But who gets the girl? Well, Eurydice has her own ideas.

HISTORICAL NOTE

Orpheus in the Underworld was first performed in 1858, and reached London in 1865. Its success was one of the inspirations for the creation of a home-grown English operetta, and for Richard D'Oyly Carte's pairing of Gilbert and Sullivan to accomplish it. *Orpheus* was revised in 1874 to the full four-act version with chorus, and achieved even greater popularity. The English adaptation we are using was created for the 1985 English National Opera production.

PRODUCTION STAFF

Stage Director Lesley Hendrickson
Music Director Marina Liadova
Assistant Music Director..... Jean Orbison Van Heel
Stage Manager Denise Brophy
Set Designer & Scenic Painter Larry Rostad
Costume Designer Barb Portinga
Lighting Designer Alex Flinner
Props Alexander Gerchak
Set Builder Jay Scoggin
Assistant Stage Managers Malka Key, Brianna Sullivan
Lights Assistant..... Mark Flinner
Follow-spot Operator Jack Kravik
Wardrobe Mistress Jo Pasternack
Set Construction..... Dean Laurance, Jack Kravik, Gary Maher
Chris Seeling, Pete Seeling, Eric Key, Ross Gallup
Brandie Heims, Ronald Barnes, and cast members
Costume Construction..... Carolyn Ahlquist, Cary E. Van Heel and cast members
Puppet Fabricators Victoria Dan, Ivar Hendrickson
Rehearsal Pianists Jean Orbison Van Heel, Steven Norquist
Madeline Giordana, Lawrence Henry
Audio-Visual Engineer Bob Johanneck
Poster Design Tom McGregor, Mary Olson
Lobby Display & Photography Stephen Hage
House Manager Trina Morrison
Ticket Sales..... Trina Morrison
Ticket Helpers..... Taylor Ann Grand, Cassandra Utt
Eric Pasternack, Rhea Sullivan, Thore Dossdall

House Staff Recruitment..... Shawn Holt

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Labour Pool Coordinator..... Malka Key
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Treasurer John Orbison
Secretary..... Shawn Holt
Chorus Representatives Alexander Gerchak, Mary Gregory
Orchestra Representative..... Barb Hovey

ORCHESTRA

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Jonas Westover, Dan Sadoff
Violin II Karen Neinstadt, Lorine Menzhuber, Beth Henningsen
Betsy Lofgren, Daniel Werl
Viola Ann Marie Bur, Teresa Mager, Laura Bidgood
Svetlana Davis, Aija Ronis
Cello..... John Dunham, Megan Whiting
Amy Samelian, Naomi Wells
String Bass Ann Marie McIntire, Doug Nelson
Flute Kristen Kinnear-Ohlmann, Anne Cheney
Joshua Weinberg, Nancy Wucherpennig
Clarinet Barb Hovey, Ken Gellerman, Brian Krysinski
Oboe..... Steve Schellenberg
Bassoon..... Alice Anderson
Horn Jeffrey Ohlmann, Karen Holmes, Michael Eng, Chris Hahn
Trumpet..... Andy Padula, Betty Mackay
Trombone..... Scott Soltis
Percussion John Litch, Chelsey Shoup, Charley Rich

GLOSSARY (*in order of occurrence*)

- Public opinion:** “I started off small as Chorus in classical plays” — In Greek drama, the speaking chorus comments on the action
- My sweet aeolian muse** — Aeolus is god of the winds; musically, a tone produced as if by the wind; the muses are goddess patrons of the arts and sciences
- I don't want you swanning around with a shepherd** — idling; dallying
- Arcadian delights** — pastoral; simple
- I've Gone/ avec Pluton / To 'ell/ Farewell** — Eurydice's farewell note is a mix of English and French (“Pluton” is French for Pluto)
- she never could scan** — be metrically consistent in poetry
- abandoning your wife to Stygian gloom** — refers to the River Styx in Hades, hence, dark
- the blush that fills Aurora's cheeks** — goddess of dawn; i.e., it's daybreak
- my snaky wand which mortals call a caduceus** — Mercury's staff with two entwined snakes, topped by wings; symbol of a herald; physician's emblem
- silver-tongued venality** — bribery or corruption
- I nicked Apollo's oxen** — as a child, Mercury stole Apollo's herd of oxen
- steak & kidney pie, blood sausage, bangers & mash** — traditional English foods
- muse on a plinth** — a base, as for a statue or column
- the faces of all the three graces** — goddesses, givers of charm and beauty
- Mt. Olympus** — the home of the gods and goddesses
- Tranformatlon song:** Jupiter was known for assuming a disguise and seducing mortal women — he seduced Leda, a Spartan Queen, in the guise of a swan (Helen of Troy was one of their offspring), and appeared to Europa as a gentle bull but then galloped off into the sea and took her to Crete. He visited Danaë as a shower of golden coins.
- On m'a ravi mon Eurydice** — Offenbach has Orpheus start to sing an aria from the famous Gluck opera “Orpheus and Eurydice”
- There we'll spend the dirtiest weekend** — British slang for an illicit get-away
- he spoke of libidinous antics, and left me an Indian tome** — he led her on with talk of sex, but then left her alone with a book, apparently the *Kama Sutra*
- Triple judges of Hades** — the judges who pass sentence on those entering Hades, sending the good to the Elysian Fields and the wicked to everlasting torment
- Cerberus** — the three-headed dog guarding the gate to Hades
- We outclass that old pastmaster from Baker Street** — Sherlock Holmes
- If I do as a bluebottle does** — a kind of fly
- his hospitality... rivals Mrs Astor's** — N. Y. Society hostess of the late 1800s
- Pluto is King. *Vive Pluton!*** — A bi-lingual approach to praise
- What puissant thighs** — powerful
- She will be a Bacchante** — A female worshipper of Bacchus, a bacchante lived a life of freedom in the wilderness that might have included sweet singing, ecstatic dances and mad (sometimes deadly to others) frenzies.
- It is Bacchus who reigns** — God of Wine

The Orpheus and Eurydice Legend

Orpheus was so gifted a musician that wild beasts gathered around him entranced when he played his lyre. Shortly after marrying him, Eurydice was walking in a meadow when she was bitten by a viper and died. Grief-stricken, he resolved to rescue her from Hades (where all dead people go). His music charmed the three-headed dog Cerberus, and when he sang of his woes, even the god Pluto listened. Eurydice was restored to him on the condition that he not look back at her as they climbed up out of the darkness to earth. Just as they neared the upper world, Orpheus turned back in a moment of forgetfulness. As she disappeared behind him, all he heard was her faint “Farewell.” He returned to the earth in utter desolation, where he played his lyre constantly until he was killed by a band of frenzied Bacchantes. Where his remains are buried, the nightingale sings more sweetly than anywhere else. Reunited with his beloved Eurydice in the Elysian Fields, Orpheus may gaze at her to his heart's content.

CONTRIBUTORS (*this year*)

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Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the Gilbert and Sullivan shows: *Trial By Jury* (1979), *Patience* (1980), *Iolanthe* (1981), *Princess Ida* (1982), *Ruddigore* (1983), *The Gondoliers* (1984), *The Mikado* (Spring 1985), *The Sorcerer* (Fall 1985), *The Pirates of Penzance* (1986), *The Yeomen of the Guard* (1987), *Utopia, Ltd.* (1988), *H.M.S. Pinafore* (1989), *Patience* (1990), *The Grand Duke* (1991), *Iolanthe* (1992), *Princess Ida* (1993), *The Gondoliers* (1994), *Ruddigore* (1995), *The Mikado* (Spring 1996), *The Zoo and Trial By Jury* (Fall 1996), *The Sorcerer* (1997), *The Pirates of Penzance* (1998), *The Yeomen of the Guard* (1999), *Offenbach's Orpheus in the Underworld* (2000), *H.M.S. Pinafore* (2001), *Patience* (2002), *The Grand Duke* (2003), *Iolanthe* (2004), *The Gondoliers* (2005), *Princess Ida* (2006), *The Mikado* (2007), *Utopia, Limited* (2008), *Ruddigore* (2009), *The Sorcerer* (2010), *The Pirates of Penzance* (2011), *Patience* (2012), *The Yeomen of the Guard* (2013), *The Grand Duke* (2014), *H.M.S. Pinafore* (Spring, 2015), *Trial By Jury* (Summer, 2015), *Iolanthe* (2016), and *The Gondoliers* (Spring, 2017)

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