

Raise a Glass for Tesoro's "Hadestown: Teen Edition"!

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Within a flurry of Greek gods during America's Dust Bowl arises the mythical tale of two lovers: Orpheus and Eurydice. It's a story you may have heard before; one of poverty, control, trust, and most importantly, love.

Enter Orpheus, played by Isaiah Medina, a poor boy with a knack for songwriting. Medina carries through a beautiful falsetto, especially during Epics I-III, and shows great duality actively playing guitar onstage. At first an awkward boy taking hesitant steps forward, he becomes one who stands tall, walking with determination. Yet, ultimately brought down by Orpheus' own faults, Medina slams the floor as he brings himself to tears.

Clutching the straps of her backpack, Addy Engelken rushes in as the runaway Eurydice. Engelken presents the character full of life and hope, looking out with bright eyes and soft smiles. However, this is contrasted by piercing whips and desperate cries as Eurydice makes the difficult decision to join Hades' workforce.

Standing tall with cane in hand is the formidable Hades, played by Charlie Woffinden. His furrowed brow and clenched fists paired with his deep, drawn-out voice embodies the character's tension throughout the show, only releasing when finding love with Persephone (Felicity Stephan) once again.

The workers ensemble, painted with determined expressions, cleanly executes sharp, sudden movements during "Chant," introducing the harrowing environment of the Underground. Their role, however, is given new meaning in "Wait for Me," as they enter through the audience with flashlights to guide Orpheus on his journey to rescue Eurydice, as orchestrated by assistant choreographer Abby Jacobs.

Hair and makeup, designed by Meadow McGee, smears workers' with charcoal and dirt, while costume designers Aurora Biriba and Emily Palmer dress them in tattered white shirts, dusty overalls, and work boots, conveying the workers' labor in the mines.

Set designer Caitlyn Willoughby brings the Dust Bowl rendition directly to stage, transforming a two-floored set into a Hooverville shantytown, dressed with spray-painted fabric scraps and surrounded by multi-colored patchwork. Additionally, Willoughby decorates the stage floor with railroad tracks, bringing the train metaphor to life.

Despite working with a limited design, publicity (Lindsey Garrel) makes the most of what they can, creating photo features, cast interviews, and lessons on Greek mythology, raking in a combined 179k views on social media.

Make the journey down to Hadestown and witness Tesoro's talented cast and crew sing this story again.