

04:08:56.000 --> 04:08:58.000

Thanks, Erin. I hope I. Live up to your expectations for the presentation since you picked it.

04:08:58.000 --> 04:09:10.000

Go ahead and share my screen. We can get started. Can you hear me, Erin? Just give me a thumbs up.

04:09:10.000 --> 04:09:28.000

Thank you so much. Alright. So my paper is the road to road to hell, rebirth, and relevance and musical adaptations of catabatic myth.

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Abandon all hope, you enter here, is embraced across the gates of hell in Dante's Divine Comedy.

04:09:35.000 --> 04:09:46.000

Led by the poet Virgil, Dante navigates the various levels of the inferno, whereas political opponents face chestisement and dismemberment, according to Dante's creative application of Contra Passo and wicked sense of humor.

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But Dante is reverence for the great pre-Christian writers whom he labels the virtuous pagans.

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Homer, Ovid, Horace, Lucan, among whom Virgil is recognized as the Prince of Poets.

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As Virgil describes, because quote the signature of honor they left on Earth is recognized in heaven and wins them ease in hell out of God's favor they are quote sinless suffering hell and one affliction only that without hope we live on in desire.

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Dante singles out those who created enduring works of art that change the world, making them a literal light in the darkness for Dante as well as a figurative one for a world that continues to be moved by them.

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Additionally, his death usage of religious, historical, literary, and mythological sources creates an all encompassing realm that reflects his contemporary sensibilities.

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As such, Dante himself has joined and arguably surpassed those great writers. By crafting a story where he journeys to help to achieve enlightenment and inspiring the world to learn from his experiences.

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In particular, Dante builds off of his predecessors use of mythology to create an epic journey through Hell that recognizes the possibility of a greater future even when the present seems bleak.

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Like Dante, our world and modern sensibilities are seen in clear focus when we approaching and re, reroporting sometimes classic myths through contemporary lens.

04:11:02.000 --> 04:11:16.000

Examining 2 myth inspired musicals, The Frog, Spiper, Chevrolet, and Son, Stephen Sondheim, and Hades Town by NAS Mitchell, we see 2 disparate stories of journeys to the underworld that are endowed with explicit contemporary relevance.

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Both adaptations evolved through subsequent iterations to more pointedly reflect the political climate of the time.

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First, an adaptation of Aristophanes comedy, The Frogs, from 1974 updates Dionysi's journey to Hades to bring back a poet to challenge the complacency in the world.

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In 2 in a 2,000 for Broadway adaptation overtly anti-authoritarian messages were added in specifically criticizing the Bush administration and the war on terror.

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Then Hades town retells or faces to send to the underworld to rescue his wife Eurydice.

04:11:48.000 --> 04:12:00.000

As a recorded folk opera, the story is a commentary on economic disparity and exploitation as a full Broadway musical, the decaying marriage of Hades and Persephone reflects the destruction of ongoing climate change.

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Well, the former is a comedy and the latter a tragedy both arrive at the same message of endorsing political change and heralding endurance in the face of personal unrest.

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Ultimately, they both help us learn Dante's most enduring lesson, which is that the writer can only take us so far.

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It is up to the reader or audience to complete the journey. Ensure anyone can find themselves in hell as what happens afterwards that is ultimately important.

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In Greek mythology, there are several characters who undertake journeys to the underworld, whose stories have permeated pop culture and remain sources of literary inspiration.

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The Fronts written circuit 4 or 5 PC is mostly based on elements from mythology rather than an adaptation of a specific story.

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Aristophanes wrote the play for the annual festival honoring Dionysus, God of Wine and theater, making him the main character.

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The noted lack of consistency and mythological lineage and biography presents authors with various versions of gods and heroes to choose from.

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In mythology, Dionysus's katabasis literally translated as a descent down or journey to the underworld, focuses on his efforts to bring either his deceased mother, Semele, or wife Ariadne back from Hades.

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Reflecting contemporary discussions about the state of the theater, Aristophanes changed his Dionysus journey to one where he sets out to bring back the recently deceased Euripides to write again.

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Dionysus thinks witty slaves Xanthias encounter several obstacles on their way to Hades, culminating in the war of words between Euripides and Escalus to determine who will return to the land of the living.

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In the end, Dionysus chooses Escalus instead, honoring the work of the older playwright over the new.

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The annotation of the frogs discussed here went through 3 different versions in a 60 year period.

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First in November, the NINETEENTH, 41, Bert Cheff Love directed a student adaptation staged in the Yale University Exhibition swimming pool.

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Inspired by several different translations, this non musical version written by John Wardlegate, class of 1,942, falls the same plot points as Aristophanes original.

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And visit with Heracles to get directions and borrow some clothes for a disguise, haggling for a ride across the river Sticks from Charon, a comical back and forth over the pros and cons about being mistaken for Heracles, a meeting with Pluto, and a literary battle between Dionysus intended champion and an aldermen older and ultimately superior writer who wins the contest and returns to help the world

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above. But here, the biggest difference is the playwrights. While in the original, Dionysus sets out to bring back Euripides and ends up selecting Aeschylus.

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Here he intends to bring back George Bernard Shaw and instead selects William Shakespeare.

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This central update to comparatively more recent writers remain the same for all 3 versions. But despite being staged 3 weeks before the attack on Pearl Harbor, reviews from the time portray an update of Aristophanes work that was received as fun if body and devoted the political undertones that later iterations would embrace.

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For the second production stage in the Yale pool in May, the Nineteenth 74, Chevrolet undertook the translation himself, billing it as being quote freely adapted for today.

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Since this version has a published script, the diversions from Aristophanes are more easily compared.

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In the original Greek, the 2 playwrights fight over who is the better dramatist with insults lobbed back and forth.

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During the contest Escalus clearly has the lead despite Dionysus' clear favoritism for and blatant attempts to help Euripides.

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Torn in between quote one who spoke cleverly and one who speaks clearly. Dionysus solicits their advice on saving the city.

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Of Athens which has been mired in the Peloponnesian War for over 25 years.

04:15:27.000 --> 04:15:36.000

Your reputation offers advice both comical like scoring vinegar in the eyes of the enemy and hypothetical swapping the roles of those in and out of power to reverse the disastrous course that they're on.

04:15:36.000 --> 04:15:44.000

But Dionysus is looking for quote less profundity and chooses the poet that will be the best not just for theater but for Athens as a whole.

04:15:44.000 --> 04:15:52.000

As close as advice is to band everyone together by focusing on conquering the enemy land and recognizing that a strong military presence is more important than personal wealth.

04:15:52.000 --> 04:16:02.000

Nationalism where everyone works together for the common good wins the day over classic system hitting 2 sides against whether another one another by simply inverting the power dynamics.

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In Shavlov's version, Sean and Shakespeare are given multiple topics to rhapsodize about using only their written works.

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You know, men, women, the life force love and ultimately life and death. Well, Euripides criticisms of Escalus are returned in form, Shaw's frequent attacks on Shakespeare are only regarded mildly, giving Shaw more of a cantankerous, confrontational and condescending attitude that makes him less appealing from the start.

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Even Pluto, ruler of the underworld offers no resistance to the idea of Shaw leaving when asked.

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Throughout the contest, Shaw portrays himself as the superior intellectual who, like Dionysus, cool, values conscience, virtue, and integrity, unlike the vulgar and superficial Shakespeare.

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Therefore, even more than Euripides, Shaw is surprised at losing the contest, charging Dionysus with, quote, honoring voluptuous reverie over intellectual interest in romantic rhapsody over human concern.

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As many have noted, another major change is in the reasoning behind Dionysus ultimate selection. In the original.

04:17:01.000 --> 04:17:04.000

Dionysus chooses Shakespeare because he is a poet. With the, power of language to move others.

04:17:04.000 --> 04:17:19.000

And appeal to the heart over in a appeal to the head. He readily acknowledges that Shaw is an intellectual who cares about revealing the truth of human nature, but that being witty does not help him solve the world's problems.

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Since he admits, quote, wise men shout their words into the wind. Dionysus appeals to Pluto, who is reluctant to let Shakespeare go that the theater needs a poet.

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But unlike the original, Shivlov isn't looking to criticize the playwrights of the day as much as the complacency of those in the audience.

04:17:36.000 --> 04:17:50.000

This version argues that a twentieth century world is not moved to care by intellectual appeals but by emotional connections. Dionysus reminds show that even though he had many great many, great many things to say in his own time, quote, not many listen to you.

04:17:50.000 --> 04:17:59.000

Even Shakespeare himself, crippling the line from 2 gentlemen of, admits that much is the force of building off of Aristophanes, this adaptation argues that the resurrection of a great playwright can solve the world's problems.

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First by getting people out of their seats to care about the world around them. Then it hopes to start a chain reaction where, quote, the followers of the meter will do something about the land and the followers of Poseidon will do something about the sea.

04:18:14.000 --> 04:18:24.000

Here the message also reflects new environmental concerns with the EPA less than 4 years old. Perform to me are 11 weeks before Richard Nixon resigned the presidency.

04:18:24.000 --> 04:18:33.000

Chevlov's translation pointly emphasizes a world in chaos and in need of a literary titan to inspire a great reawakening for people to address the problems of the day.

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Another central change in this version is the addition of songs, not really the choral chants found in the original.

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She will love teamed up with composer and lyricist Stephen Sondheim, whom he had previously collaborated on with a funny thing happened to the way to the forum in 1962.

04:18:49.000 --> 04:18:54.000

Sondimes Song, 6 in Total, Harken back to the original structural pillars of Greek theater.

04:18:54.000 --> 04:19:01.000

The first song, labeled the Prologos, is the invocation and instructions to the audience, sometimes unused original opening number for forum.

04:19:01.000 --> 04:19:08.000

It offers praise to the gods, acknowledges that this is a theatrical performance and prepares the audience for some lowbrow comedy.

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But many of the other songs modeled on the chorus and Aristophanes reinforced the show's theme of criticizing inaction.

04:19:14.000 --> 04:19:21.000

Aristophanes chorus of titular frogs is more of a nuisance for diagnose in for diagnosis to engaging debate.

04:19:21.000 --> 04:19:37.000

Here the frogs and their self-titled paradise drown out his protestations by posing several questions to Dionysus such as quote who in the world are you saving the world for and what do you care the world directly leave him alone send him a check sit in the sun and what the heck what do you want to break your neck for?

04:19:37.000 --> 04:19:48.000

Even more than that, their song ends with an acknowledgement that because of the benefits and comforts of non-interventionalism, the world is already trending towards global complacency, advising, quote, leave the world alone and count the weeds.

04:19:48.000 --> 04:19:56.000

While the world may not know what it needs, it proceeds and in time will be sublime. All bogs and weeds and frogs in beautiful slime.

04:19:56.000 --> 04:20:05.000

Finally, when the frogs attempt to divert and overturn Dionysus boat, they depict a literal fight against the temptation to avoid the world's problems.

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And the frogs aren't the only potential obstacle for Dionysus. His group, devoted group of supporters, the Dionysians appear in all versions.

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But here they are nearly as dangerous as the frogs. In the hymnos, a hymn to Dionysus, they echo the frogs when they celebrate his other major patronage.

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Wine as a means to disconnect mentally from the problems of reality. Later in the power basis it's only a play the Dionysines drive home the same message by repeating numerous platitudes and justifications for ignoring problems.

04:20:31.000 --> 04:20:38.000

Ultimately verbalizing that nothing really matters. Speaking for the playwright, the parabases reinforces the central conceit that warns against the wilful ignorance of society's problems.

04:20:38.000 --> 04:20:53.000

Dionysus quest to find a playwright to shake people out of this mindset becomes more urgent as he sees how many characters promote a philosophy of indifference.

04:20:53.000 --> 04:21:00.000

In the early 2,000 After Nathan Lane became interested in revising the frogs, into a full length musical.

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Building off of Shave Love script and recruiting Santime to write more songs, Lane's thought to utilize the subtle anti-war messages of Chevrolet's peace to criticize the Bush administration and the ongoing invasion of Iraq.

04:21:13.000 --> 04:21:21.000

From the beginning, Lanes Dionysus still operates with muted complaints about contemporary theater, but takes more overt political positions.

04:21:21.000 --> 04:21:27.000

Arguing that we're involved in war quote, we may not be able to win and one that we shouldn't even be in.

04:21:27.000 --> 04:21:38.000

When describing his motivation to bring Shaw back, he places the fault firmly at the feet of those in charge who have quote filled us with fear and that's the way they like us frightened and vulnerable so they can do as they please.

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Excuse me, additionally, it takes a more direct approach appropriating some of the lines given to other characters in the previous version and elaborating on them during it's only a play.

04:21:48.000 --> 04:21:55.000

Cool. Our leaders won't tell us the truth to supposedly protect us. And if we start to question things merely question, we're accused of being disloyal.

04:21:55.000 --> 04:22:01.000

Well, I've had enough. His coda gives him a personal stake and willingness to engage directly.

04:22:01.000 --> 04:22:14.000

Even Sharon, the boatman taking him across the river Sticks gets in on the fun when cataloging the different types of frogs he includes the quote happy go lucky bush frog that makes preemptive strikes and then forgets why you detect in the first place.

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Lane retains much of Shavalog's original dialogue and ideas, including the interactions between the 2 playwrights.

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But sticking with the same 2 writers is perhaps a costly mistake. Several critics argue that other better authors could have been used to speak to today's problems.

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Even 50 years later suggested Arthur Miller and Tennessee Williams as appropriate replacements in a contemporary version. Also, there is a missed opportunity for Lane's Dionysus to ask the playwrights how to save the world as he does in the original.

04:22:41.000 --> 04:22:47.000

Though the message to the musical, no longer just a Greek comedy with music, does not believe military strength is positive.

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It still looks to combat divisiveness as an anti-war, not pro-war, measure that's arguably antithetical to the original.

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In addition to the political overtones, Lane's editions make more contemporary connections such as preferences to cell phones.

04:23:02.000 --> 04:23:11.000

Include several Omanages to my fair lady connecting Greek mythology to musical theater by way of Shaw's Pygmalion and add a lot of comedy.

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However, the humor itself drew criticism. Ben Brantley's review claims that while the show quote, embraces jabs direct and oblique at the Bush administration's foreign policy is ultimately a gang-driven book in which you can usually spot the punch lines a good 30 s before they arrive.

04:23:26.000 --> 04:23:38.000

Like Don take before him, a central, character and writer. Lane crafts his own story within the confines of Aristophanes original and Chevloves alterations from the Yale production and gets the final word to the audience.

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In this case, he diverts from the 1974 version, which ended optimistically, as I in his pantomime introducing a smiling Shakespeare to the audience.

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Well, sometime adds several new songs, perhaps the most important for Lane's vision is the new Epilogue, final instructions to the audience, where the actors all appear to implore the audience not to quote, sit around while Athens falls apart.

04:23:59.000 --> 04:24:06.000

My spearheading this project and bringing his own contributions to the script, Lane looks to be the modern Shaw or Shakespeare himself.

04:24:06.000 --> 04:24:18.000

The meta awareness of using an older playwright story in which someone brings an older play right back to the dead to speak to the issues of the day, raises the expectations of Lane and his collaborators, many of whom were theatrical legends themselves.

04:24:18.000 --> 04:24:25.000

And retelling the story, he sets himself in the musical up to become the very thing that they are hoping to accomplish with the journey presented.

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Creating a piece of theater that gets the world to wake up and care about the problems of the day.

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Aristophanes, the was wildly successful, allegedly given a second performance the year afterwards and giving Lanes chorus a tongue in cheek reference to revivals.

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Though it is most likely only coincidental that the war itself ended the year after the play was first performed.

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The 2,004 productions problems include that by many accounts, Lanes version of the show offers toothless political criticisms undermined by too many jokes.

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There was no way to discern how authors and their works will be received. Dante himself can only hope to be included among those considered history's greatest writers during his time.

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And Aristophanes look to honor the older playwrights, including the even more recently Sophocles and label Euripides is the clear third-place loser of the three-way contest for ranking dramatists.

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His characters claim that Erika's plays died with him. And that he's destined to be ignored now that he's dead.

04:25:19.000 --> 04:25:31.000

And yet, Euripides is the only ancient Greek playwright that Dante mentions by name, excluding, oh, Escalis, Sophocles and Aristophanes himself, underscoring that an author's intended message can sometimes be lost.

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Well, John, given further criticizes Lane's version of Dionysus as ineffectively hyper heterosexual.

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He reminds the reader that the decidedly anti- George W. Bush musical closed a month before the president was successfully reelected in 2,004.

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Even if Brantley claims that the musical quote cheers an essential trait with great tragedy, self knowledge that changes nothing, leans even more freely adapted version.

04:25:51.000 --> 04:26:00.000

Demonstrates the political potential of revisiting Greek theater and Greek mythology in the 20 first century.

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With a message that, if nothing else, sings the praises of the power of theater, it challenges the audience to continue searching for the very thing it is trying to be itself, or they can change the world.

04:26:13.000 --> 04:26:25.000

Okay, in 2,006, 2 years after the frogs closed on Broadway. Singer songwriter and Aus Mitchell be on her own lengthy journey by performing a short folk opera based on the story of Orpheus and you were to see called Hades Tem.

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Or the story can be found in the works of Dante's Virtuous Pagans such as Virgil and Ovid and Dante places or fuse himself in limbo with them.

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Do not a god. Orpheus is the son of Calliope, the muse of epic poetry, and the inspiration for Virgil and Homer.

04:26:41.000 --> 04:26:46.000

Reason, perhaps, Father by Apollo, the God of Music, or if he is fittingly noted for his musical abilities.

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The most well known and retold story is Orpheus to send to the underworld to bring back his wife.

04:26:51.000 --> 04:27:00.000

You really see, using his gift for song. The connection between Orpheus and Dionysus are many, beyond their association with the arts and aceta basis.

04:27:00.000 --> 04:27:19.000

Both had a cult following world festivals using the performing arts to honor them, or he is said to have founded the Dionysi Mysteries means to celebrate Dionysus for the participants use intoxication to achieve enlightenment and ironically the maneids the fanatic female supporters of Dionysus later kill Orpheus when his grief over Eurydice impedes his desire to

04:27:19.000 --> 04:27:26.000

sing for them. I think this Mitchell was drawn to the story of the gifted musician who undertakes a journey to hell.

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And a group of actors traveled throughout Vermont in 2,007 performing Hades Town. We were eventually tweaking and recording the show as a concept album in 2,010.

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The story it presents is relatively faithful. The biggest change is giving the characters relatable motives with contemporary resonance.



04:27:43.000 --> 04:27:51.000

The opening wedding song finds Eurydice as the voice of reason concerned about their life together under their economic hardships.

04:27:51.000 --> 04:28:04.000

Or he is eternally optimistic, leaves that his musical abilities will provide for them. From the beginning, the audience sees them respectively embodying realistic and poetic solutions to a real world problem, similar to the playwrights in the frogs.

04:28:04.000 --> 04:28:09.000

Orpheus has been working on a song simply called Epic about Hades, the ruler of the underworld.

04:28:09.000 --> 04:28:23.000

His song, which focuses on Hades as a taskmaster, setting those in his domain to dig minds and relate bricks, entices Eurydice, who becomes captivated by a Hades who in her imagination rules over a land of gold and wheels immense power.

04:28:23.000 --> 04:28:30.000

For the impoverished Eurydice and powerless Orpheus, she is drawn to the God of the underworld from hunger and socioeconomic need.

04:28:30.000 --> 04:28:33.000

And their duet, Hey Little Songbird. Hades offers you really to see the opportunity to be his and abandon the penniless poet Orpheus.

04:28:33.000 --> 04:28:44.000

While the fates chastise the listener to consider what they would do in similar circumstances when the chips are down.

04:28:44.000 --> 04:28:48.000

You're going to see quickly regrets your decision and Orpheus sets out to bring her back.

04:28:48.000 --> 04:28:55.000

Unlike the fun loving Pluto in the frogs, Hades here rules over Hades town with fear.

04:28:55.000 --> 04:29:01.000

The den becomes workers as he focuses on building a wall around Hades Town for their supposed protection. And they call in in a call in response.

04:29:01.000 --> 04:29:09.000

He asks them, quote, why we build the wall to which they echo it is to quote, keep out the enemy, poverty.

04:29:09.000 --> 04:29:17.000

Though written nearly a decade before the 2016 election, the song took on added political significance when viewed as a critique of Donald Trump's presidential campaigning on a message of building a wall along the southern border with Mexico.

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Haiti's message that, quote, because we have and they have not because they want what we have got became a timely refrain, a refrain, implicitly critical of Trump's political stance without direct intention from the author, unlike with Nathan Lane and the Frogs.

04:29:35.000 --> 04:29:41.000

For Stephanie, whose movements between above ground and below, twice a year correspond with the weather, stands in stark contrast to her husband.

04:29:41.000 --> 04:29:47.000

She's more compassionate, voicing her discomfort at being in Hades town, and she looks to provide the sufferers with hope.

04:29:47.000 --> 04:29:52.000

Remnants from Earth, including, wind, rain, the sun and stars. Running to speak easy and providing our customers with literal moonshine.

04:29:52.000 --> 04:30:03.000

She even notes either literally or metaphorically that if you quote, look a little closer, there's a crack in the wall.

04:30:03.000 --> 04:30:15.000

Our faces journey to hell hits similar beats as Dionysus. The fates echo the chorus of frogs in nothing changes with a message against undertaking feudal attempts to get involved and address issues.

04:30:15.000 --> 04:30:24.000

But Orpheus remains defiant, railing against that sentiment in, if it's true, reminding the listener that quote, no answer will be heard to the question no one asks.

04:30:24.000 --> 04:30:27.000

Persephone, moved by Orpheus's music, implores Hades to let you rid of C go.

04:30:27.000 --> 04:30:34.000

His refusal espouses views antithetical to Persephonies and the musical itself.

04:30:34.000 --> 04:30:39.000

He undercuts both the earlier hope she inspired and the pity elicited by Orpheus's musical abilities.

04:30:39.000 --> 04:30:48.000

Okay, nothing comes of wishing on stars and nothing comes of the songs people sing. Additionally, he voices concern about a potential rebellion from his subjects over his perceived weakness, admitting, quote, show them the crack and they'll tear down the wall.

04:30:48.000 --> 04:31:08.000

Unknowingly, When Orpheus sings his song for Hades, the song is not on Hades as a cruel tyrant, but as a young man in love with Persephone, looking to evoke sympathy by drawing a comparison between the 2 of them.

04:31:08.000 --> 04:31:10.000

Hades here is faced with a dilemma. He can neither afford to let Orpheus take your rudacy back with him nor reasonably stop them.

04:31:10.000 --> 04:31:21.000

He decries the fickle nature of his quote children who first arrived out of economic necessity and now want freedom.

04:31:21.000 --> 04:31:27.000

Facing an uprising inspired by Orpheus's words, Hades challenges him to stand apart from the support he is elicited in the mob mentality, pressuring Hades to let the couple go.

04:31:27.000 --> 04:31:36.000

His offer of a perceived compromise, allowing them to leave together with the stipulation that Orpheus cannot turn around to look at her.

04:31:36.000 --> 04:31:47.000

And Bill, they are both back home serves 2 purposes. Passifying his subjects and putting the burden back on Orpheus whom he chastises with a lesson on tenuous political authority.

04:31:47.000 --> 04:31:54.000

Cool. Every coward seems courageous in the safety of the crowd. Bravery can be contagious when the band is playing loud.

04:31:54.000 --> 04:32:01.000

It iss words lack self-awareness since he himself is systematically surrounded himself with supporters that echo his political philosophies.

04:32:01.000 --> 04:32:06.000

He also unwittingly reveals another connection between himself and Orpheus when he adds that quote.

04:32:06.000 --> 04:32:15.000

Nothing makes a man so bold as a woman's smile and a hand to hold, but all alone his blood runs thin and doubt comes, doubt comes in.

04:32:15.000 --> 04:32:22.000

Perhaps the greatest similarity between the 2 is that they are both insecure men trying to hold on to the love of incredibly perceptive women.

04:32:22.000 --> 04:32:30.000

Letting the couple go allows Hades to appear gracious, especially in front of his wife, and because it is ultimately a Pyrrhic victory for the young lovers.

04:32:30.000 --> 04:32:40.000

Orpheus is consumed by doubts and turns prematurely ending the story for them. The final song is an Ode to Orpheus from Eurydice and Persephone hoping that their quote singing follow him and bring him comfort.

04:32:40.000 --> 04:33:02.000

Once again placing faith in music to change the world or at least change how other people feel. Retaining the same is a message the musical underwent a lengthy revision process from the early Vermont version to revision with director Rachel Shamkin in the near theatre workshop in 2,012, then with significant changes made for the show's off Broadway premiere in 2,016.

04:33:02.000 --> 04:33:08.000

That's where these pictures are from. As with the frogs, more songs were added to make it a full length musical.

04:33:08.000 --> 04:33:19.000

And the show was tweaked to develop the characters and present more more coherent story as it toured internationally before the final 2,000 Broadway.

04:33:19.000 --> 04:33:28.000

Now, given a distinctly New Orleans inspired setting, the final version builds off of the message of the original show and album.

04:33:28.000 --> 04:33:48.000

And further drives home the concerns about a world that is in need of fixing. A new opening song, Road to Hell, serves to introduce the characters to the audience and make the musical itself a performance and the same vein as the frogs as the narrative Hermes's remarks, cool, it's a sad song, it's an old song, and perhaps most importantly, it's a love song about someone

04:33:48.000 --> 04:33:49.000

who tries. You' to see still hungry now has a world weariness about her while Orpheus remains naive.

04:33:49.000 --> 04:34:00.000

But with refreshing, a refreshing way of looking at the world. He's in the process of writing quote, a song so beautiful.

04:34:00.000 --> 04:34:12.000

It brings the world back into tune. Not simply a musician. He takes on a similar role as Shaw and Shakespeare and using performance art to change and fix the world.

04:34:12.000 --> 04:34:22.000

The cyclical nature of storytelling and repurposing old songs is reflected in the melody that Orpheus uses, quote, an old love song, which comes to him from unknown divine inspiration.

04:34:22.000 --> 04:34:28.000

You'll see, becomes temporary enamored with the young man who, quote, could make you see how the world could be.

04:34:28.000 --> 04:34:36.000

She trades in her cold, practical realism to find poetic warmth in his arms. She also emulates what Orpheus and the musical are looking to do.

04:34:36.000 --> 04:34:45.000

Move the listener with the spoken word to find optimism about the future. But once the winter rolls in, their relationship is strained as she returns to realistic concerns about their survival.

04:34:45.000 --> 04:34:56.000

Once Orpheus works to complete it while Orpheus works to complete his song. Through all of these versions, your redise death is changed from being bitten by a snake as in the original version.

04:34:56.000 --> 04:35:04.000

To a conscious choice made by her. Here, while declaring our heart belongs to Orpheus, it is her stomach that forces her to take action to avoid starvation.

04:35:04.000 --> 04:35:21.000

However, while you're really seeing may have more agency in this version of the story, Mitchell recalls that Hades coerced seduction in Hay-level songbird felt even more timely starting in 2,017 in the aftermath of the Me Too movement, much like why we build the wall, took on additional meeting for the audience.

04:35:21.000 --> 04:35:29.000

The tumultuous marriage of Hades and Persephone is also expanded to reflect a contemporary discussion of climate change.

04:35:29.000 --> 04:35:36.000

From the beginning, Persephone, excuse me, you really see remarks that, quote, ain't no spring or fall at all anymore.

04:35:36.000 --> 04:35:41.000

It's either blazing hot or freezing cold. A market change from the way it was before.

04:35:41.000 --> 04:35:46.000

Christine acknowledges that, quote, some may say the weather ain't the way it used to be, but remains a woman who is, quote, doing the best she can.

04:35:46.000 --> 04:35:53.000

Heralding the philosophy, quote, you take what you can get and you make the most of it.

04:35:53.000 --> 04:36:02.000

In this version, Persephone is not addressing the problems, but coping with them using alcohol. From her first appearance on stage, he's a consumer of wine in good times.

04:36:02.000 --> 04:36:09.000

When she leaves for Hades town she requests not just wine but morphine the quote medicine to make it through the wintertime.

04:36:09.000 --> 04:36:15.000

Her dependence on alcohol to tolerate a world she's grown to disdain echoes the Dionysians.

04:36:15.000 --> 04:36:24.000

And while she is content to be away from Hades and disheartened when he arrives to take her home early, Hades openly acknowledges that he is quote lonesome without Persephone.

04:36:24.000 --> 04:36:35.000

For his part, he uses his time alone to double down on his image as a capitalist consumer, who is causing the larger climate issues, developing a foundry to craft steel products and a power grid for electricity.

04:36:35.000 --> 04:36:41.000

Artificial sources of heat and light, the mimic the above ground seasons that his wife enjoys.



04:36:41.000 --> 04:36:47.000

Well, Hades offers these as expressions of his love. Even Orpheus recognizes the deep fissure in their marriage.

04:36:47.000 --> 04:36:55.000

Quote. King Hades is definitely deafened by a river of stone and Lady Persephone is blinded by a river of wine living in an oblivion.

04:36:55.000 --> 04:37:02.000

He blames the ongoing change to the to the changes to the climate on these 2 gods who have quote forgotten the song of their love.

04:37:02.000 --> 04:37:11.000

Persephone no longer recognizes her husband with these demonstrations of his power, while quote the harvest eyes and people starve oceans rise and overflow.

04:37:11.000 --> 04:37:20.000

Hades and a change to his typically non-phalandering characterization and mythology finds her ungrateful and is given a further impetus to enchant.

04:37:20.000 --> 04:37:25.000

Eurydice, someone who he imagines quote appreciates the comforts of a gilded cage.

04:37:25.000 --> 04:37:40.000

Northeast arrives to bring her back. Hades lashes out by leaning even further into political dialogue about the dangerous other by charging him to quote go back where you came from labeling him someone who doesn't belong among the working people and law abiding citizens on this side of the fence.

04:37:40.000 --> 04:37:49.000

In an instrumental scene called Papers, Mitchell's initial vision was to make the scene feel reminiscent of an immigration rate.

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While that idea was dropped, Hades for changes, retains much of the same language as he makes an example out of the trespasser, presumably one who is unemployed and with no respect for property.

04:38:01.000 --> 04:38:10.000

In this version, or PS becomes a political leader by inspiring the workers to rise against their boss and challenging the philosophy of complacency.

04:38:10.000 --> 04:38:23.000

If it's true, becomes a rallying cry but workers, as Orpheus reminds them, quote, it isn't for the few to tell the many what is true, uniting them as a strong community instead of irrelevant individuals, just as Aeschylus advised in the original frogs.

04:38:23.000 --> 04:38:28.000

Persephone tries to undercut the political ramifications, reminding Hades that Orpheus is just in love.

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As the 2 of them used to be. Doodging his cruel reference to her budding alcoholism and casual dismissal that you really see doesn't mean anything to him.

04:38:34.000 --> 04:38:51.000

Persephone looks for pity through possible marital reconciliation. As Mitchell argues, her newfound sobriety leads Persephone to recognize that she, bears some responsibility for the deterioration of her marriage and the world.

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But he isn't convinced. Using Eurydice earlier concerns to mock or faces idealism.

04:38:56.000 --> 04:39:02.000

Quote, it takes more than singing songs to keep a woman in your arms. Ladies rattles on suggestions.

04:39:02.000 --> 04:39:12.000

From an old man for how to hold a woman in terms we have seen interest you see but alienate  
Persephone quote hang a chain around her throat made of many carrot gold shackle her from wrist to  
wrist with sterling silver bracelets.

04:39:12.000 --> 04:39:21.000

Fill her pockets full of stones, precious ones, diamonds. Binder with a golden band.

04:39:21.000 --> 04:39:29.000

Facing the loss of marital and political dominance, he doubles down on the Machiavellian mantra that  
prefers to elicit fear over love.

04:39:29.000 --> 04:39:35.000

He favors the reliability of machinery and electricity, elements he can control over transient emotions.

04:39:35.000 --> 04:39:44.000

Orpheus does to Hades what Dionysus wants to do to the world, pulled up a mirror to show the flaws,  
provoke self-reflection, discover how things became so bad, and inspire a change for the better.

04:39:44.000 --> 04:39:53.000

Orpheus, quote, brings the world back into tune by inspiring the workers and saving Haiti's marriage.

04:39:53.000 --> 04:39:58.000

We to see takes it a step further by looking to set the workers free and take them above ground 2.

04:39:58.000 --> 04:40:04.000

The final version here of Orpheus remains naive, soft spoken, and unheroic.

04:40:04.000 --> 04:40:11.000

But he becomes a reluctant political leader by standing up to Hades and inspiring the workers to want freedom and solidarity.

04:40:11.000 --> 04:40:22.000

Haiti space is the same dilemma. Now underscored by the fates will remind him he's at risk of either being quote a heartless king with a martyr on his hands for a speless king will lose control of his subjects forever.

04:40:22.000 --> 04:40:31.000

The compromise, which even hermes recognizes, is part of a divide and conquer strategy, is a test of Orpheus's resolve and of his relationship with Eurydice.

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Perhaps Hades and Orpheus is greatest similarity is that they need their female counterpart to give them support.

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And without them, they both give in to doubts. For Hades used to round them out with machinery and the chance of his political underlings.

04:40:44.000 --> 04:40:55.000

Orpheus is unfortunately consumed by his on the journey back. And letting the young couple go, the older couple resolves to keep working on their marriage, a sign that there is still hope for the world to be saved, even if those that fight for it along the way.

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Do not live to see it.

04:41:00.000 --> 04:41:07.000

Hermes ends the story and the show. I reminding the audience that quote, it's an old song, it's a tragedy.

04:41:07.000 --> 04:41:17.000

But he again highlights the importance of cyclical storytelling where, quote, knowing how it ends does not deter them from, singing it again as if it might turn out this time.

04:41:17.000 --> 04:41:21.000

With the reprise of the opening number and resetting to the beginning of the show, the musical becomes a celebration of endurance, not success, of one who tries rather than one who wins.

04:41:21.000 --> 04:41:37.000

Of Orpheus, not Hades. The phone closing him to Orpheus celebrates flowers, quote, who bloom in the bitter snow over those that flourish with a green grass grows.

04:41:37.000 --> 04:41:45.000

We're just embodies the optimism of retelling the same stories to try against all the odds to save the future.

04:41:45.000 --> 04:41:51.000

Like the frogs final words and now we start, Hades Town instills that the ending of the musical.

04:41:51.000 --> 04:42:03.000

Is also the beginning. Both musicals revisit old songs. Whether comedy or tragedy, knowing the ending already, yet still looking to inspire change in the audience when they leave the theater.

04:42:03.000 --> 04:42:11.000

Within ambiguous futures awaiting the characters and their audiences. Both musicals focus on persevering and working towards a better tomorrow.

04:42:11.000 --> 04:42:20.000

The emphasis on using the art of theatrical performance as a catalyst for political action, even when it feels like they are working against the complacent majority.

04:42:20.000 --> 04:42:32.000

Makes their pleas all the more timely. Depicting 2 very different journey to hell. The musical builds on mythologies that long predate Dante's journey to the underworld to speak to a contemporary audience.

04:42:32.000 --> 04:42:48.000

Well, neither musical resembles the physical descriptions that Dante envisioned. They both ultimately adhere to a Dante in message, that using the power of art to enact change in the face of despair challenges the resigned fatalistic warning to abandon all hope.

04:42:48.000 --> 04:42:52.000

Thank you.

04:42:52.000 --> 04:43:01.000

Okay.

04:43:01.000 --> 04:43:18.000

I'm gonna unmute myself here. Thank you very much, Jared. I have a couple of questions, but before I ask questions, Alicia, do you wanna, I mute people.

04:43:18.000 --> 04:43:22.000

Or does anybody wanna type something in the chat? And ask a question.

04:43:22.000 --> 04:43:29.000

Hmm.

04:43:29.000 --> 04:43:40.000

Okay, then I'm gonna start and if other questions arise. Please go ahead and, jump in or chat or vocally.

04:43:40.000 --> 04:43:51.000

So. I am on. Or was, I should say, unfamiliar with, all the plays that you discussed.

04:43:51.000 --> 04:43:59.000

So that was a Oh, very familiar with Dante. So that was a great thing to.

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Kind of get a little bit of a primer and see the relationships.

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One question I have that I don't know if it's important or not, but I'm curious why frogs, like why the title and why the frogs for the chorus.

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That's a great question, for Aristophanes, I think. I mean, if you look at the ancient Greek theater.

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Especially the comedies like Aristophanes is writing, he often kind of embodies, or endows some kind of like animalistic mascot if you wanna call it that.

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So that's where you see things like the, the birds, you know, also another like political satire.

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So, you know, do they have a specific? You know, resonance or something like that.

04:44:54.000 --> 04:45:14.000

I'm not sure. It certainly does give them, You know, kind of a croaking chorus to, grapple with.

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Yeah.

04:45:15.000 --> 04:45:18.000

But beyond that, you know, I mean, like I said, Aristophanes, tends to gravitate towards some of these animals that, again, are sort of more, symbolic than maybe sort of directly representational.

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Yeah, so, so his choruses and you know

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Truly. This is an unfortunate whole in my own education. They're, he usually, his mascots are the chorus and that's the dress.

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And I love the by the way that. Images of the stage production of the frogs.

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I thought that was great, but I know. For me, a few things came to mind and one of it was, in.

04:45:49.000 --> 04:45:50.000

Okay.

04:45:50.000 --> 04:46:01.000

Hands Labyrinth. The movie the first task that Ophelia has is to go under this tree that's being consumed by.

04:46:01.000 --> 04:46:10.000

A toad, I guess. And so it has and then, in spirited away and that's about how path out of the spirit.

04:46:10.000 --> 04:46:16.000

There are these frog characters so you know I you know wonder how much That goes back to Aristophanes and or to his own, influences.



04:46:16.000 --> 04:46:26.000

So that really,

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That really stuck out a lot to me.

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Yeah, that's pretty interesting. Yeah, I'm kind of did not really remember that about Pans Labyrinth, which is also arguably, part and partial with the stuff that we're talking about here at the conference.

04:46:42.000 --> 04:46:43.000

Yeah.

04:46:43.000 --> 04:46:44.000

But journeys and all that stuff, theological journeys, but yeah, I mean, if I had to guess.

04:46:44.000 --> 04:46:57.000

Mostly, my guess would be the towed imagery specifically is more about like sedentary.

04:46:57.000 --> 04:46:58.000

Yeah.

04:46:58.000 --> 04:47:13.000

Kind of sort of deep seated like again like in pants they're kind of like nestled under the tree the one is nestled under the tree and sort of not really moving.

04:47:13.000 --> 04:47:14.000

Yeah.

04:47:14.000 --> 04:47:17.000

Which is a little bit more I think Aristophanes versions or characterizations of frogs is those that are kind of just sitting here and they're engaging diagnosis in, in political kind of dialogue.

04:47:17.000 --> 04:47:19.000

Endorsing, you know, like my basically mind your own business and you know, let's just hang back here.

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And that's really the case for. Through some of these versions too they just become kind of progressively more like physically violent and especially like up the O for there's a lot of choreograph dancing so that I think that the sedentary kind of gets lost a little bit there.

04:47:37.000 --> 04:47:52.000

But.

04:47:52.000 --> 04:47:53.000

Hmm.

04:47:53.000 --> 04:47:57.000

That's, yeah, but maybe the underworld. You know, or the, connection. The other thing was So you said that Chef Love.

04:47:57.000 --> 04:48:05.000

How I guess, you know. Well, I guess we would call it environmental or ecological message.

04:48:05.000 --> 04:48:15.000

And was it in his 40, was it in both versions? The one in 41 and 74 were the.

04:48:15.000 --> 04:48:23.000

Followers of Demeter. Would come to do something about the land.

04:48:23.000 --> 04:48:27.000

I didn't catch whether it was one or both and I was curious about that.

04:48:27.000 --> 04:48:38.000

Yeah, so that's, and it's hard to tell what's in the forties version, because they didn't really publish the script and you know, minus kind of the reviews and that kind of stuff.

04:48:38.000 --> 04:48:39.000

Yeah.

04:48:39.000 --> 04:48:42.000

My guess would be my guess would be no. Certainly if anybody knows, feel free to tell me I'm wrong, but my very very specific question.

04:48:42.000 --> 04:48:55.000

But my guess would be no, only because it's kind of an added. Addendum to what's going on.

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Gotcha.

04:48:56.000 --> 04:48:58.000

Where yeah, where it becomes a little like the especially the one in the seventies and 74 becomes a little bit more pressing about.

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You know, like, yeah, we're not just bringing back the poet just for just for fun or just to save the theater, where the updating of the poets in the forties seemed a little bit more tongue in cheek like, oh, you know, here's new guys and this kind of stuff.

04:49:18.000 --> 04:49:19.000

Yeah.

04:49:19.000 --> 04:49:22.000

You know, slightly more contemporary. But, but definitely the one in the seventies.

04:49:22.000 --> 04:49:32.000

And like I said, for me, it seems, you know, especially in the seventies with the Like I said with the birth of EPA and Earth Day and there's a little bit more that eco conscious.

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Okay.

04:49:34.000 --> 04:49:54.000

Awareness. That it certainly is built in there and then is kept through to the contemporary version.

04:49:54.000 --> 04:49:55.000

Hmm.

04:49:55.000 --> 04:49:58.000

Yeah, I thought that it definitely very much. Good. And 41 would be a little bit early for that but it would I thought well that would be really Interesting.

04:49:58.000 --> 04:50:07.000

And then the other couple things. So, and you know, that would. Really love to go.

04:50:07.000 --> 04:50:12.000

I'm gonna hopefully find some time to go back and at least take a look at these these plays and things.

04:50:12.000 --> 04:50:18.000

But, Hades town.

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I kind of noticed. That like in the first one especially, but then, you know, as you develop in the second, my recollection of the myth of Orpheus and you is that Originally it was Persephone.

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Who gave orpheus the choice? Or the option after he played for her.

04:50:48.000 --> 04:51:00.000

To take to get your, above ground. And I notice that that was definitely if I remembering correctly kind of inverted.

04:51:00.000 --> 04:51:08.000

And the power was given to. You know, Hades and the patriarchy.

04:51:08.000 --> 04:51:18.000

Yeah, sure. I mean, there's definitely, What's interesting if you're looking at like kind of the agency of Perse and I think you're talking about Persephony tomorrow, right?

04:51:18.000 --> 04:51:19.000

Aren't you also?

04:51:19.000 --> 04:51:20.000

Yes.

04:51:20.000 --> 04:51:24.000

I was, I was thinking you were gonna add something about your.

04:51:24.000 --> 04:51:31.000

I'm gonna start with Persephone and then and then go through some examples of assumption in the underworld.

04:51:31.000 --> 04:51:35.000

But yeah, so that's.

04:51:35.000 --> 04:51:52.000

Yes, so the what's interesting. Yeah, what's interesting about this that that change too is that there is a lot more emphasis on Haiti's having his own arc from going from this dominating patriarchal.

04:51:52.000 --> 04:51:53.000

Yes.

04:51:53.000 --> 04:52:11.000

Contributor if you want to read it through the most contemporary version as a consumer and a catalyst for a lot of the like eco criticism, you know what I mean, that they're that they're pushing back again, that the other characters are pushing that.

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Yeah.

04:52:12.000 --> 04:52:26.000

So he's generating all this. Well, he's basically running a factory. And so, so, there's a little bit of a change there, but yeah, I mean, he definitely offers it as a compromise and it's really only because he in this version is offering it as a compromise.

04:52:26.000 --> 04:52:36.000

Partially because you know, it's his pacifying everybody. Around him and, you know, kind of watching his hands of the whole thing.

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But you know, what's interesting and I didn't really mention it here, but there is an interesting reading of Persephone.

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Where in the first earlier iterations, she's very much just like, you know, like he played the song and it's great and they're in love.

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Like we used to be, so let them go. And then when the relationship between Eurydice and Hades becomes a little murkier.

04:52:58.000 --> 04:53:09.000

In the more contemporary ones her pushing for them to leave becomes a little bit more kind of.

04:53:09.000 --> 04:53:10.000

Yes.

04:53:10.000 --> 04:53:17.000

Personally motivated also to kind of get this young woman away from her husband as they're trying to have marital reconciliation or something like that.

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So.

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Yeah, very much. But I mean, I'm not gonna touch on the, Orpheus and Eurydice, story and I was very interested in the, so that like the musical element, Good drama or not my areas.

04:53:29.000 --> 04:53:41.000

So I was very interested to see how. You know, you worked that in and. You know, how that worked out on with the place.

04:53:41.000 --> 04:53:48.000

So it's Anybody wants to.

04:53:48.000 --> 04:53:59.000

Jump in and ask one final question. We are at 4 47. So we've done well time-wise.

04:53:59.000 --> 04:54:10.000

And, I hope everybody else. Found it as enjoyable and informative as I did because I definitely learned a lot.

04:54:10.000 --> 04:54:13.000

So thank you, Jared.

04:54:13.000 --> 04:54:37.000

Thank you very much, Erin, and thanks, everyone.

04:54:37.000 --> 04:54:44.000

Okay.

04:54:44.000 --> 04:54:47.000

So.

04:54:47.000 --> 04:54:50.000

Alicia, I think we've got a wrap.



04:54:50.000 --> 04:54:55.000

Yep, we're good. This room just stays open and definitely.

04:54:55.000 --> 04:54:59.000

Okay. So then I'm gonna go ahead and I don't know if we got something absent myself.

04:54:59.000 --> 04:55:13.000

And yeah, it took me a little bit to figure it out. And then, take a look at the schedule and.

04:55:13.000 --> 04:55:23.000

Again, yeah, I learned quite a bit, Jared, so thank you. Thank you and I'm glad I And I'm glad it was an easy job.

04:55:23.000 --> 04:55:27.000

Okay, so take everybody. Goodbye.

04:55:27.000 --> 04:55:44.000

Thanks, Thanks. Thank you again, Alicia.