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Help, Help, The Globolinks!

USU Opera

Stefan Espinosa

Dallas Heaton

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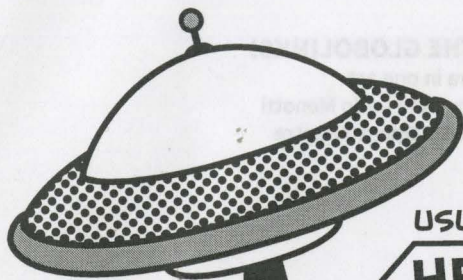
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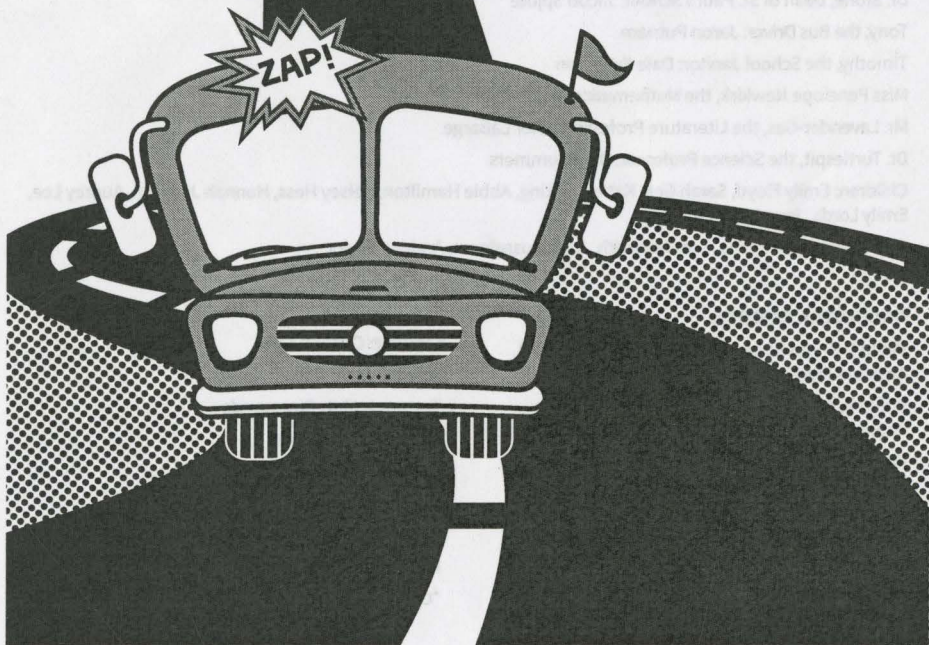
USU OPERA THEATRE PRESENTS

HELP, HELP, THE

GLOBOLINKS!

BY GIAN CARLO MENOTTI, DIRECTED BY STEFAN ESPINOSA

SATURDAY
MARCH 28, 2015
2:00 PM & 7:30 PM
KENT CONCERT HALL AT
UTAH STATE UNIVERSITY



HELP, HELP, THE GLOBOLINKS!

An opera in one act
Text and music by Gian Carlo Menotti
presented by USU Opera Theatre

PRODUCTION CREDITS:

Stage Director: Stefan Espinosa
Musical Director/Conductor: Dallas K Heaton
Set/Costumes Designer: Dennis Hassan
Choreographer: Stephanie R. White
Projections Designer: Rufus ZaeJoDaeus
Lighting Designer: Josh Burningham
Stage Manager: Sarah Butterfield
Assistant Stage Manager: Camille Harmer
Run Crew: Isabel Isaac, Kaitlin Murphy
Additional Musical Preparation: Cindy Dewey
Rehearsal Pianist: Sam Bunderson

USU Opera Theatre also gratefully recognizes the generous contribution of time and resources given by the USU Department of Theatre Arts, USU Bands, UFOMT, Sky View High School, and USU Production Services (poster design by Aimee Brunson).

CAST CREDITS:

Emily: Megan Warburton
Madame Euterpova, the Music Teacher: Shalayna Guisao
Dr. Stone, Dean of St. Paul's School: Jacob Spjute
Tony, the Bus Driver: Jaron Putnam
Timothy, the School Janitor: Dale Kynaston
Miss Penelope Newkirk, the Mathematics Teacher: Emily Cottam
Mr. Lavender-Gas, the Literature Professor: Peter LaBarge
Dr. Turtlespit, the Science Professor: Brad Summers
Children: Emily Floyd, Sarah Gee, Katie Gneiting, Abbie Hamilton, Kelsey Hess, Hannah Jackson, Audrey Lee, Emily Lords, Jeunée Roberts
Globolinks: Kylie Evans, Sam Meredith, Josh Musselman, Andrew Taylor

ORCHESTRA CREDITS:

Violin I: Brynn Seegmiller*, Katherine Maxwell, Amanda Marshall	Clarinet: Clifford Tam
Violin II: Amy Thacker, Estelle Carr, Rebecca Mitton	French Horn: Robert Jones
Viola: Seth Manesse, Gavon Peck	Trumpet: Matt Simmonds
Cello: Erin Colledge, Stephen Mitton	Tuba: Enrique Téllez
Bass: Whitney Eliason, Preston Smith	Harp: McKayla Sundberg
Flute: Rachel Transtrum	Piano: Sam Bunderson
Oboe: Miekian Stonhill	Percussion: Steve Buys
	Electronic Tape: Sarah Butterfield
	*Concertmaster

SETTING:

In and around St. Paul's Boarding School for Girls, Present Day.

PROLOGUE:

The Globolinks' invasion of our planet

SCENE I: THE BELEAGUERED CHILDREN

(A COUNTRY ROAD IN A DESERTED LANDSCAPE)

A bus full of students on their way to school after spring break is zapped by alien Globolink invaders. Stranded with the motor and radio dead, Tony, the bus driver, and the children prepare to make a stand against the encroaching Globolinks with only the bus horn to keep them at bay. They send Emily, the only student that has her instrument, off to find help.

SCENE II: THE TEACHERS

(IN THE DEAN'S OFFICE OF ST. PAUL'S SCHOOL FOR GIRLS)

Meanwhile at the school Dr. Stone, the dean, is upset that the children are late and expresses his concerns to Timothy the janitor. Madame Euterpova, the eccentric foreign music teacher, comes in frustrated that the students didn't take their instruments home to practice and is ready to tender her resignation. Dr. Stone, preoccupied, dismisses her. Unaware, Dr. Stone is touched by a Globolink and immediately loses the ability to speak. All the teachers rush in as Timothy calls for help. Madame Euterpova, taking charge, mobilizes the other faculty and does what she can to stave off Dr. Stone's transformation by teaching him to sing. Another Globolink infiltrates the office only to be stunned by Timothy's sousaphone. With no further ado the teachers resplendently march off to save their students.

SCENE III: THE RESCUE

(THE COUNTRY ROAD AGAIN)

As the Globolinks become braver and the horn dies, Tony and the children make their last stand singing. Just in time the teachers are heard approaching in the distance. The Globolinks scatter and the teachers and students joyfully reunite. Everyone soon realizes that Emily hadn't reached the school yet. Dr. Stone runs off, somehow able to sense her whereabouts, while the rest quickly follow.

SCENE IV: THE FOREST OF STEEL

(A STRANGE LANDSCAPE OF HUGE ABSTRACT FORMS)

Lost, tired, and alone in unfamiliar surroundings that have already fallen under the aliens' influence, Emily falls asleep, exhausted. She is woken up soon after by the sound of an inquisitive Globolink breaking her violin. Terrified without her only defense, Dr. Stone comes to her timely rescue. His transformation completes, however, and he runs off as the teachers and students arrive. Madame Euterpova sadly learns of Dr. Stone's fate and takes the opportunity to teach the importance of music.

ABOUT USU OPERA THEATRE

The USU Opera Theatre is the Caine College of the Art's performing dramatic musical ensemble. Under the direction of Dallas Heaton, the ensemble produces full shows and scenes of opera, operetta, and musical theater, providing developing singers the opportunity to acquire and refine the skills that singing actors need to be successful, versatile performers and multi-faceted pedagogues. We invite you to join us next semester as we present the world premiere of Robert Boury's *The Raspberry War* on November 13-14, 2015 in special collaboration with the composer.

A NOTE FROM THE DIRECTOR

In 1968 (the year *Help, Help, the Globolinks!* premiered) the world, to Gian Carlo Menotti, was poised on the brink of utter annihilation – MUSICAL annihilation. This cataclysm he feared was the obliteration of beauty and harmonic grace by the INVASION of a new and insidious enemy... Electronic music! Electronic music began developing in earnest around the turn of the 20th Century, and by the 50s and 60s “composers” began to use new technologies to manipulate sounds in a wide variety of ways – from the theremin to the magnetic tape, to the electric guitar and the revolutionary Moog synthesizer keyboard. It was in this frightening cultural environment that Menotti decided to take a stand... a stand for REAL music. Thus, using the context of the popular sci-fi film genre of the time (now affectionately referred to as “B-Movies”), Menotti crafted an opera in which his aversions to electronic “music” are physically manifested in the form of hideous aliens invading from another planet. The Globolinks are vast in numbers, fear no human weapons, and their touch corrupts instantly. Literally the ONLY way to stop them and save humanity from becoming Globolinks is “real” music. Subtle? I would say not. But a valid point of view presented in a fun (and often ridiculous) way? Absolutely!

When I began working on this production I couldn’t help asking “What would Menotti think of popular music today? Have the Globolinks indeed invaded?” The music of today has evolved into quite a melting pot of styles, influences, and technology – but contrary, perhaps, to what Menotti feared, “classical” instrumentation is still firmly a part of our cultural dialogue, and there is still nothing to compare with or replace organic, living music. In today’s world of “autotune” this, and “dub-step” that, we defiantly continue to teach our children the value of live music.

With this production I hoped to take Menotti’s message a little further into our modern world; the youth of his day were beset by electronic noise in the form of “music,” while the youth of our day are beset by electronic noise in every aspect of their lives. I think a parallel can be easily drawn between Menotti’s fear that the children would cease to value “real” music in favor of seductive electronic noise, and our modern fears that our children will cease to value real life, in favor of our increasingly electronic existence. Technology is a wondrous tool, but we could ALL afford to unplug a little now and then...as Madame Euterpova says: “Unless we keep music in our soul, a hand of steel will clasp our hearts and we shall live by clocks and dials instead of sun and sand and sea.”

So, turn off your phones for an hour and enjoy a delightful opera – written by a talented composer and performed by a fabulous cast – about Aliens! What’s not to love?

-Stefan Espinosa

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