

Synopsis: Lady of the Rose—a Musical Odyssey

Log line: a young orphaned Boy, is fleeing Roman carnage. He is on a quest: “Who am I?” Wizard blackbird invokes his crystal ball transporting the Boy on a fantastical ‘dream-journey’ through time—starting with the ‘Big Bang’. “Darkness” is foiled and brought to light, as Lady of the Rose & Wizard lead Boy along his way.

Story Theme: “*Lady of The Rose—a Musical Odyssey*”, is a about the discovery and acknowledgement of the beauty and sanctity of life. The higher and lower aspects of Humankind are witnessed. Aspects of light and dark are contrasted throughout, revealing a way to redemption, truth, and Possibility. Lady of the Rose offers her nurturing ‘Feminine’ way—as she leads Boy, Girl and audience toward a fantastical ‘ascension’.

Story and Setting. Orphaned Boy, Yob, is fleeing for his life & arrives at Wizard Blackbird’s ocean-side-cave. The night sky shines through the cave’s gigantic arched entrance. In the cave’s shadows are hidden a Boys’ Choir (appearing as rocks or stalagmites on risers at left of entrance) and a hidden Men’s Choir (darker robed, to right of entrance). In the interior cavern area, Wizard sits center and forefront at his small open fire pit. The Boy is invited to join him. In an intimate dialogue; Boy speaks of his life and tells the old wizard of his quest. Wizard invokes magic and his crystal ball to reveal glimpses of other worlds and other times. A fantastic musical odyssey is enabled by the crystal ball images. These are projected onto the cavern’s entrance and walls for all to see, (audience is ‘in the cave’). Boy and Wizard are propelled from pre-Creation into the past and future via music, song and dance, imagery, and procession. The Boy encounters Lady of the Rose, and the ‘Dark Male’ who attempts to foil the journey at every opportunity. There is a morphing between surreal ‘reality’ and time as this musical journey unfolds—the Divine ROSE”

Plot/Story Structure: *The musical odyssey stageplay* is written in two acts, (or alternatively three acts, accommodating potential film formatting). There are several scenes, 75 pages, and several songs & dances. Elements key to the drama and development of the story are distinguished in seven “parts”:

Part I—The “Cave Dialogue” (*Act 1—Scene 1*) between Boy/Mijo’n Yob and Wizard Blackbird sets-stage for the Odyssey: an orphaned boy’s quest to understand the great mysteries of life—Who am I, Where did I come from, Why am I here, and Where am I going?

Part 2—“The Prelude” (*Act 1--Scenes 1-4*) commences with a the ‘Big Bang’. Boy, Wizard and audience are witness to the ‘Big Bang’ and the spectacular crystallization of Cosmos and Earth. A sonic-sound-scape: “Cosmic Beginnings”, merges into the choral-celebration, “SunKing”—an Angelical-Choir announces Cosmic Creation with gusto, proclaiming the Divinity of All. The fantastic Genesis of Earth and her life-forms is rendered via sound-effect, space-stage/lighting-effects, and dance—*Primordial Dancers* tumble as meteorites from the heavens to young volcanic Earth. Like transplanted meteoric-homunculi, they emerge as primordial creatures from a dark watery world to express their “*Primordial Dance*”.

Part 3 — “Light-Shadow Dialogue” (*Act 1—Scenes 5-6*). A medley of songs begins to define the human counterparts of ‘light and dark’, the conflicts and stakes. ‘Dream-time’ characters are introduced. In song-dialogue, they question & admonish the ‘Dark’ appetite—Dark Male defiantly responds singing “I Am the Will to Power”. Tracks 8-19, render the platform and appeal for Love & Peace.

Part 4 — “The Deception and Revelation” (*Act 1—Scenes 7-8*). Choirs & vocalists sing a series of songs which acutely define ‘darkness’ at a personal and global level. Broski Cinnabar/‘Dark Male’, is introduced; he further expresses the character, motives, and consequences of human ‘shadow’ and ‘darkness’—vocalists speculate on the origins. Sonic embellishments underscore the “*revelations*”, and warning: “...dark male must transmute...”

INTERMISSION:

Part 5 — “The Conception” (*Act 2—Scenes 1-7*) is a progression to the souls’ embrace of the Nurturing-Feminine aspect. Joseph, Maria/Madonna, Innkeeper sing “She’s Ready to Deliver”, an allegorical-story and celebration of the ‘Christ-Star’. On a hill, at a sacred-well (site of pilgrimage), pregnant Madonna sings “Lady of the Rose”, her pronouncement of love, and adoration for her unborn. ‘Young Adult Male’/Ischmiel sings “You Fulfill My Fantasy”. Adoration for the beautiful Madonna leads to a series of confrontations between jealous Broski & Madonna—and a rainbow *pilgrimage* to the cave of Fetus Boy who sings: “From the Cave of My Mother—I can See the Moon Rise”.

Part 6 — “The Dream-Time Finale”: (*ACT 2—Scenes 8-11*) Pilgrims witness the poignant Madonna and Boy Medley-dance: “*I’ll Be With You...*”. Madonna & Boy promenade to the sacred tidal pool of Venus Danu—their walk is interrupted by a close encounter. All partake of Madonna-lead “Water & Fire Ritual”, and Earth honor-song: “Flambeau Fire”. There is a Trinity Blessing & celebratory/“Merry-Making Dance”. Finally, the Madonna/Boy/Girl blast-off on locomotive, “Star Zephyr” to trek the stars, and breech the sun — symbolic ‘*self-impregnation*’ of matter with Spirit.

Part 7— “The Awakening”. (*ACT 2 (or 3)—Scene 12*) The Boy’s Odyssey comes full circle when he suddenly awakens from his crystal-ball dream-time in Wizard’s oceanside cave. There is a beautiful morning dialogue and shared wisdom as Yob’s eyes are opened to Beauty. A new life of hope and possibility lay before young Mijo’n Yob.

~ Karen Harvey-Dewey

