

LADY of the ROSE--
A MUSICAL ODYSSEY

by

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LADY OF THE ROSE—A MUSICAL ODYSSEY

CHARACTER DESCRIPTIONS

Lady of the Rose: Madonna/Ocean Goddess/Maria/Lady/Holy Mother: (Female, 17-25) Soprano/ Mezzo, pure tonality, pure-hearted, kind, Beautiful, spiritual presence, sometimes playful.

Questing "Boy": Mijo'n Yob/Christ-Star/Boy-Christopher/boy in Boys' Choir: (Male 7-10) Pre-adolescent boy-Soprano. Innocent, curious, brave/strong, pure-hearted, bright, sensibility.

Virtual Fetus-Boy: (Male, 6-9) Pre-Adolescent Boy-Soprano.

Wizard: Muckwa'n Blackbird/Yogi: (Male 45-75) Baritone/bass. Wise mystic, mysterious, mischievous, good.

'Dark Male'/Broski Cinnabar: (Male, 25-45) Bass or Baritone. Devilishly handsome, slick, aggressive, Rasputin-like, wicked, arrogant, self-absorbed -- evil stalker.

Young Adult Male/Ischmiel: (Male, 17-25) Tenor. Passionate, pure, handsome, good-hearted, intelligent.

"Girl"/Clara: (Female, 8-12) Soprano. Pretty, intelligent, strong, brave, pure-heart, perceptive.

Joseph: (Male, 25-45) Bass or Baritone. Stately looking, young mid-aged, good, caring, man of some means.

Innkeeper: (Male 30-45) Baritone. Middle aged; 'clerical'

Male Archangel: (Male 18-45) Tenor. White robed, winged, protective, strong, with sword.

Female Archangel: (Female, 18-45) Soprano. White robed, 'graceful', with wings & brass horn.

Archangel Leviah: Narrator (Male, 25-45) Exquisite, spiritual presence;

Ensemble as: BOYS CHOIR, GIRL'S CHORUS, MEN'S CHOIR, ANGELICAL CHOIR, CREATURES/ANIMALS, DANCERS, SHEPHERDS, PILGRIMS/MERCHANTS, FAMILY.

NOTE:

- * Dancers, Choirs and Pilgrim/Shepherds may be reduced or expanded in numbers to suit production needs or preference.
- * Several roles are interchangeable for various scenes: i.e., Choirs may contain Dancers; Boys' Choir may contain Girls, or not etc. Synthesized choir vocals may be adopted.
- * Roles are meant to be multi-ethnic.

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Total Time: approximately 80 minutes, excluding sonic transitions and dialogue.

NOTE:

Instrumental demo-tracks available for listening along with lyrics at <https://musartproject.com/lady-of-the-rose-a-musical-odyssey> (Click "Info" or "Lyrics")

Track numbers 3-17 comprise a medley/montage of abbreviated music akin to an overture.

LADY OF THE ROSE--A MUSICAL ODYSSEY

FADE IN

EXT. NIGHT-SKY - NIGHT

Sequence of Archangel LEVIAH's appearance: total darkness, winds followed by wash of ocean waves; stillness; crickets fade in; tree-frogs chime in. Nature's night-symphony fades as sound of tuning-orchestra rises; orchestra fades out as Angelic Choir voice begins to rise -- chanting "Om, Aum, Umm", followed by harmonious "aaahs".

Stars appear as Leviah's transparent form slowly manifests & congeals -- until his presence is discernable in brilliant starry-night. Chanting fades out & away.

Leviah 'telepathically' communicates... his words appear to slowly float as golden text lines in the brilliant night sky-world that shines his Being. His beautiful Angelic voice is 'heard' as words are projected for audience to uread.

LEVIAH

(to audience)

Behold: it is my great honor and privilege to introduce to you the sacred story of *Lady of the Rose--a Musical Odyssey*.

Please to know, I am Archangel Leviah -- Angel of revelations, messages and dreams -- and director of Heaven's Angelical Choir.

The ongoing story of Creation began eons ago... . At the time of God's Big Bang, a great Goddess was born of the stars. At that moment she was imbued with special powers.

She quickly became one of God's Holy Assistants, helping to oversee his Creation-dreams.

Over time she took on many forms.
Here on Earth, she began as an
Ocean Goddess and soon transformed
into Lady of the Rose.

The Lady was favored by God with a
Holy Son -- his mission was to
help all Earthlings become... as
God would have them be.

And so, with no further delay I,
Angel Leviah, present to you, *Lady
of the Rose--a Musical Odyssey*.

This story of *Lady of the Rose*,
is the tale of a Boy and Human-
kind: 'becoming' and 'overcoming'
-- coming into the Light, and
overcoming darkness... with the
help of a donkey, a Wizard and,
Lady of the Rose.

INT. CAVE - NIGHT

Orphaned Boy arrives at Wizards cave. Audience as if in cave.
Boys'/Girls' Choir(s) and Men's Choir hidden (on risers as
rocks or stalagmites, or 'off-stage').

Light robed Boys'/Girls' Choirs left of cave entrance; dark
jade robed Men's Choir to right.

Wizard seated yogi style before his small fire pit in cave,
playing sheperd's flute; his back faces gigantic arched
cave entrance (at far rear center-stage).

Boy appears at entrance with donkey -- they stand silently
silhouetted before starry night sky. Wizard lays flute down.

WIZARD

(without turning to see)
Come in Boy, and bring your
fuzzy friend. You can secure
him on the post by the
manger. I have been expecting
both of you. You may be
seated by my hearth.

Wizard gestures to sit to his right side on a woven grass mat.

Boy sits cross legged, leans in to warm his hands by fire.

WIZARD (cont'd)

To whom have I the pleasure of meeting? Tell me, who are you and where from where going?

BOY

That is why I am here -- I am Mijo'n Yob of Edenta; I have come seeking those very answers.

WIZARD

I see. I too have asked those questions. When I was born, I remember being placed on my mother's warm round belly -- they say I was born fat and pudgy with a full head of raven black curly hair, and that I did not cry at birth.

As time went on I became more and more curious. As a young boy, I wondered: where was I, and what was I before birth -- where would I go should I die...? I sought to know everything -- even my being's end on Mother Earth.

Yes, dear boy, you and I share an invisible path, similar, but different paths... we all share a common beginning and destiny. But I digress.

Where is your family, Mijo'n Yob?

MIJO'N YOB

I am orphaned. My parents were killed in our home during the war on Edenta... I was hidden in the secret root cellar, and escaped the fires. My aunt and uncle traveled three days from their village in the north to find me. They took me in...

Mijo'n sobs.

MIJO'N YOB (cont'd)
 Not long after three moons past, I
 saw the smoke... and saw them taken
 away by a band of Roman soldiers... I
 was tending the flock on the far
 hill. I am now alone... .(*He Laments*)

Mino'n begins to shake, 'silently weeping'.

MIJO'N YOB (cont'd)
 "Why was I spared?"

Now, I flee from the
 ruins and for my life.

An old woman from a countryside
 dwelling gave me shelter, and told me
 of you and your ocean-side cave.
 She said you might be able to help
 me along my way.

WIZARD
 I can and will -- for I am Muckwa'n
 Blackbird, Wizard of Etherlands. Your
 journey here was not by accident. I
 have seen... it was set in the stars.

Mijo'n Yob looks at Wizard in curious wonderment, his eyes
 widen & mouth drops open.

WIZARD (cont'd)
 Can you tell me about from where you
 are from, and you and your parents?
 What did you/they do?

MIJO'N YOB
 Father was a traveling carpenter and
 story teller. Mother was a weaver
 and tended a small orchard -- and
 our home. I was their helper(*his*
voice cracks...).

Mijon's eyes close as tears swell and roll down his
 reddened cheeks. He takes a deep wavering breath as
 he sighs and composes himself.

I...

(MORE)

MIJO'N YOB (CONT'D)

I sometimes traveled with father, but mostly, I stayed home and helped mother collect wood for the hearth and fetch water from the well. I fed donkey, and the flock, and helped mother tend the garden, orchard and fig trees.

When we had extra bounty, we would load the cart, and donkey would pull it to market. When we traveled to the Fall Harvest Festival, I would get to play games with the other children, and foot race, and join in the children's archer contest Fall was my favorite season of the year -- last year I won a chicken!

WIZARD

Young traveler, Mijo'n Yob, do you and donkey thirst or hunger?

MIJO'N YOB

Oh Yes.

WIZARD

Then, have you some lentil porridge; it has been warming on the fire, waiting for a very hungry traveler.

Smiles, hands Mijo'n Yob a ladle and bowl and gestures to the soup pot on some coals. Offers a basket holding unleavened bread.

WIZARD (cont'd)

Pita bread? Here is a cup. You may enjoy drink from this special vessel. It is filled of the clear spring waters that flow in to fill the sacred pool just outside Blackbird's cave-mouth.

Wizard points to right of cave entrance.

MIJO'N YOB

Thank you good Wizard Blackbird.

Mijo'n Yob eats and drinks.

WIZARD

You are most welcome. Now you eat.
 In the mean time, I will feed Donkey
 grain from my bin by his post, and
 lead him to drink. Soon, I prepare
 a special ceremony -- my gift to
 you, Mijo'n Yob. But, we must not
 tarry, for the moon is full, and
 the 'night of the Angels' favors
 'grasshoppers' like you, young Mijo'n.

Soon after, Wizard rises and gets two folded blankets. He
 wraps one around himself, and hands the other to Mijo'n.

WIZARD (cont'd)

You will need this, for the cave gets
 cold in the night.

He unwraps a tied round cloth bundle (to his left).

A beautiful clear crystal ball is revealed -- he carefully
 wipes it and rests it on its' cloth on raised flat hearth-
 stone between him and Mijo'n Yob.

WIZARD (cont'd)

This, Mijo'n Yob, this is a magic
 crystal; if you are of pure heart and
 mind, and look deeply into its fire,
 it will show you many things in the
 'dream-time' -- it can bring to you
 answers you seek. Its' pictures do
 not lie... ; they span many realms
 --past, present and future -- All
 same. Everything that ever has been
 or ever will be, has already been...
 you will know this at the end of
 your journey here on Mother Earth.

Mijo'n Yob, do you want this journey
 still? If so, say so and we will make
 ready to learn of your origins, your
 past, your destiny.

MIJO'N YOB

(excitedly, but timidly)

Oh yes... but Wizard Blackbird, but...

WIZARD

(interrupts)

-- But not -- do not fear. Mijo'n is protected... ; you always have been, and always will be. Remember this, when the student is ready -- the teacher will appear. You are brave; you are bold, and wise for your years -- you are a rare and priveleged chosen one. It is a great privilege to be born Human... . Understand that your journey will not be without trial. Does Mijo'n truly want this journey?

MIJO'N YOB

Oh yes, please.

WIZARD

Good, then you and I begin -- we pray with prayer: Oh Great Spirit, Creator of All, we request your presence, and ask that you guide and protect us on this journey -- that you open our minds eye and hearts to that which we need to know -- "Om Cheyeim Na Ma Ha"... Thank You Great Spirit, All knowing, All powerful One, Maker of All. "Om Shanti Shanti", Peace Peace Peace. Now we smudge for purification.

Wizard brings out ceramic bowl containing sage incense, lights it -- a brief burst of spark and flame. He begins smudging.

Wizard waves a glistening black wing feather over bowl as he washes smoke over his face, head and body, then over Mijo'n Yob, smudging him head to toe/front to back.

WIZARD (cont'd)

Mijo'n Yob, you will need to trust in the Creator, in yourself and the magic of this journey. Can you -- do you?

MIJO'N YOB

Yes -- I do; I do.

WIZARD

Good. Now then, I Muckwa'n Blackbird,
medicine Wizard of Etherlands will
'read' your sacred records in
silence. This, so that you might be
guided safely through the times -- is
Mijo'n ready?

MIJO'N YOB

(wide eyed)

Um Hum.

WIZARD

So we proceed?

Mijo'n Yob nods yes.

WIZARD (cont'd)

First you place your palms in mine
for your special reading.

Wizard extends his leathered opened palms. Mijo'n Yob,
reaches, hesitates -- holds breath, his eyes dart back
and forth as peers deeply into Wizard's twinkling
eyes... . Wizard smiles warmly -- Mijo'n exhales; slowly
placing his small young hands in Wizard's aged hands;
Wizard's eyes close. Mijo'n waits

Wizard withdraws his hands; gives Mijo'n Yob another
folded blanket.

WIZARD(cont'd)

Put this blanket under you -- the
rock gets very hard.

(smiles)

The sleeping mat you sit on will not
be enough. Now wrap yourself snugly
in your first blanket, for the
chilly winds will come. Now, Mijo'n
Yob, we look deep into the fire
within the crystal... our journey
begins!

The stars are bright; moon is rising; wind blows
outside the cave as they stare into the crystal --
suddenly the cave goes black.

Set and characters disappear momentarily.

SMASH CUT TO:

EXT. COSMOS - NIGHT

SONG NO. 1: "COSMIC BEGINNINGS". (1 min. 24 sec.)

'Immersive-Instrumental': a synthesized '3D soundscape' of Cosmic Creation, accompanied by 3D/AR or holographic images.

Mijo'n Yob and Wizard are momentarily flash silhouetted, their backs to audience as they and audience intimately witness the story of 'Cosmic Creation'.

There is a 'Big Bang' and a spectacular crystallization of Cosmos and Earth: a vast, silent, vacuous beginning yields when two cosmic particles or black holes on collision trajectory, unite, pulse and explode.

Expanding universe is projected onto Wizard's cave entrance (screen) and cave/audience-space; fills entire 'theatre'-- images as if coming from the crystal ball 'vision' (Audience as if in cave with Wizard & Boy).

This stellar spectacle expands, soon merges into instrumental/choral celebration:

EXT. ANGELICAL-REALM - NIGHT

SONG NO. 2: "SUN KING". (2:16)

(Sitar, detuned organ, and choirs).

A winged Choir appears floating in space to sing powerful annunciation, proclaiming the Divinity of All.

The Angelical Choir is composed of the Men's Choir, lead female, lead males, and perhaps Boy, the Boy's Choir, Girl, Girls Chorus.

All vocalists are costumed in white Angel-winged robes.

ADULTS

(singing)

This is a world of wonder.

CHILDREN

(singing)

Yes this is a world of wonder.

ALL
(singing)
This is a universe, divine creation.

CHILDREN
(singing)
Oh ya, this is a universe divine.

MADONNA/LADY OF THE ROSE
(singing)
So divine.

CHILDREN
(singing)
So divine.

ALL
(singing)
Divine.

Organ & sitar tonal ascent.

MALE CHORUS/CHOIRS
(singing)
"Oh yes this is a world of wonder,
Yes this is a world of wonder."

ALL
(singing)
"Divine -- this is a world of wonder,
Divine this is a world of wonder,
Divine this is a universe divine."

MADONNA
(singing)
"You are dee--"

CHILDREN
(singing)
"We are dee--"

ALL
(singing)
"Divine."

EXT. YOUNG EARTH - DAY/NIGHT

Fantastical Genesis of Earth and her life-forms rendered via
motion picture, sound, atmospheric effects, space-stage
lighting-effects, and modern dance.

Includes Cosmic and Earthly expressions of the natural world--sights and sounds of creatures (costumed-characters), and elemental forces: Earth, Wind, Fire and Water.

PRIMORDIAL DANCERS (in clear capsules) tumble like meteorites as fetal positioned 'homunculi' from heavens to young "volcanic Earth".

Transplanted 'meteoric-homunculi', emerge as primordial creatures from dark, watery world to express their "*Primordial Dance*".

EXT. EARTH - NIGHT

Note: a medley of songs begins to define the human counterparts of 'light and dark', the conflicts and stakes.

Stillness, night-time sounds begin to emerge: frogs, crickets, lapping of waves, breeze-wind and waves increasing picking up sounds of sea.

Predawn -- from the depths of the primordial sea, an Ocean Goddess ascends. She glides waves to shore.

EXT. ON SEASHORE - DAY

Upon reaching shore Goddess morphs into Lady of the Rose. She is surrounded by fuchsia light; golden rays emanate from her being as she presents herself in star studded gown.

Night has morphed into spectacular luminous dawn: fuchsia/gold rays fan/stream from clouds. Blue sky, melding gradients of fuchsia/pink, peach, mauve, turquoise-greens.

EXT. CONTINUOUS

Dawn morphs to day.

There (reflected and backed by Choirs on risers) Lady of the Rose sings "*Crystal Island*", her song of Universal Love.

SONG NO. 3: "*CRYSTAL ISLAND*". (1:15) Abbreviated song form.

MADONNA

(singing)

Crystal island in a cold stone lake.

BOYS CHOIR
 (singing)
 Crystal island in a cold stone lake.

MADONNA
 (singing)
 Crystal universe your eye.

BOYS CHOIR
 (singing)
 Golden bows across a green 'giraffed'
 pool,
 Golden bows across a green giraffed
 pool.

MADONNA
 (singing)
 Your love pebbles.

BOYS CHOIR
 (singing)
 White drifting blue passed your eye.

MADONNA
 (singing)
 Wind whispers as you lie,
 White drifting blue passed your eye.

BOYS CHOIR
 (singing)
 Wind whispers as you lie.

Sonic wash of waves, crickets and frogs -- their songs fade
 with approach of ever louder human 'foot-print'/foot-steps.
 Brief hush of silence.

EXT. CONTINUOUS

Distant Clouds become ominously dark/threatening,
 thunder rumblings.

SONG NO. 4: "WHAT DO YOU DO ON A WINTER'S NIGHT". (1:18)

A 'song-dialogue' -- Boy and Madonna question and admonish
 the Dark appetite:

Boy steps forward from Boys' Choir:

BOY

(singing to Men's C.)

What do you do on a winter's night
when all alone,
What do you do on a winter's night
alone,
What do you do on a winter's night
when all alone,
Do da do you ever think of me.

BOY/BOYS CHOIR

(singing)

Do you think of me.

ALL

(singing)

Do you think of me.

Dark Male steps forward, out from Men's Choir

DARK-MALE

(singing to Boy/Boy's
Choir)

I think of you. (Sneering)

Dark Male, back-dropped by the somewhat jaded Men's Choir (on risers) responds to the questioning with a flagrant display of arrogance and 'power-lust':

Strutting, snapping his fingers or suspenders, polishing his nails on his chest, sneering, pinching, pushing, stepping on others feet, rocking up on his toes -- chest puffed out, spinning his hat, helmet or head-dress, cane/staff; juggling/flaunting coins.

SONG NO. 5: "THE WILL TO POWER". (0:56 sec) Soliloquy by Dark Male:

DARK-MALE (cont'd)

(singing to audience)

I am the will to power,
I am the will to sin,
I am the will to take all that I can,
That I can that I can that I can
can can,
I have no love nor compassion, I do
not feel for you,

(MORE)

DARK-MALE (CONT'D)
 I seek to fill my appetite,
 That's all that I can do.

SONG NO. 6: "THE POWER OF YOUR DARKNESS". (1:18) Abbreviated version.

BOYS CHOIR/GIRLS CHORUS & MADONNA
 (singing to Dark Male)
 The power of your darkness can never
 be denied,
 The power of your darkness can never
 be denied.

 From the icy regions you came with,
 night eyes so cold,
 You left behind compassion,
 The ruler of wise souls.

SONG NO. 7: "CENTRAL POWER AND ENTERPRISE" (1:34)

DARK-MALE / MEN'S CHOIR
 (singing)
 Central power and enterprise,
 Central power and enterprise,
 Central power and 'new world order',
 By all means necessary.

Instrumental: RITORNELLO & 'RULE BRITANNIA REVELRY'

The 'light-shadow song dialogue' ends abruptly with a humorous 'changing of the Guard':

At end of instrumental/revelry', Guard (that has been standing by flanks of Men's Choir), rotates to front of choir, stands at attention; turns on heels & presents back to audience -- does synchronized bent-over 'coat-tail-flip'.

EXT. CONTINUOUS

Note: a "Medley of the Souls", (Tracks 8-19), forms the platform and appeal for Love & Peace -- singing to audience:

SONG NO. 8: "THERE COMES A TIME". (0:25)

MADONNA
 (singing)
 There comes a time when all men meet.

BOYS CHOIR / GIRLS CHORUS
 (singing)
 There comes a time when all minds mind.

MADONNA
 (singing)
 There comes a time for love.

YOUNG MAN / BOYS CHOIR
 (singing)
 For love.

Young Man steps forward from Men's Choir.

SONG NO. 9: "JUST BEFORE THE BATTLE MOTHER". (1:11)

YOUNG MAN
 (singing wistfully
 to audience)
 Just before the battle mother,
 I am thinking most of you,
 While upon the fields we're watching,
 With the enemy in view,
 Farewell mother you may never,
 Press me to your heart again,
 For well we know that on the 'morrow,
 Some will number with the slain.

SONG NO. 10: "THERE COMES A TIME WHEN ALL MEN MEET". (0:19)

MEN'S CHOIR
 (singing)
 There comes a time when all men meet.

BOYS CHOIR
 (singing)
 There comes a time when all minds
 mind.

MADONNA & GIRLS CHORUS
 (singing)
 There comes a time for love.

YOUNG MAN / BOYS CHOIR
 (singing)
 For love.

SONG NO. 11: "WHAT DO YOU DO ON A WINTER'S NIGHT". (0:31)

YOUNG MAN
 (singing)
 What do you do on a winter's night
 when all alone.

BOY
 (singing)
 What do you do on a winter's
 night alone.

YOUNG MAN / BOYS CHOIR
 (singing)
 What do you do on a winter's night
 when all alone.

MADONNA & GIRL
 (singing)
 Do da do you ever think of me.

BOY
 (singing)
 Do you think of me.

YOUNG MAN
 (singing)
 Do you think of me.

ALL
 (singing)
 Do ya do ya do ya do ya -- do you
 think of me.

Dark-Male steps boldly forward from Men's Choir to exclaim:

DARK-MALE
 (singing)
 I think of you! (beguilingly... laughs)

SONG NO. 12: "NO MORE KILLING FIELDS". (0:12)

BOY & MADONNA
 (singing to D. Male)
 No more killing fields.

YOUNG MAN
 (singing)
 No more die'n hills.

BOY & GIRL
 (singing)
 No more lying.

BOY / YOUNG MAN / BOY & GIRL
 CHOIRS
 (singing)
 No more senseless dying.

BOY
 (singing)
 Having what you need.

GIRL
 (singing)
 Sharing what you have.

BOY
 (singing)
 I know.

YOUNG MAN
 (singing)
 I know.

BOY / GIRL/YOUNG MAN / BOY & G.
 CHOIRS
 (singing)
 Someday there will be no slave.

SONG NO. 13: "THERE COMES A TIME WHEN ALL MEN MEET". (0:18)

ALL
 (singing)
 There comes a time when all men meet,
 There comes a time when all minds mind,
 There comes a time for love.

BOY / GIRL / MADONNA / YOUNG MAN
 (singing)
 For love.

EXT. CONTINUOUS OCEAN-SIDE - DAY

Note: Scene begins as an instrumental; evolves into choral-breakout with 'Victorian style' dancing in Track 15.

SONG NO.14: "ORGAN DESCENT". (0:47)
(Instrumental: detuned organ with sitar).

SONG NO. 15: "JUST FOR LOVE". (1:02)
(Vocalists, detuned organ and sitar)

Operatic style reprise, with song and dance. 'Victorian Manner' dancers behind, and/or flanking singing Madonna positioned at 'center stage-screen'.

VOCALISTS

(singing)

Only just for love!
Only just for love,
Only just for love, for love,
Only just for love,
Only just for love, for love,
Only just for love,
Just for love.

ALL YOUNG VOICE CHORUSES

(singing)

Oh just for love.

ALL VOICES/CHOIRS

(singing)

Yes only just for love,
For love,
For love,
For love,
Yes, only just for love --
just for love!

Instrumental segue: accompanies Victorian style dance with melody: "only just for love".

Dance stops suddenly; dancers turn to face audience.

ALL

(singing to audience)

We say it so.

Note: Instrumental & dance above -- evolves with little hesitation into song & dance of Track 16.

SONG NO. 16: "FLAMBEAU FIRE" (0:41)

Note: Song with brief circle folk dance -- a break-out celebration of Love and Hope.

VOCALISTS

(singing)

Flambeau fire, flambeau fire,
I see you in the night,
Flambeau fire, flambeau fire,
A torch to make the light,

My bones thank you for your minerals-
Earth(spoken)

(singing)

My blood thanks you for your waters-
Earth(spoken)

(singing)

Your light celebrates the blue,
blue, blue,
In Creator's sky,

Blue is the sky,
Reflects in your eye,
Its blue in the sky,
Shining love through,
God's big blue sky.

SONG NO. 17: "HAVING WHAT YOU NEED" (0:21)

VOCALISTS (cont'd)

(singing)

Having what you need,
Sharing what you have,
I know, I know,
Someday there will be no slave.

SONG NO. 18: "RITORNELLO". (1:03) Instrumental.

SONG NO. 19: "CRYSTAL ISLAND" (3:09) Full version.

MADONNA

(singing)

Crystal island in a cold stone lake,
Crystal island in a cold stone lake.

BOYS CHOIR

(singing)

Crystal universe your eye.

MADONNA

(singing)

Golden bows across a green
giraffed-pool.

BOYS CHOIR

(singing)

Golden bows across a green
giraffed-pool.

BOY

(singing)

Your love pebbles.

MADONNA

(singing)

White drifting blue passed your eye,
Wind whispers as you lie.

BOY

(singing)

White drifting blue passed your eye.

BOYS CHOIR

(singing)

Wind whispers as you lie.

MADONNA

(singing)

Ocean pines swelling,
Forest still.

BOYS CHOIR

(singing)

Ocean pines swelling.

MADONNA

(singing)

Forest still -- your rush.

BOY
(singing)
Gold lace cross your sand-
mound belly.

GIRL
(singing)
Gold lace cross your sand-
mound belly.

BOY / GIRL
(singing)
Mother Earth.

BOY / GIRL / BOYS CHOIR / GIRLS
CHOIR
(singing)
You-you warm my bones.

BOY
(singing)
Sunny spot in the woods,
I want to say.

GIRL
Sunny spot in the woods,
I want to stay.

BOY / GIRL
I want to stay with you,
I want to stay with you,
With you, with you, with you...

BOY / GIRL / BOYS CHOIR
Wind whispers as you lie.

EXT. OPEN VALLEY - DAY

Note: A series of songs with heightened drama -- Track 20, "Broski's Prelude", and Tracks 21-24 further identify, express the character, motives, and consequences of human 'shadow'/'darkness'.

Sunny day becomes foreboding: darkened ominous sky, lightning, thunder, whirling cloud's over a hillside graveyard backdrop.

The name BROSKI CINNABAR is inscribed by bursts of searing laser-like-lightning in clouds as BROSKI forcefully sings.

Intermittent flashing floodlights focus on Broski. His face ominously light—as if distorted by shadow and light from close-up flashlight, pointed upwards.

SONG NO. 20: "BROSKI'S PRELUDE -- A SELF-PROCLAMATION SONG"(0:40)

"Broski's Prelude", is punctuated by crack of Broski's whip, his forced prostration of certain/or all characters.

BROSKI
(singing in
recitative)

I am Broski,
I am Broski,
I am Broski Cinnabar,
I am Broski,
I am Broski,
I am Broski Cinnabar,
(in circus like, sing-song voice):
I hail from the land of mysteries and secrets,
From the dark-heartlands and alluring underworld,
of the dragons.

BROSKI (cont'd)
(spoken)

I am Broski, I am Broski, I am Broski Cinnabar!

His 'Prelude' flows into next song:

SONG NO. 21: "I AM THE WILL TO POWER". (3:41)

Devilishly handsome and slick, Broski struts, taunting audience & choir characters as he sings an overt soliloquy:

BROSKI
(singing)

I am the will to power,
I am the will to sin,
I am the will to take all that I can,
That I can that I can can can,

I have no love nor compassion,
I do not feel for you,
I seek to fill my appetite--
That's all that I can do...

Instrumental break.

BROSKI (cont'd)
 (singing)
 I seek my life of pleasure,
 Material is my measure,
 I do not understand myself,
 My emptiness, my pain.

String-instrumental-interlude/reprieve -- sound of ship's fog
 horn, waves washing.

BROSKI (cont'd)
 (singing)
 Cooperation --
 I do not seek mutual betterment,
 Manipulation is my way,
 I do not know how to nurture,
 I cannot share your joy your day,
 I do not feel connected to myself, to
 you nor earth,
 I am the great destroyer,
 I feed upon your life,
 Your birth.

Instrumental effects -- Synthesized sounds with tolling bells
 -- ending in chaotic dissolution.

SONG: NO. 22: "DARK MALE" (1:33)

Note: Male Choir (or Choirs), sing & dance as Broski
 reappears and disappears behind formally robed and 'caped'
 choir (composed of singing-actor-dancers).

Choir members 'parade' as if mirroring/mockng 'Dark Male's
 attributes. Masked as ghoulish Halloween-like characters,
 choir members march petulantly 2x2; disassociate into modern
 dance as freaky distorted-creature-like beings.

They pull capes to front revealing creature-bodies' (as
 graphically printed on capes), or they part the front-slit of
 their robes, and throw them back over shoulders to reveal
 dance 'tights' (silk-screened as creature's 'body').

VARIOUS VOICES
 (singing)
 The night rapier,
 The night ripper,
 The pimp the pusher,
 (MORE)

VARIOUS VOICES (CONT'D)

The mighty Hitler,
 The resource stripper,
 The third world profiteer
 (echo whole world
 profiteer)
 The vampire,
 The molester the wife/child beater,
 The racist screamer,
 The mass crowd killer,
 The war monger,
 The covert-or,
 The 'new world order',
 Central power to devour.

ALL CHOIRS OR MEN'S CHOIR

(singing)
 "Dark Male".

Ending the number, capes or robes are returned to original placement; dance/choir members return to choir-risers, stand robed and unmasked.

SONG NO. 23: "CENTRAL POWER AND ENTERPRISE"(1:08)

Choirs in standard configuration on risers.

Song accompanied by continuous &/or flashing movie screen projections -- including a great Roman army brigade or legion in battle-formation, full regalia, marching with kettle drums' and great brass horns.

Choirs in formal choir formation become stoic and unobtrusive.

ALL CHOIRS OR MEN'S CHOIR (cont'd)

(singing)
 Central power to devour,
 Central power to devour.

Instrumental part with projected imagery: marching & morphing of Roman legions/Hitler's troops, and nuclear nations' brigades--whose flags brandish super-imposed images of nuclear explosions.

Followed by projections of Salvador Dali's paintings or similar in subject matter, depicting the 'arrival of Columbus/ Conquistadores in the New World, & Jihadist horsemen with swords. Roman marchers again.

CHOIRS

(singing)

Oh say can you see, dark male,
Dark male.

Synthesized 'watery ending'.

INT./EXT. CAVE - DAY

Note: Dark Male's/Broski's psyche, further explored; origins of human 'shadow'/'darkness' postulated.

Paleo scene is visually/virtually rendered via motion picture projections. Torch-light Cave paintings on 'cave-theatre' walls and 'cave-screen-entrance': Mammoth, bison, deer, hunters with bows.

SONG NO. 24: "CAVE PRE-CESSION" (1:03)

Instrumental sound-scape, synthesized "Fantasy"/'wet-echo'

BROSKI/DARK MALE appears (in fur-hide attire?) before cave entrance to sing "My Psyche Remains"; he is countered outside cave by Boys Choir and Girls Chorus, Boy, Girl, and Madonna:

SONG NO. 25: "MY PSYCHE REMAINS" (2:34)

BROSKI

(singing to audience)

My psyche remains...

BOYS' CHOIR / GIRLS' CHORUS

(singing to Broski)

Cro-Magnon-do doo do do do doo.

BROSKI

(singing)

'Til I've learned the modern
lesson.

BOYS 'CHOIR / GIRLS' CHORUS,
MADONNA

(singing)

Of creation.

BOY / GIRL
(singing)
Doot dt doo do doo do.

BROSKI
(singing)
That sperm is half of life,
(Alternatively: seed is half of life)
I have a dream to fill...
I am part of creator's plan,
I am not -- impotent infertile man.

BOY
(singing)
Penis envy, (alternatively:
"organ envy")

YOUNG MAN
(singing)
It's mans' projection.

GIRL & MADONNA
(singing)
Creation envy,

ALL
(singing)
The real detection.

BROSKI
(singing)
The people that I keep down,
Are my ego boosters.

BOYS' & GIRLS' CHORUS
(echoing)
Ego boosters, ego boosters.

BROSKI
(singing)
I do not own a problem,
It's always your fault,
Inside I feel so insecure so small,
I must prove myself,
By conquest of all,
You fall, I rise, I rise you
fall--that's all.

YOUNG MAN / BOYS' CHOIR/GIRLS'
CHORUS, MADONNA
(singing)
Dark male, dark male,
Dark male must transmute.

BOY / BOYS' CHOIR
 (singing)
 Dark male, dark male.

YOUNG MAN / BOY / GIRL / CHOIRS
 /MADONNA
 (singing)
 Must go.

ALL
 (singing)
 Dark male, dark male,
 Dark male must transmute.

BOY / GIRL
 (singing)
 'Fore he brings us to the neither
 lands.

ALL
 (singing)
 The chilly night waters undertow.

Synthesized conclusion of number -- a 'sonic-visual-undertow'.

EXT. VILLAGE - DAY

Joseph and Maria/Madonna arrive at old Village Inn very late in day. Maria is heavy with child. A sheep/cow/donkey stable is across dirt road from Inn.

Joseph raps on inn door, to inquire about a room to stay (no spoken words) -- the song "She's Ready to Deliver/Christ Star" tells of desperate need for accommodations and evolves into an 'allegorical story' of the Christ.

An 'Angelic-Choir' &/or two prominent Angelic Beings join song in parts indicated below. They are right of stable, &/or projected in sky above stable.

Boys Choir & Girls Chorus are grouped to left of stable, &/or behind Joseph and Maria.

SONG NO. 26: "SHE'S READY TO DELIVER/CHRIST STAR"(3:47)

JOSEPH
 (singing)
 She's ready to deliver.

MARIA / JOSEPH
 (singing)
 Long half past since December.

INNKEEPER
 (singing)
 There's nothing to offer,
 You'll have to take the stable.

MARIA / BOYS CHOIR / GIRLS CHORUS
 (singing)
 Oh-ooooh-

MARIA
 (singing)
 There's nothing left but sugar.

JOSEPH / MARIA
 (singing)
 He'll need something that's solid.

INNKEEPER
 (singing)
 There's nothing here to offer,
 You'll have to feed him prayer.

BOYS' CHOIR/GIRLS' CHORUS
 (singing)
 He was born.

JOSEPH / MARIA
 (singing)
 He was raised.

BOY
 (singing, from amidst
 choir)
 Spent his days.

BOYS CHOIR
 (singing)
 In prayer.

JOSEPH
 (singing)
 Young man with a hammer.

BOYS CHOIR / MARIA
 (singing)
 To build, not to destroy.

INNKEEPER
 (singing)
 Young man with a prayer.

BOY / BOYS CHOIR / JOSEPH / MARIA
 (singing)
 To sell his father's glory.

INNKEEPER
 (singing)
 He was born.

JOSEPH / MARIA / BOYS CHOIR
 (singing)
 He was raised.

BOY
 (singing)
 Spent his days.

BOYS CHOIR
 (singing)
 In prayer.

BOY / BOYS CHOIR
 (singing)
 In... prayer.

ALL
 (singing)
 Twinkle twinkle little star,
 How I wonder who you are,
 Up above the world so high.

BOY
 (singing)
 Like a diamond.

ALL
 (singing)
 In the sky.

INNKEEPER
 (singing)
 Poor man on the street.

JOSEPH
 (singing)
 He sees the spirit glory.

INNKEEPER
(singing)
Woman at the well.

JOSEPH / MARIA
(singing)
She'll never be so low.

BOY / BOYS CHOIR
(singing)
Son of God.

JOSEPH
(singing)
Son of man.

INNKEEPER
(singing)
Son of rich.

JOSEPH
(singing)
Son of poor.

ALL
(singing)
Son of God; son of man.

BOY / MADONNA
(singing)
Son of woman.

ALL (INCLUDING ANGELICAL-CHOIR)
(singing)
Son of God and Son of man and,
Son God and woman too,
Son of God and Son of man and,
Son of God and woman too.

Folk-song-dance interlude: Joseph, Maria, Inn keeper,
Choir/Chorus-characters/Angels break out into circular
Jewish/Hebrew-style 'wedding dance', similar to Hava Neghia
Hava, "Let Us Rejoice".

BOY 'tossed', as from blanket or trampoline, during
following song part: "Twinkle Twinkle Little Star... above
the world so high, like a diamond in the sky."

ALL (cont'd)
 (singing)
 Twinkle twinkle little star,
 How I wonder who you are.

BOY
 (singing)
 Up above the world so high.

MADONNA
 (singing)
 Like a diamond.

JOSEPH
 (singing)
 Like a diamond.

BOYS CHOIR
 (singing)
 Like a diamond.

ALL
 (singing)
 Like a diamond in the sky, in the
 sky.

On final toss, boy stays suspended in the sky.

EXT. Grassy Prayer knoll - DAY

Madonna/Maria is heavy with child. She is kneeling in prayer (back to audience) before small pool-shrine, which sits prominent on grassy knoll.

Four colored 'ribbon-flagged-poles' set in square formation at North, South, East and West corners of flat sacred space on knoll; ribbon colors depict all races of humankind the world over--Black, Red/Brown, Yellow and White.

Small groups of Shepard/Pilgrim travelers approach from roads leading from East & West to Prayer Knoll; assemble (12 in number?) in circular or semi-circular formation.

Stand or sit inside circular stone ledge surrounding sacred pool-shrine; it is tangent to 'square' formed by the four flag-ribbon poles.

Awed by Beautiful Lady, 'onlooking party' soon becomes witness to her Annunciation.

Notable onlookers include and Young Adult Male (Ischmiel), an intruder ('Dark Male'/Broski), and two Archangels/Angelic Beings).

Sacred pool-shrine is 2 or 3 stepped, and surrounded by layered stone (like a well); is straddled by a half 'Yoni-form' shaped 'Rose Arbor' which presents a beautiful 'Star of David' at its' apex.

Madonna arises from prayer, stands (back to audience), looks into the pool holding her belly. Pool mirrors her emotion and her recognition of the importance of her pregnancy.

Projected on screen is an aerial close-up view of pool with Madonna's face and belly, reflected as if Madonna 'in sky'.

Two Angelic Beings appear in pool-reflection. They 'float' at her reflection's right & left side. One has brass trumpet/horn and Other a golden sword.

Pool reflection 'zooms' from close-up facial, to Madonna's standing figure with angelic reflections.

Madonna turns to audience/crowd.

Dove lands on her right shoulder. The two Angelic Beings become visible to onlookers, grace sky to her right & left.

SONG NO. 27: "LADY OF THE ROSE"--THE PRONOUNCEMENT.(1:50)

Note: Madonna's Annunciation and Pronouncement of love & adoration for her unborn Son, the ROSE -- Madonna's recognition of her very special 'unborn'.

MADONNA

(singing)

Son of God,
Son of man,
Son of God and woman.
Don't you know I love you,
Please know I love you,
I am lady of the Rose,

I love you,
I love you,
With a love so Divine,
Don't you know I love you,
Know that I love you,

(MORE)

MADONNA (CONT'D)

I am lady of the Rose.
 The Rose
 My rose, my son, the Rose,

I am lady, lady of the Rose,
 the Rose, the Rose -- Rose,
 I am the lady of the Rose.

PILGRIMS / YOUNG ADULT MALE /
 CHOIRS

(singing)
 She is the lady of the Rose,
 She is the lady,
 She's of the Rose!

Young Adult Male / ISCHMIEL steps forward, stands before
 Madonna; does a sweeping gesture & bow, and proclaims:

ISCHMIEL

Oh Holy Mother, Beautiful Lady of the
 Rose, I am ISCHMIEL of Israel, at
 your service if you so please.

Another sweeping bow before Lady, and Ischmiel drops to
 one knee.

Ischmiel passionately professes his love and adoration for
 the Divine Lady of the Rose in song (from a two legged
 kneeling position):

SONG NO. 28: "YOU FULFILL MY FANTASY"(2:20) or original
 version (2:51)

ISCHMIEL

(singing)
 Lady Lady,
 You fulfill my fantasy,

Those are the eyes I have seen in my
 dreams,
 Those are the lips I've heard a
 thousand times,
 Runs through my soul like a rare red
 wine,
 Flaming my soul like a rare red
 wine--Lady,

Your eyes like dew drops fall upon
me,
Kisses feather light,
A condensation of your love,
Love so great, it cups the world,
Oh, you fulfill me; you fulfill me,
You fulfill my fantasy,

Lady Lady, You fulfill my fantasy,

You cast a pebble in my pool,
radiation love,
Treasure deep beyond the moon,
You seek to know you seek to share,
Love beyond compare,
You fulfill me; you fulfill my
fantasy,

Lady Lady you fulfill my fantasy.

Dark contrasting instrumental sequence...

Note: Young Adult Male's adoration elicits tug for
supremacy. Dark Male (Broski) and Madonna clash when
jealous Broski attempts to foil adorations:

Broski Cinnabar intrudes, pushes way through crowd; stands
near Madonna's side; Angrily threatens Ischmiel.

BROSKI CINNABAR

Young man -- you are a foolish
toad!

Thrusting an extend arm with pointed finger at
Ischmiel. Ischmiel 'jumps' to feet, taken aback.

ISCHMIEL

Who "are" you? And who are you to
chastise me for my adoration of the
beautiful Holy Mother -- it would
seem sir, that you are the puffy one
-- that you crave only attentions for
yourself!

(MORE)

ISCHMIEL (CONT'D)

Tell us, what have you done with your seemingly hard-hearted life to deserve praises, and adorations from anyone?

BROSKI

I am Broski Cinnabar, the great and powerful sorcerer of Pergamon -- that is enough!

Broski wheels; quickly turns ire on Madonna with his 'Wicka' accusation:

BROSKI (CONTINUED)

(loud, dramatic)

Your child is, will be no star, and you are no lady, my dear -- you are but a bride of abominations!

(swirls, turning to onlookers)

She is a witch! Deserving of nothing but my whip and condemnation. She must be condemned, skewered and stoned!

Onlooking crowd gasps as Broski lunges toward the Lady, arms raised and bent above his head, fists clenched, jugular veins bulging from neck in rage.

Madonna foils Broski with her star-wand; retreats to clouds. She ascends with angelic out-stretched arms, as a rocket-like 'Madonna-Cross' to reveal her 'fuchsia' Heart.

A circular rainbow forms about her. She parts her garment gracefully to unveil her 'sacred heart'; it is encircled by a beautiful wreath of roses -- this, her proclamation of Divine Love for All, (her 'Heart Revelation').

The heavenly spectacle elicits wonderment, adoration from onlookers -- who fall on knees.

Lady of the Rose, smiles, bows and fades, disappears into clouds'.

Circular Rainbow briefly remains; witnesses watch it travel Easterly sky; it settles around a large cave entrance.

EXT. HILLY COUNTRYSIDE - DAY / NIGHT

'Rainbow Procession & Encampment': Shepherd-pilgrims begin