

THE ORPHEUS EXPERIENCE - PILOT

Orpheus, the Seal of the Eternal Couple

Pitch Materials

Alain Amouyal – Creator, Writer, Composer

Live and Filmed Multi-Media & Virtual Reality
Stand-alone PILOT for 15 Episode Series

LOGLINE – An enduring, classical love story offers entertainment, insight, healing, wisdom, and transformation through music, dance, filmed imagery, live performance, and virtual reality.

PITCH

1. The ancient Greek story of Orpheus and Eurydice is one of the most transformative of all Myths, from the very intimate and personal level to the societal and species level.
2. In this reinterpretation of the Orpheus Myth, adapted to the 21st century, its message of love, pride, jealousy, temptation, the fall into darkness, the difficult road to redemption, and the ultimate reunion of separated parts of the self, in the guise of the tragic and then transformed lovers, holds important truths for us all. The beauty of the music and visuals captures the emotions and the imagination and resonates with the audience long after the initial immersive multi-media experience.

*When the gaze of Orpheus
Borrows the eyes of an ordinary man...
And Life invites him to go back
To the origins of his break with Eurydice,
To see his mistakes in the mirror of his past,
And to understand that he can make them good...
Then the Man-Orpheus, on the edge of the known world,
Explores the deep layers of his cerebral earth,
And discovers Eurydice hidden in his own depth.*

SYNOPSIS

These days when both conquering and surrendering are disputably prime aspects of romantic and social relationships, we need to take a good long look at the energetic dynamics and how they can best serve us all, from the very practical to the very spiritual.

The Orpheus Experience does this through the spectacle of music and live stage performance intertwined with filmed sequences, offering the audience a journey of discovery and continuing enjoyment and enlightenment.

1. Orpheus returns to the 21st century to find Eurydice again. He must first rediscover the deep reason why, when going up from hell, he turns back, and thus loses Eurydice—symbolically the death of his sublime force, his soul—for long millennia. He must also explore and understand the consequences of this separation, which made him an "ordinary" man.

2. Beyond the Myth, The Orpheus Experience—a 12-15 hour epic— is a meta-spectacle in which the elements of the Legend and the story of a man of the 21st century, in the search of his identity, interlock.

3. *The Pilot* presented here exposes some of the fundamental situations evoking the fall and the rise of the hero, in his attempt to revive Eurydice, as well as his efforts to regain his position of creator, making the link between heaven and earth.

Thus the story of Orpheus and Eurydice is not just a pretty and painful love story, it is a driving archetype .

The legend of Orpheus also has a mythical and initiatory sense, as historian and philosopher Mircea Eliade evokes: "The myth tells a sacred story, that is to say a primordial event that took place in the beginning of time and in which the characters are gods or civilizing heroes."

Orpheus' story illustrates the essential conflict that devastates human life, and is represented in all myths by the battle between the divine and the diabolical.

In today's troubled times, this «modern» story and spectacle, can be both informative and inspiring, offering an immersive entertaining experience while giving the audience the always valuable perspective of reconciliation and synthesis.

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THE PILOT STORY — The story world we present here is THEATRICAL and plays upon the concept that life is a multi-dimensional creation of many levels of awareness.

The curtain goes up on the story of Orpheus and Eurydice, back in time, where the initial rupture occurs.

Eurydice is more spiritually aware and developed than Orpheus. He's jealous of that and succumbs to the temptations of other women who come between the immortal couple. They're separated and he loses his divine self to become only mortal. He also loses his creative powers and descends into a pit of dark, destructive forces, where human beings are reduced to the level of barbarous and cruel human-animals.

When Orpheus rises from the pit he is a warrior full of hatred who goes through a series of lifetimes perpetuating combat, crime, rape of humans and the earth, and bringing devastation to all around him. And, one more time, Orpheus' ashes are blown away...

He is now reborn into a peaceful, joyful life. In another time and place the reunited lovers uncover evil again via Orpheus' memories, and are taken into a world of technology and magic leaded by chiefs, soldiers, and scientists. The couple is separated again. Orpheus moves into a desert... but he is not alone there. He crosses paths with disincarnated, wandering souls full of their suffering. Like him, they too are carried into the Wheel of Reincarnation to take a new ride on the merry-go-round!

In the 21st century, Orpheus discovers a vision of him and Eurydice as one being. But when he tries to unite with that androgynous being it disappears into a river. Heartbroken and still hearing Eurydice's voice, Orpheus plunges into the water and disappears, with a vision of himself, throughout his lives, losing courage, force and confidence, while in the darkness the yearning toward nothingness becomes clear... All of nature mourns his loss.

Back in an Atlantean lifetime. An evil wizard put a spell on the High Priest, Orpheus, who cuts out the heart of a sacrificial victim, Eurydice. When he regains consciousness he is devastated by his actions as he hears Eurydice's ethereal voice lamenting the tragedy.

Millennia later, as a royal Prince, Orpheus has abducted slaves, including Eurydice; this time she's a Scandinavian woman. Her sorrows at her fate trigger animosity and the cruel Prince violates their own daughter to punish Eurydice. Watching them die Orpheus finally begins to understand what has been going on.

A strange wind blows a billowing curtain, carrying sounds that the Prince Orpheus seems to understand. The curtain morphs into the neocortex of a human brain: Prince Orpheus enters his own brain and finds a symbolic androgynous tree, bleeding. Now as 21st century Orpheus, he finds Eurydice held prisoner by a monster at the root of the tree; he knows he must conquer that monster, which is in himself! Can he save Eurydice and reunite with her?

Being delivered, Eurydice is now leading Orpheus, resisting temptations; they dance together up the staircase of Consciousness. Orpheus becomes aware of the patterns that have repeated in his many lifetimes and had engulfed him. He realizes he must transform them before he can reunite with Eurydice. He begins removing layers of dust and footprints, getting rid of old costumes/ identities: harlequin, war, seduction...

As Eurydice and Orpheus engage with love towards all this, a mixture of plans of action appear superimposed over each other -- from the most disparate times, and ranging from prehistory to the cultural avant-garde. Orpheus synthesizes these disparate parts of himself, each one discarding their masks, the things that have held them back, and moving into greater and greater union. As they all become One, there is a joyous and triumphant liberation with explosion of colors and music.

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The Seal of the Eternal Couple

Treatment

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Prologue

The story world we present here is theatrical and plays upon the concept that life is a multi-dimensional creation of many levels of awareness.

The Greek myth of Orpheus and Eurydice is the story of love, loss, regret, redemption, and reunion. This universal theme is echoed in diverse cultures across the globe and throughout time.

In the classical myth, Orpheus and Eurydice are separated on their wedding day when she is bitten by a snake and descends into the underworld. Heartbroken, the musician Orpheus stops playing and the world around him turns grey and bleak. Given the chance to retrieve his beloved from the underworld, there is one condition. He can sing and play and hopefully get Eurydice to follow him back into the light and earthly life, but he must not look back at her.

In some versions of the myth Orpheus succumbs to her pleas and looks back, losing her forever. Then he dies tragically at the hands of the Maenads (raving ones), female followers of Dionysus, the god of mystery, madness, and intoxication.

In other versions Orpheus is given a second chance and this time redeems his love and they live out a happy life together.

Because this story of union-split-suffering-redemption-reunion engages us at so many levels – personal, romantic, societal, ecological, spiritual – it strikes a chord within each of us that can lead to introspection and illumination.

There is tenderness, selfishness, loyalty, betrayal, darkness and despair, loneliness, horror, guilt, a rising awareness that only deep transformation can affect positive change, striving for forgiveness, the difficulties of reparations, and the ineffable joy of regaining what was lost... in an even greater and richer sense.

In this evocative version of the timeless tale, the audience goes on a journey that follows Orpheus' trials, his descent into darkness, and his eventual return to the light.

The effects of both the deeply engaging music and the visually stunning images that tell this story resonate long after the experience, offering continuing enjoyment and enlightenment.

STARTING POINT OF THE RUPTURE

In their Atlantean incarnation, Orpheus and Eurydice both have a powerful psychic bond between earthly things and those of the infinite, though Eurydice has spiritually evolved faster than Orpheus. She has great psychic powers that Orpheus has not yet developed, and it is difficult for him to accept the situation and its consequences.

So, not accepting that Eurydice was evolving more rapidly, he wants "more" than he has to compensate for this inequity. This is the main reason why Orpheus "opens the door" to an infiltration of other forces, making him a puppet in the hands of the Dark Side.

Caught in a painful inner conflict between obedience to God's will and human will — both the need for and the refusal of God — Orpheus deprives his beloved Eurydice of her own evolution through a series of choices that leads to the death of all the protagonists in the Atlantean episode of their complex journey.

And in so doing, Orpheus severs the feminine element within himself and puts his femininity to rest for millennia, thereby creating the need for other women.

Additionally, the frustration of having lost his creative power, which is tied to the masculine and feminine balance, has the following consequences: destruction, crime, seizing the feminine land by violence.

This starts a cycle of possession, jealousy, and the resulting sterilization of the creative powers because of the severing of the feminine essence of the self.

It is reflected not only in the individuality of Orpheus but also in the lives and experiences of others, affecting cultures, kingdoms, and the very earth itself.

This loss of the creative power spreads a desert-like solitude over everything.

Note:

According to psychologist Paul Del'acour's interpretation in his book Symbolism in Greek Mythology: in the episode of his love for Eurydice - which is habitually interpreted as a sentimental, touching story - one finds Orpheus' very Dionysiac nature symbolically expressed: a heartbreak caused by intense but contradictory desires.

The death of Eurydice symbolizes the disappearance of the sublime force: that is to say the death of Orpheus' soul, which falls from its formerly exalted status in union with her, his soul mate, to become merely ordinary, no longer god-like. Orpheus implores Hades the God of the Underworld. He obtains, as an exceptional favor, the promise that Eurydice will be given back to him, that the shadow of his love will be revived, so that he can take Eurydice back towards the light and that she will once again live for him.

He mustn't turn around towards the perverse past that took him away from Eurydice, a past that made her turn into a shadow for him. But sublime regret and missed love did not entirely heal Orpheus. He gives in to the temptation of turning around... and Eurydice disappears forever. (This same motif is found in the lady of Lot, a Judaic myth: a lady who by leaving a perverted place, Sodom, turns around for one last look and remains petrified as a pillar of salt.)

Only a real and profound love could have inspired self-control in Orpheus, the strength to revive Eurydice. Orpheus undergoes the punishment that his insatiable inconsistency fatally implies: "Death of the Soul", the agonizing struggle caused by contradictory desires. Following the fable it is women (his insatiable desire for women) who tear him apart (the Maenads).

TEMPTATION



First Act

The curtain goes up on the story of Orpheus and Eurydice, back in time, in Atlantis, where the initial rupture occurs.

On screen – Far away, we can see a large staircase among the impressive pyramid-shaped buildings. Dark water climbs insidiously up the staircase and spreads onto every building around.

Camera closes in on the stair on the right, overlooking an immense stage.

Orpheus, beautifully dressed in blue, with a luminous belt, is climbing the staircase. He is followed by Eurydice, wearing an elegant and simple white dress. There is a luminous link between them. But the atmosphere is dark and heavy (like the underworld, Hades).

Above Orpheus is a kind of crown, resembling an Egyptian breast plate, illuminating a robust and impressive multicolored light.

Orpheus takes his beautiful belt off and catches the energy of the crown, then brings the belt down over his head and pulls it back on.

As soon as the belt passes his face, it begins to radiate an incredible light and the link between him and Eurydice pulsates exponentially.

On stage – On the left, a gigantic octopus with the head of a wizard is sending its tentacles in Orpheus' direction: every tentacle has the head of a woman at its end.

Even though Orpheus senses them behind his back, he does not change his gradual ascent up the staircase.

But all of a sudden, Orpheus turns to look back and sees all these faces and their origin. The tentacles become women/Maenads dancing around him with frantic movements. Maenads, soaked by the dark water, approach him and eat the energy of Orpheus' belt.

Strangely, he lets them approach.... But as they do so, Orpheus changes gradually into a homeless-looking person. Although conscious that he has to get rid of them, it's too late: he grows older and feebler. The dark liquid begins to cover him. He runs out of light.

Eurydice is petrified. She tries to reach her beloved but the Maenad-tentacles hold her captive. The link between the lovers withers and darkens.

Eurydice, whose energy has significantly declined, falls downstairs onto the immense stage where she remains on the ground, suffocating, held prisoner by some of the tentacles.

Orpheus is inexorably driven – as if bewitched – by the other tentacles from the stairs towards a dark and immense pit (on screen). Coming from above, a large river flows into a pool of black sticky water.

As both protagonists are lying on the ground... they both look over at each other.

(Close up) Eurydice tries in vain to get up again, but is held fast by one of the tentacles, which resembles a horrid witch. Each time she tries to stand up, the witch pushes her back to the ground.

Again, she seems to have gathered the strength to face these dark forces and we see her attempt to get up again.

But the link with Orpheus is weakening her because she is now being engulfed with the dark water that her beloved is now covered with. We see her gradually covered by this dark water, too. Their link is now completely dark.

Eurydice, devastated, sees her beloved pushed toward the pit into which this black sticky water now flows abundantly.

The female choir, coming from the left of the stage, is trying to find their way through the tentacles, dancing and weeping over Eurydice's situation and deploring the general condition of womankind (chorus).

The violin solo is the song of Eurydice dying: in a final breath, she cries out one last time to Orpheus. The cord between the two lovers has been severed.

The choir of women is taking Eurydice's body away on the left and disappears.

The Maenads have now taken Orpheus so close to the pit that we can see clearly what is in it: human beings -- half-men, half-animals -- are attempting to get out of their prison but slide hopelessly down the sides of the pit, covered with black sticky water coming from above and driving them down. Some are killing each other and resorting to cannibalism. Emotional vampires, these frustrated and ravenous people no longer feed on the divine for sustenance but consume each other with rage.

Desperate, Orpheus turns towards Eurydice... but she's dead.

The Maenads grow angry and strike - insulting, degrading and humiliating him. One throws her grape-sheathed stick at him; another targets him with a stone. Then, the ebullient Priestess kills Orpheus and they dismember him, throwing his body parts into the pit.

All Nature is mourning. Trees lose their leaves, rocks weep....
The nymphs of the forest and the waters let down their hair and dress in black, resembling the water itself.

Slowly, Orpheus comes out of the pit, rebuilt by hatred....
Becoming stronger, dressed as a black warrior, his heart overflows with hatred towards the entire world.

He now commands a horde of sinister, grimacing faces of hellish warriors with their emblems - a bear's head and boar's head.

Orpheus has cut off the feminine element within himself and puts his femininity to rest for millennia.
The frustration of having lost his creative power is now taking him to destruction, crime, and to seizing the land by violence – the harsh aspect of the masculine energy overpowering the feminine aspect of the earth.

He is now a warrior rejoicing in combat, rape and crime.

Orpheus goes to war with the belief that an ideal of conquest and courage can justify bloodshed...
full of anger to impose his ideas, to avenge the dead, rightly or wrongly.

We see a sequence of wandering lives over time, far from Eurydice: Orpheus is seen sometimes marching his troops into combat... sometimes becoming a mercenary, sometimes domineering, and even at times a victim....

A battlefield... mourning the dead everywhere... Orpheus dies in combat.

Old warriors are carrying their comrade-in-arms along the path, between all the troops for a funeral.
A solemn moment. The choir mourns Orpheus....

Orpheus' ashes are blown away.... His soul ascends...
Eurydice's soul appears with the Lyre in the sky, burning, which appears to link Heaven and Earth.

Later... blessed with sun, a pregnant woman appears in a natural environment. The etheric child is approaching his/her future earthly body... complete with the presence of some Light Beings.

A calm and peaceful place where people are cultivating a fertile soil.
Orpheus is reborn. Celebration, ceremony.

Later...The small child engages in joyful play. Men and women are in a happy, collective atmosphere.

Dance of the earth. We can see Eurydice nearby, shedding a tear of joy.

CERTAINTY



2nd Act, 1

On stage – Young dancers (red and blue) walk solemnly and slowly in pairs toward a forest (on screen) from which radiates a strange beautiful light, watched over by a strange golden eagle with open wings.

Appearing in the distance is the shining light of the bluish red color of the mysterious TREE. The dancers move apart and progressively make a line towards this tree.

Camera moves toward the forest.... The tree is half masculine, half feminine, made of two beings (blue-red) who are Orpheus and Eurydice, symbolically represented.

We can see a woman kneeling at the bottom of it, cleaning the soil where the tree is planted. She removes stones... No! These are snails – enormous, disproportionate.... Where do they come from?

Camera approaches the bottom of the tree. The soil becomes transparent and there in the ground, a pale yet dangerous-seeming artificial light rises from the center to reveal a gigantic laboratory where a gathering of chiefs, soldiers, and scientists confer. Cruel, avid and without pity.

Camera enters this laboratory with astonishing speed and fluidity. A strange world of technology and magic is represented here: we can see an immense brain which seems made of living matter, overlooking a large reservoir made of twelve parts.

From the reservoir a number of vessels operate like a ceaseless brigade of water bombers between the center of the earth and its surface. A dark water pours everywhere.

On stage – all male dancers, like zombies, leave their female dance partner and move slowly toward the laboratory (to the Screen). A moving moment of despair for these women who watch their lovers embarking off for somewhere.

On screen – In the laboratory, all young dancers are fully equipped with military paraphernalia. They exit the place imbued with this dark water — always like zombies — to join war chiefs on battlefields. They are running to face the enemy.

Descent into Hell Memory. Men face explosions, fights, through fire, turmoil, death, and devastation. We see ripped-off limbs: legs, arms, torsos... on the ground of the battlefield.

Survivors are collecting the dead and wounded soldiers from the battlefield. Some are crying for their friends while explosions and battle continue far away.

Some female dancers are walking desperately to the battlefield, crying for their lost children (from Stage to Screen).

While, on stage, a survivor (whom we recognize as Orpheus) is violently rejected by other female dancers. Other survivors join Orpheus.

On screen – We are now plunged into a desert inhabited by surreal creatures. While the same women and men cry, imploring God, and begging for the return of their dead children, a crowd of wandering souls treads wearily in the opposite direction, like a procession of zombies.

These ethereal creatures seem mesmerized by an immense ZODIACAL CIRCLE, and move toward it like a mass exodus of the tattered, wounded, and suffering, as if being expelled from a war-torn region.

They pass by and through the dancers, without seeing them. Yet they leave a visible imprint of the emotional pain within them on each person with whom they come into contact.

Dancers try to tear themselves from the imprint... in vain.

Irresistibly, all — dancers and creatures — are driven to what appears to be the Wheel of Reincarnation and are drawn into it.

On screen – Speed images moving back in time.

Orpheus is taken in a colored, indefinable whirlwind (from Stage to Screen).... The dancers cannot hold Orpheus back.

...Until we find Orpheus reappearing at the highest summit of a peak, differently dressed (20th century style).

On screen – He stops at the source/spring of a torrential river to drink its brilliant water. Kneeling, he leans over and sees suddenly coming out of the water his original face (androgynous), slowly rising: beautiful, harmonious, made of crystal, it radiates a total peace, a love without limits.

A body is now emerging from the water: a complete body appearing to Orpheus, surrounded by female dancers who push this androgynous being (him and Eurydice combined) above the surface. Several dancers/swimmers simultaneously carry the united being (an aquatic ballet).

The androgynous being is at the top of the pyramid of water-dancers; they delicately let him down toward the Orpheus, who is still only the separated Orpheus.

This strange "Orpheus + Eurydice" being moves toward Orpheus in the water and looks at him. Then this androgynous creature transforms into just Eurydice alone.

Eurydice is now singing and looking at the overpowered Orpheus.
The Maenads are not far away.

A choir of men, attracted by the scene, has joined Orpheus who is now entering the water. His hands plunge in to catch Eurydice, to take her in a wild desire to hide her in himself. But an awkward movement makes him lose his balance and as he falls in slow motion, Eurydice's body vanishes slowly in the water in front of him.

Although dissolved in water, we can hear Eurydice singing from nearby. Orpheus, hearing her voice, is dancing alone with her hologram.

Orpheus is surrounded by the Eurydice/hologram, but his heart and his very cells now shout of suffering because the voice of his eternal beloved is but a far whisper.

Men are trying to hold back Orpheus, but he plunges into the water... whirling around and around in the water until he disappears.

During a sacred passage in which the antique choir participates, we can see Orpheus' head floating on the water.

All nature is bereaved: trees have shed their leaves in evidence of their pain, wild animals with tears in their eyes come out of their deep forests, even the rocks weep and the water levels rise because of all these shed teardrops.

Eurydice, gently, is moving away. Her eyes reflect the depths of destiny.

DANCE



2nd Act, 2

The twelve Gods of Olympus proclaim Orpheus' distress and nostalgia on the screen.
There is a fusion of the stage and screen together.

On Screen – Orpheus' head floating with the lyre onto the stream of a river.
While moving down the stream, Orpheus' lyre goes on playing softly, and his head whispers a song (the name of Eurydice).

We go back in time to when Orpheus and Eurydice were united, were one
Being, and were complete.

One can see the couple dancing slowly, surrounded by exquisite luminous beings and creatures of nature: elves, gnomes, goblins... The couple communicates with all that lives: plants, rocks, animals. As soon as they are moving towards each other, a subtle energy from Vishudda, the Throat Chakra symbolizing purification, creativity, expression, and music creates an unbelievable symphony of shapes and colors, with the light beings participating, too.
The vision vanishes....

Another vision appears on screen: in the desert, Maenads chase Orpheus in a frantic dance. We see him chained by his feet to one of them... then this fades away. And we are now back in --

Atlantis, a huge temple in a hot tropical atmosphere.

Slaves with sad faces carry litters furnished with smooth silk cushions on which women of a languorous beauty (Maenads) are spread. Some, riding their litters, dance half-naked, provoking the crowd. This spectacle draws attention, because of the sensual admiration which it awakens among the dense crowd standing around.

A wizard/magician is there, expecting something special....

Orpheus is dressed like a High Priest. Dark water is pouring on him and everywhere. He stops close to the victim (Eurydice) on a stone altar and says a magical incantation...

While drummers play a frenetic rhythm, Orpheus tears off the girl's dress in order to bare her chest, quickly raises his dagger to the sharp edge and strikes.
The murderer tears out the quivering heart and hurls it up into a strange Light where it disappears.

Then he carves up the flesh and distributes it to the crowd...
Most of the blood of the sacrifices runs off a stone altar and spills onto a strange container.

Orpheus, hands still covered with blood and dark water, reaches a place with a throne where he sits, devastated by what he just did... as if he was not himself.

We can see the Magician expressing his satisfaction.

Eurydice is dead on the altar. From the other side, she is singing her despair and agony to have been killed by her Beloved. The women's choir echoes her lament.

Back at the water spring in the 20th Century (end of Certainty).

Orpheus is on his knees, beseeching, imploring for divine mercy. He calls upon the androgynous face, begging it to appear to him to give him peace. But he sees only the water running and feels lost.

Crushed by sorrow, Orpheus bends over, pouring a flood of tears.

His tears drop to his hands, and there is born a truth: "When the debt of love was not paid, the stone of love gone down to the country of the nine sources does not melt." (Pham Duy Khiem)

In the palms of cupped hands a beautiful sail boat appears... and he can see himself on it, standing at the bow, dressed like a Prince.

On this beautiful boat, an atmosphere of jubilation, joy, happiness, of beauty, of richness... a boat which has brought back spices, jewels, treasures, foods, furs... and people. Orpheus is one of two Princes who have abducted the most beautiful women for their harem. The women, accepting their fate, are preparing to dance on this boat, to sing.

One of them, however, seems to stay behind; a young, beautiful Scandinavian girl (Eurydice).

The sail boat reaches an island overlooked by a large Palace.

The newcomers all join the other women in the harem in a peaceful and mysterious atmosphere.

On a beautiful terrace, like an imprisoned refugee, the young Scandinavian Eurydice stays, isolated, while remembering her past and the happiness that she lost: the large forests, the great religious ceremonies, all that made her happy in a certain world. She only thinks of her suffering.

Her daughter lives with the other children of the harem, while Eurydice spends her time looking out, weeping in despair.

In this attitude of passivity, she does not see that her expression of her obstinate pain irritates all those in the palace and, particularly, the Prince (Orpheus), the crueller of the two princes.

Upright, close to the door, Orpheus is watching the scene with a merciless gaze.

The young girl falls down on a low couch (from Stage to Screen), because she cannot stand it anymore.... With horror, Eurydice opens her eyes on her unforgivable error.

Women of the harem arrive, surrounding the mother.

Eurydice dances with the child in her hands confused, devastated... like a crazy woman.

Stage & Screen – Devastated Eurydice opens her arms, embracing the condemned child in one intimate encounter. Because death is near she is suddenly overcome with remorse over not taking better care of her child. She feels as weakened as the half-fainting daughter she embraces.

But, suddenly, an immense inconceivable peace fills the room, the child, and her.... A curtain on the terrace inflates like the sail of a boat, fluttering without obvious reason.

A strange wind blows, carrying sounds that the Prince Orpheus seems to understand. He observes the Scandinavian harem slave and her daughter dying; his face revealing an awareness and understanding of what transpired.

The curtain is now resembling the cortex of the human brain, in which Orpheus, the Prince, is absorbed (from Stage to Screen) in the gyrus and sulcus (the folds and ridges of the human brain).

He finally reaches the sella turcica, the bony seat of the pituitary gland which itself is the control mechanism of the other endocrine glands. There he sees a beautiful androgynous TREE, resembling the one already represented at the beginning. But this tree is bleeding.

Prince Orpheus is now Orpheus in the 20th century. He is entering the roots of the tree (which resides in his brain) to understand why this blood is seeping. He discovers a laboratory where an octopus/monster is firmly holding the roots of the tree. Eurydice is a prisoner of this monster.

Luminous rain falls upon the tree of the Couple and enters the roots.

Young couples appear and surround Orpheus, as he prepares to face the monster within himself.

Maenads surround and harass him, symbolic of Orpheus' insatiable inconsistency; the agonizing struggle caused by contradictory desires.

What will happen now? Will he succeed in saving Eurydice from his hell, in reviving Eurydice, the symbol of his sublime aspiration?

... While the 12 Gods of Olympus are singing loud:

*Oh my Lord, oh my Lord,
make him whole,
make him pure and blessed for the day will arrive
his very soul will endure a test from above
and he will be restored to his love!*

LIBERATION



Third Act

We are still in the part of the sphenoid bone within the human skull. This is made of a pearly texture, in a delicate light... where the tree of the Couple is now radiating a pink luminous light.

Orpheus and Eurydice are at the edge of this structure in Orpheus' brain, contemplating this symbolic tree, embraced in bliss. Then, gradually, they begin to dance a "Pas de Deux".

Eurydice opens a door; she brings Orpheus on their journey.

She opens the way to an immense luminous spiral stairway appearing at the end of a huge corridor in which, on the left and the right, are different symbols she uncloaks. She cyclically removes a veil, elegantly, while she dances and moves from left to right.

As soon as the veil is off, TEMPTATIONS in the form of will-o'-the-wisp images, like holograms, whip around and through them and vanish -- only to reappear in their path. Orpheus ignores more than avoids these enticements of potential distraction.

A new Pas de Deux.

Inviting Orpheus to dance, Eurydice reveals the program to him, while reaching the staircase. At the foot of the staircase is a mixed choir welcoming them, before they begin to climb the ladder of consciousness.

Lyrics: *Let our life open here, without the pain, without illusions and lies,
without the darkness and fear, we will begin again!*

While dancing (alternating with pauses), Eurydice continues driving Orpheus on the cells of the staircase. This is the beginning of discovering the engrams (influencing patterns) of this life, the ones that go back to the fetal state, and reach further back even into past lives. They are everything Orpheus has to transform before becoming one with Eurydice.

They reach a new door that Eurydice opens onto a Great Theater.

This Great Theatre is a Zodiacal frame, beneath the light of beautiful constellations. An orchestra made up of living gods, including the sun, the planets, and their musical instruments are broadcasting a story: "The Symphony of Humanity", with twelve superimposed, progressive themes that keep us alive.

Note: Dancers, dressed like planets and/or Signs, dance one of the 12 Signs of the Zodiac (Right now, it will be a traditional ballet).

Lyrics: *Let us love all the world, and those things in the world
which can test our strength and can light our path as we go.
Let us love all the world, and those things in the world
which can heal our wounds and compel us to learn how to love!*

We see dancers removing layers (like an onion) of dust and footprints, getting rid of old costumes: harlequin, war, seduction.

Later, in the brain: the deepest descent into Hell for Orpheus, always driven by Eurydice along with “Death”, the Grim Reaper with his scythe.

A “Danse Macabre” begins, which takes the form of a farandole (a circular dance symbolic of the circling of life around trees of origin, of cells within bodies, mitochondria within cells, cycles within cycles, and more). But it appears rather in the form of a scrapbook/parody.

Orpheus & Eurydice are led by the farandole into the common grave, full of dark, sticky water, apparently stuck, like the other characters — the "bons vivants", worthy representatives of the ecclesiastical order or the monarchical hierarchy of the Middle Ages. There are priests, representatives of the lay world, emperors, kings, dukes, knights, doctors, merchants, moneylenders, thieves, peasants, even down to the innocent child and the animals of every variety who accompany them. But the dark, sticky water, will not stick on Orpheus and Eurydice.

Note: Paradoxically, raising vibrations on the spiral emphasizes and highlights the most difficult knots of the psyche. We see Eurydice and Orpheus ascending up the spiral of the chakras and spinal column toward the symbolic pineal gland.

Orpheus & Eurydice push aside an assembly of images (of the kind of the "Danse Macabre") in the brain. They are parts of himself, and one after another the light radiating from them seems to have an effect on these inner characters.

Orpheus is crying. His tears become a powerful incantation, sweeping away the shadow, little by little changing the skeletons into dancers surrounded by a dazzling light. And the macabre dance transforms itself into a Dance of Liberation.

Crossing the door that leads to the Pineal Gland (the 3rd Eye), Orpheus and Eurydice together reach a blue intense and sacred light.

Beings of nature - nymphs and elves - are dancing while gnomes and children also dance together around Orpheus and Eurydice. Panoramic scenery... a joyful gathering.

With an acceleration of music the entire group of dancers ascends upwardly....

Sun rises....

Human masses are climbing to the top of a large wooded plateau, where Orpheus and Eurydice already stand.

Masses overcome barriers, burn flags or exchange them, socialize together.
They seem closer to each other, trying to better understand themselves.

They enter the forest and find themselves in a huge clearing.

A new atmosphere, resembling Orpheus' Paradise, where there is a communication between heaven and earth, animals, and plants. Trees are talking to humans, Orpheus is soothing animals.... People exchange smiles and love.

These are all the inner characters of Orpheus who are now unified, symbolically wearing a mask of Orpheus' face! Eurydice sings what unifies them all:

Lyrics: "We need to feel united at last with all that's alive... in the sky, and the sea.
Everything that there is (that's alive), all that exists in this great unity !"

All the people have formed several circles.

A bonfire is lit.

Participants are throwing into the fire everything they want to get rid of, symbolically linked to money, power, pleasure....

All religions, political parties, clans are represented....

They remove the clothes that differentiate them, only to find themselves covered with an intense blue light that "dresses" them instead.

Gradually, all people walk closer and closer to the fire... throwing off their disparate clothes to become One.

Finale: the fireworks display is a joyous and triumphant explosion of colors.
