

## SMF – Points to Ponder

Demeter/Zagreus: I agree with Scott that the relationship seems out of balance. This was my general thought train on this – I see Zagreus as older than Kore, like a son who has been sent to 'boarding school' – the attachment is there, but it is very different than her attachment to the Kore. He is a young man, with more independence than her younger daughter. I had hoped to mirror the Demeter/Kore relationship with a Zagreus/Zeus, father & son relationship. I don't think that I have developed that adequately. I would like to amp that up, without taking away from his relationship with Demeter. I would like to increase Rhea's connection to him as well.

Demeter & Dio do not wind up as an item in my story. That never made sense to me – as far as I can tell, Dio was always faithful to Ariadne...

Death of Zagreus: I would like a more powerful scene for this. I want to see both parents, Zeus and Demeter, to be deeply affected in a way that the audience can connect with. That being said, the logistics of moving the Mystai outside are difficult to say the least. (warning: heresy about to be spoken!) Personally, I am ambivalent about the whole Mystai/Eoptai division. But I don't see that changing any time soon.

I had an idea that could work very effectively – instead of moving the Mystai out of the theater, move the evidence of Zagreus' death outside. I envisioned a seriously amped up scene at the Crossroads, with Hecate being brought a piece of bloody robe by someone. Rhea needs to already be in the Underworld, but we can work on developing this. After being traumatized by Pythia! OMGDS!

Lessers One: I did try to incorporate some of the idea that Zeus was involved in arranging the match in the dialog between Poseidon and Zeus during the Brothers scene. That could certainly be expanded upon. But I put a lot of work into the Aphrodite/Artemis scene, crafting it to fit what happens both before and after. I could not bear to dump that and rewrite everything leading up to it unless overruled by a higher court.

During my first meeting with Debbie about the script, I proposed the idea of downplaying Aphrodite's role, but this is one point she would not negotiate on. She insists that Aphrodite be in the Greaters to give out her confounded cookies, and be the connection of Love that Heals All. Blech.

(I had quite an argument even to keep Zagreus in the Lessers, but I won that by basically saying she would need to get another writer if he were not there, as it was integral to my story line. Copies of her guidelines attached.)

Abduction/Seduction: In this scene, Kore does not die when Hades first touches her because she IS a Goddess in HER realm. In the Underworld scene that follows, the death and transformation into Persephone take place because she is in Hades' realm, in which her power has not been established yet.

Lessers Two: I had envisioned the resurrection of Persephone to be a very intense scene with a tight focus on Kore/Persephone going through the internal changes guided by Hecate. (insert image of vampire resurrection here!) Bringing more actors into the scene would possibly dilute the intensity – but, the vocalizations used in last year's production were spine-chilling! We could develop this further...

Good news on the Pom Juice thing – Brian and I both told her at our last meeting that it was a real energy-buster to have that take place in the middle of the scene, so she agreed to have it done as folks made their exit to the Reunion.

Hiereiai – (*Hi- er- eye*): This is what the Temple Priestesses of Demeter were called, according to my research. It is equivalent, and easier to spell, to just call them Priestesses. They are not Hierophantides, those silent and fierce guards we have seen in the past. They are the human servants of the Goddess, who take care of her Temple, participate in, and oversee her Rites. They are also the assistants to her Priest, the Hierophant.

The Greaters: OK, this is where I really need help – The wedding scene came out pretty well, though I think it could still use some work.

I am also mostly happy with the Pythia, but interested in input for improvement.

Crossroads: I would like to rewrite this, to include the evidence of Zagreus' death.

Charon: Short and sweet. Does it need to be more? Should it be before or after the Hierophant's scene? Let's discuss and brainstorm both scenes.

Zag/Dio Rebirth & Transformation: Initial scene is in preliminary stages, needing lots of work. Touran says a total blackout is a mistake, theatrically wrong. A deep fade, and a hard cut to the next scene is what he suggests.

The next scene is Rhea & Persephone trying to understand what just happened with Dio. Hecate joins in on this, as she has to be a part of the Greater (We addressed this by giving her some of the lines I had written for Rhea @ the meeting with me, Brian & Debbie) – it is also when Demeter finds her way into the Anakteron – see script notes.

Enter the Mad God – still in the bloody robes, attended by his Maenads.

Touran and I sketched out some of D's lines as he is awakened to his Godhood, but I need help with it. I would like to incorporate the idea that within the madness is the freedom to choose who you will be: that your identity need not be determined by others.

This becomes a dialog with Dio and Demeter – of course you feel crazy if you don't know who you are. What defines you? What parts of yourself are you hiding from others? From yourself?? Explore her anger issues, her Dark Self.

Enter Aphrodite – see script notes & discuss options

Enter Zeus – Demeter's anger and also her madness are triggered by him. She is losing it, and Dio is helping her work through and beyond it. Once she calms down she asks Zeus "Did you ever really love any of us? Or are we just toys to you?" – something like that.

Zeus replies "I love too much. I do love, and I think that my love is a dangerous thing ..."

A completion of Demeter's healing is achieved when she finally lets go of the anger and forgives Zeus. We eat Aphrodite's cookies, and get tokens from her, I guess. (check Debbie's guidelines – she wants this part to be as interactive as possible – Gods addressing the mortals to get them involved, asking rhetorical questions to the audience, etc.)

Then on to the High Ritual.

The Four use the Dylan Thomas poem as a framework for their lines, and each speaks the positive and negative aspects as per Debbie.

And Death shall have no dominion...