

THE PENELOPIAD Lighting Script Treatment

University of California Irvine — Claire Trevor Theater

Lighting Design: Avery Reagan

INTRODUCTION

The following is a script treatment for UCI Drama's production of *The Penelopiad*. Similar to how Costume or Scenic Designers submit sketches of their designs to the team, this script treatment is a "sketch" of the lighting design. The purpose of this treatment is to create a dialogue about the creative process between the Lighting Designer, Director, and Design Team for the production. Throughout this document, I will discuss the atmosphere of the story, the world in which the story takes place and how lighting can aid in the storytelling of this play to the audience. This document will be a crucial part in creating my light plot and continuing into tech, so any specific questions, thoughts or feedback will be indispensable.

OVERALL

The production will be presented in the Claire Trevor Theater at the University of California Irvine on a proscenium stage. The play will be set in its period during Ancient Greece, but told with a modern twist.

SCENERY

To support the overall ideas of the production as an ancient and epic story told with a modern twist, the scenery will contain recognizable Greek architecture silhouettes made out of modern materials such as concrete and rebar pipe (Fig 1). A large platform with long, Grecian steps will live downstage breaking the Proscenium Line. This platform will have a giant gap between it, breaking it in a word of deconstruction and rubble. On top of the platform will be four Grecian Columns in various levels of decay. Upstage of the main platform will be three tree roots hanging overhead. Upstage of the tree roots will be a large Erosion Cloth Drop with jagged cuts on the bottom half to resemble Grecian Mountains. This drop has the potential to fly to different heights for various locations throughout the story. Remaining soft goods upstage of the Erosion Cloth will be the Black Scrim and RP Screen working as a Cyc.



Fig 1

IMPORTANT PLOT POINTS

The Penelopiad is a story about strength, sisterhood, survival and consequences. This play is the story of *The Odyssey*, but told through the perspective of Odysseus's wife, Penelope and her twelve Maids. The timeline of the story begins in Hades and uses various flashbacks to Ithaca to tell Penelope's story.

Women were not valued during the time period of *The Odyssey*, and although Penelope was considered royalty, she still had to strategize how she would survive in Ithaca while her husband was away. To help cope with the approaching Suitors in her new home, Penelope befriends her Maids to outsmart the Suitors. Finally, when Odysseus returns, Penelope betrays the Maids, leading to their murder. Penelope is forced to live in Hades for all eternity because of her betrayal to the Maids. She has to spend all of eternity thinking about her betrayal towards those who helped her during the most difficult time of her life.

LIGHTING CONCEPT

This paragraph contains big, conceptual ideas that will be repeated and fleshed out with images throughout the scene by scene descriptions. The lighting for this story will support the highly theatrical environments and styles for the three main worlds of the play. Hades, Ithaca, and the World of the Maids will be unique and distinct from one another with specific color palettes and specific gestures of light.

The overall tone of Hades will be cold, desolate, and barren. It is as if those who live in Hades are floating through space (Fig 2). Lighting will use cool, low, sweeping light to hug the form of the actors and separate them from the floor of the stage. A level of fog will seep through the split of the platform and fill the stage in an eerie and unsettling atmosphere.



Fig 2

The world of Ithaca is the Past Tense Story Line, so while lighting will use sunlight as the main source in Ithaca, it will be a warm, dramatic take on Sunlight (Fig 3). Ithaca is a memory for Penelope, so the lighting will reflect her take on that memory with bold, powerful sources of sunlight hitting the columns and elongating their height. A major tool that will be used in Ithaca will be the use of the Cyc. Lighting will create warm, dramatic clouds that will scrape the Cyc and heighten the grandeur of the city, while also creating cool evening tones with a dramatic moon on the Cyc.



Fig 3

The life of the Maids is decided at birth. They are born to be slaves and are valued only by their bodies. In the eyes of their masters, they are faceless servants who do not have their own voice. Throughout the story, the Maids try to speak about their lives and the life of Penelope, but no one listens. To heighten this belief that the Maids are only valued for their bodies, lighting will only focus on their form – not their faces – whenever the Maids speak as a unified voice (Fig 4). By using angles that hide their face and hug their figures, lighting will treat the Maids as the rest of Ithaca does – just as a body. It isn't until the end of the play, after the Maids have been murdered, that we finally hear them as a unified voice and see their faces.



Fig 4

SCENE BY SCENE

ACT 1 SCENE 1 - HADES

The play begins in Hades with Penelope addressing the audience, establishing the Present Tense Storyline for Penelope. The environment of Hades will reflect its cold, desolate and barren landscape with low, cool light sweeping the stage and a strong level of fog covering the floor (Fig 5). A tight, cool and subtle spotlight will highlight Penelope as she walks through the fog (Fig 6). Lighting will be able to move with Penelope as she addresses the audiences and floats throughout the space without lighting the Maids.



Fig 5



Fig 6

ACT 1 SCENE 2 - HADES

As the Maids enter Hades and begin singing, Penelope's light will fade out and we will focus on the Maids. The cold and empty space of Hades will shift to soft, sweeping side light making the Maids appear as if they are floating in Hades. Light will hug the form of the Maids, wrapping itself around them as they sing (Fig 7, Fig 8). This same lighting gesture for the Maids will also highlight the hanging trees, bringing in the broken and barren features of the world.

Once the Maids finish singing, Penelope continues speaking to the audience, discussing her past life and the memories she shares. Lights will dim on the Maids and focus on Penelope with the same cool light from Scene 1 to highlight Penelope, taking the audience back inside her mind as she speaks to them (Fig 9).



Fig 7



Fig 8



Fig 9

ACT 1 SCENE 3 - SPARTA

Penelope begins to take the audience on a journey with her as she discusses her childhood in Sparta. This story is a memory for her. Penelope is not physically in the story, but she is observing it. Lighting will follow Penelope as she moves throughout the space talking about this memory, while keeping her separated from what is happening before the audience.



Fig 10

As King Icarius speaks with the Oracle, the light on Penelope will dim down in intensity, keeping her in the story, but not making her the main focus. Since this moment is a memory Penelope is talking about in Hades, lighting will use the same low angled light that is associated with Hades, but in a warmer color palette, highlighting Icarius and the Oracle (Fig 10). To support the moment as a memory, the warm light will play with the thicker atmosphere over the space. This atmosphere will come from the Fog on the Deck, and some coming from a hazy ambiance behind the columns.

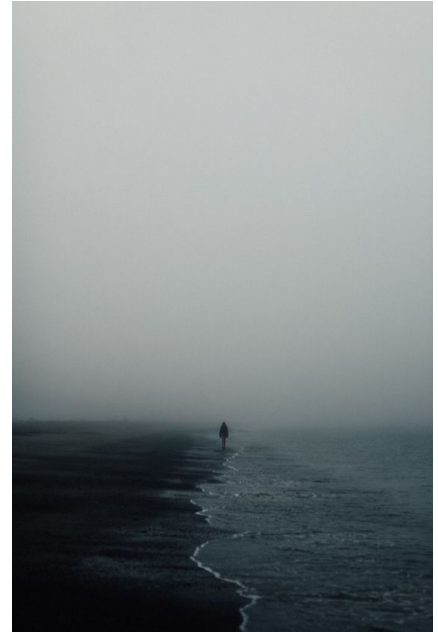


Fig 11

When the memory ends and Penelope addresses the audience again in Hades, the warm color palette from Sparta will slowly fade away to the cold and empty world of Hades (Fig 11).



Fig 12

ACT 1 SCENE 4 – MAIDS A LAMENT

The Maids chant as a chorus, talking about their painful upbringing. This is the first time in the story the Maids become candid and honest about their lives, discussing life as a slave born into servitude. To support the harshness of their words, lighting will use steep, oppressing angles to push down on the Maids and build this world of grit (Fig 12).

Question: How do we hear this particular chant? Full of percussion? Acoustic? Is there a driving force musically or aurally to match the Maids?

ACT 1 SCENE 5 - HADES

Penelope goes on to discuss life in Hades, talking about it as “Dark Death” with its “gloomy halls.” She goes on to mention that there are no seasons and the world is empty. Lighting will open up the space with the familiar Hades emptiness and have Penelope alone on stage, showing her small she is inside them vacant world (Fig 13). To support the brittleness of this space, lighting will also treat the trees with the same Hades cool gloom.



Fig 13

ACT 1 SCENE 6 – SPARTA/PALACE COURTYARD

Penelope’s Wedding Day is the first moment where the story is transported to another place and time. While this is a memory, this is also when Penelope exists within the memory – she is no longer observing. Lighting will take the story completely out of Hades and go to Sparta. Warm sunlight will sweep through the columns and fill the space with a Grecian Glow (Fig 14). To help paint Sparta as a visually lovely place, lighting will have a treatment of clouds on the cyc with rich colors and fullness (Fig 15).

As the Maids are preparing Penelope for her Wedding Day, they are addressing the audience and discussing the purposes of weddings and children during this time. While the Maids are talking to the audience, lighting will isolate down to them, separating them from the scene. Once King Icarius begins speaking to the Suitors, the space will open out to include everyone.



Fig 14

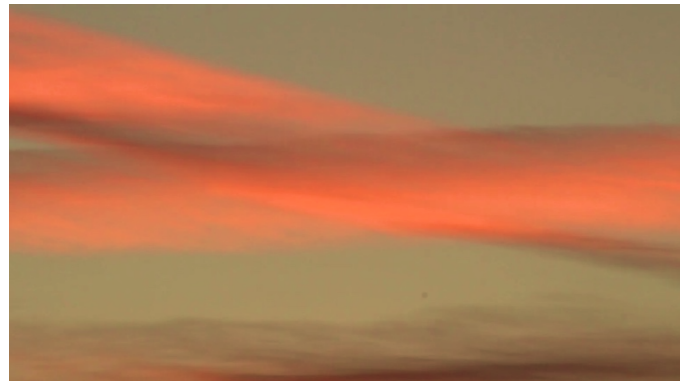


Fig 15

ACT 1 SCENE 7 – THE WEDDING NIGHT

Penelope and Odysseus's wedding night is not what most might expect it to be. Instead of marital rape, fear and confusion, this is the night Odysseus and Penelope become genuine friends and communicate with one another. It is a night of softness and tenderness. To support the tenderness between Penelope and Odysseus, lighting will create a soft and cool space (Fig 16) with a beautiful and romantic moon on the cyc (Fig 17).



Fig 16



Fig 17

ACT 1 SCENE 8 – SAILING TO ITHACA

The Maids are singing *If I Was a Princess* on their way to Ithaca. The way the music sounds, it feels as if this is a hopeful, cheerful and imaginative tune. The Maids are dreaming of a wonderful life away from being a Slave. As the song progresses, the music and lyrics shift to a harsher and bleaker tone. Reality is returning to the Maids. To support the concept that the maids are only valued for their bodies, lighting will focus mostly on their form. In the beginning of the song with the more hopeful tone of the music, lighting will use water ripples to cover the Maids as they sing with bright, cool colors (Fig. 18). As the music shifts to a grimmer tone, the tone of the lighting will also shift to a darker color palette, matching the emotional and musical shift for the scene (Fig 19).



Fig 18



Fig 19

ACT 1 SCENE 9 – WELCOME TO ITHACA

Penelope has finally arrived in Ithaca and talks to the audience about her journey over sea. Lighting will isolate on Penelope as she talks to the audience and open out to the full scene as the Sailors cheer “Ithaca!” Ithaca is a city full of warm, rich, luscious sunlight. Lighting will fill the space with powerful sunlight bursting through the columns, accenting their grandeur (Fig 20). To support the lusciousness of Ithaca, lighting will have beautiful and striking clouds on the cyc (Fig 21).

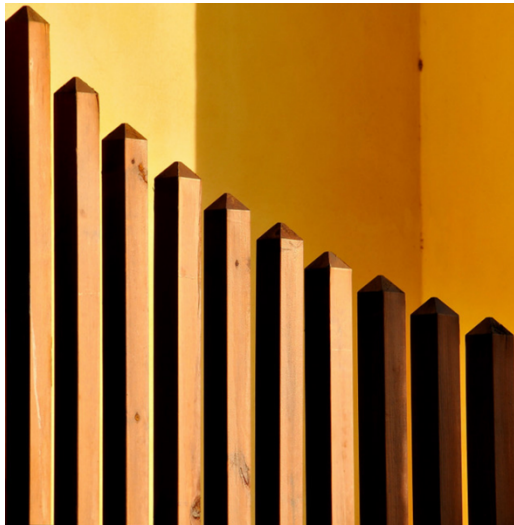


Fig 20

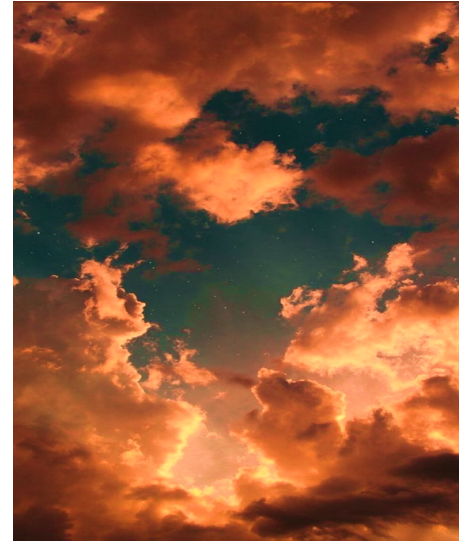


Fig 21



Fig 22

ACT 1 SCENE 10 – MAIDS THE BIRTH OF TELEMACHUS, AN IDYLL

The Maids talk about their lives and upbringing in a blunt, honest and painful way. They discuss how their lives have been led by purchases, trades, captures and kidnappings. The lives of the Maids is becoming more uncomfortable for the audience, and lighting will help push that uneasiness with textured, low angled light cutting across the Maids' bodies (Fig 22).

As the scene shifts to the birth of Telemachus, lighting will lose the textured light on the Maids and shift to a red special on Penelope giving birth (Fig 23). As special as this moment is for Penelope, it is ruined by Eurycleia's possessiveness and control. To support the isolation and emptiness Penelope feels in this moment, intimate and isolated lights will highlight Penelope as Telemachus is ripped from her arms.

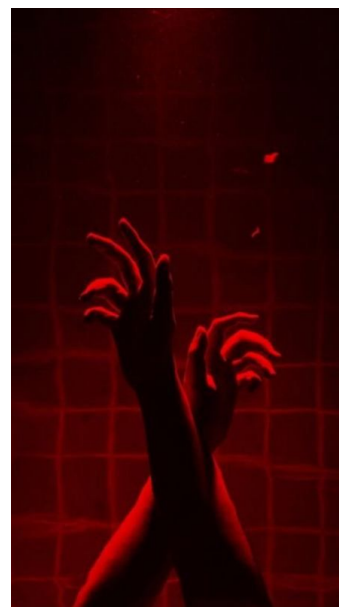


Fig 23



Fig 24

ACT 1 SCENE 11 – ITHACA/HOME LIFE AT THE PALACE

Penelope begins the scene by talking about her day to day life in Ithaca. Lighting will highlight Penelope for this aside with her spotlight to separate her from the scene (Fig 24).

As she finishes her aside, the scene opens up to a dinner between Odysseus' Family and Penelope. Lighting will use soft, cool and feathery light to fill the dining room, highlighting the architectural grandeur of the palace in the evening (Fig 25).



Fig 25



Fig 26



Fig 27

The scene transitions from the dining hall to Penelope and Odysseus' bedroom. Lighting will light Penelope again with her spotlight as she has another aside with the audience (Fig 24). Beautiful, sweeping, and romantic moonlight will highlight the scene with a grand moon on the cyc as Odysseus' and Penelope share another tender moment together as husband and wife (Fig 26, Fig 27). These moments between Odysseus and Penelope are true, genuine moments of care and love, but they happen rarely for the couple. In order for the moments of separation between the two to be impactful as the story progresses, it is important to build a marital foundation for the relationship to stand.

ACT 1 SCENE 12 – ITHACA/HELEN RUINS PENELOPE'S LIFE

Penelope is alone in her room as Odysseus runs in to prepare for his journey to Troy. Unlike previous scenes between Odysseus and Penelope, this moment is not tender or romantic, but harsh and rapid. To support the sparseness of this moment, lighting will treat their bedroom with cool, empty and hollow light (Fig 28).



Fig 28

ACT 1 SCENE 13 – HADES

The story returns to Hades as Penelope describes the timeline of her life for the 10 years following Odysseus's departure. Lighting will shift to the cold, desolate and empty space of Hades (Fig 29). Music enters the scene and shifts to a haunting, chilling tone as the Maids sing a lullaby to Telemachus. This chilling tone will be supported with eerie light focusing on the silhouette of the Maids (Fig 30).

Eurycleia interjects into the scene taking Telemachus's to prepare for bed. She intentionally is trying to separate Penelope from her son, controlling him like she tries to control Odysseus. The scene is grounded in Hades, so to support this interjection in Ithaca, lighting will highlight Eurycleia with a tight, warm pool of light (Fig 31).



Fig 29

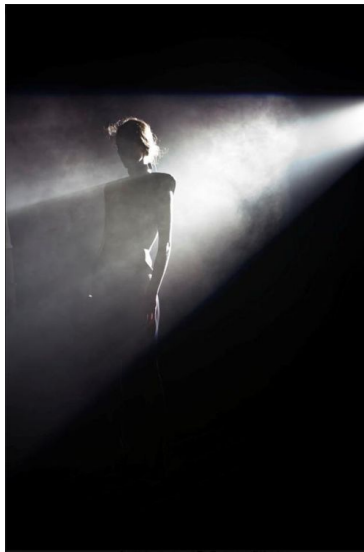


Fig 30

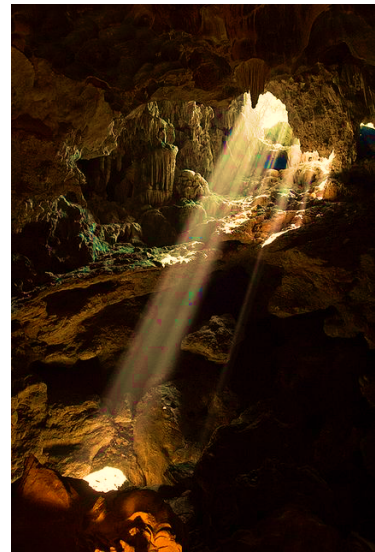


Fig 31

ACT 1 SCENE 14 – ITHACA/THE FALL OF TROY

Troy has fallen. Odysseus led the Wooden Horse, filled with Greek soldiers to defeat Troy. While Penelope and Eurycleia celebrate Odysseus' victory, the Maids are listing the harsh and brutal realities of war.

The scene starts in the familiar warmth of Ithaca (Fig 32) and slowly shifts to a terrifying chorus of War. As the Maids begin to describe the painful truths of war, lighting will slowly fill the stage in a sea of red – the blood of Troy's victims (Fig 33).



Fig 32



Fig 33



Fig 34

ACT 1 SCENE 15 – ITHACA/WAITING FOR ODYSSEUS

Penelope now spends all of her time waiting for Odysseus. She looks over the docks day and night waiting for any sign of his return. She is all alone in her own home. To support Penelope's emotional and physical isolation, lighting will pull down on Penelope with warm light, making the space around her seem empty (Fig 34).

The Maids start to sing *The Willy Sea Captain*, a song that describes Odysseus's adventures on Sea during the Odyssey. The tune of the music is nautical and bright.

Lighting will transform the stage into the sea. Rich blues and teals will sweep across the stage creating waves of light (Fig 35, Fig 36).

Question: How will Projections be treating this scene? How can lighting compliment Projections in this moment with the ocean?



Fig 35

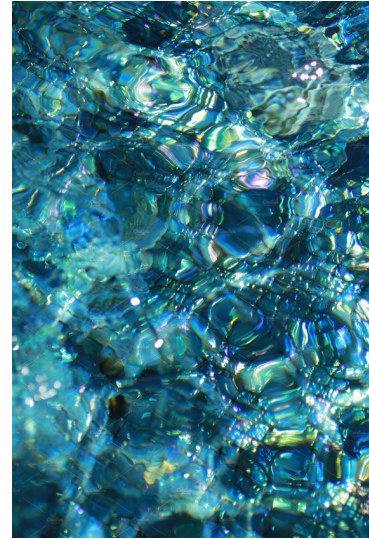


Fig 36



Fig 37

INTERMISSION

House lights will come up. The columns will be hit with light pushing through them from behind, dramatically highlighting their form (Fig 37). The Hades fog will return, slowly creeping back into the stage. The image the audience will see throughout intermission will reflect structure, depth, and sparseness.



Fig 38



Fig 39

ACT 2 SCENE 16 – HADES

Returning to the Present Storyline of Hades, Penelope is greeted by Helen sauntering through the space, followed by all of her devoted suitors.

Hades will remain its cold, hollow space (Fig 38), but Helen brings her own energy to Hades. As Helen crosses through the fog covering the stage, it will move and sweep across the space and make Helen appear as if she is floating, making her seem enchanting even in death (Fig 39).

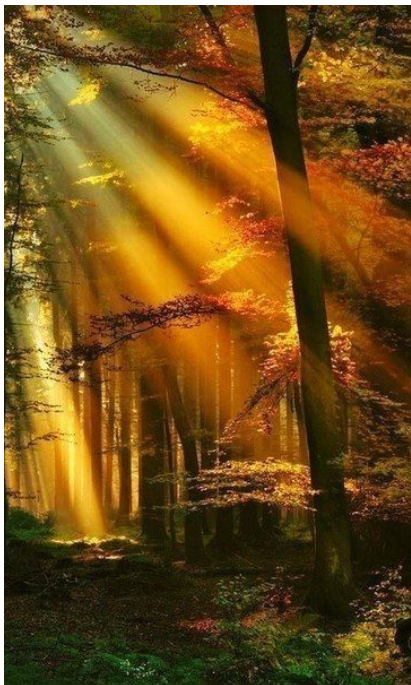


Fig 40

ACT 2 SCENE 17 – ITHACA/THE SUITORS STUFF THEIR FACES

The Suitors are beginning to become overbearing and pompous towards Penelope. They are surrounding her and berating her with questions about Ithaca and Odysseus. This unwanted attention is making Penelope feel anxious, nervous and afraid. She feels overwhelmed by these men and wants to escape them.

The Suitors however see this as a game, viewing Penelope as a means to an end. Lighting will create a hot version of Ithaca with powerful rays of Sunlight sweeping across the stage (Fig 40). The heat of the sun will enter the scene as a sticky tone of discomfort, adding to the disgust and tension Penelope feels towards the suitors (Fig 41).

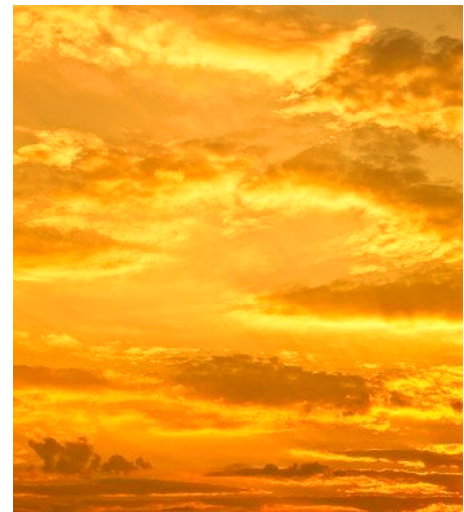


Fig 41



Fig 42

ACT 2 SCENE 18 – HADES

Penelope is telling the audience about her dilemma while in Ithaca. Should she discourage the Suitors and risk losing her kingdom completely or should she play along and stall while Odysseus returns? This conversation she is having is with the audience while in Hades. While lighting will return to the familiar cold tone of Hades (Fig 42), lighting will also support Penelope while she is speaking with the audience with her cool, spotlight (Fig 43).



Fig 43

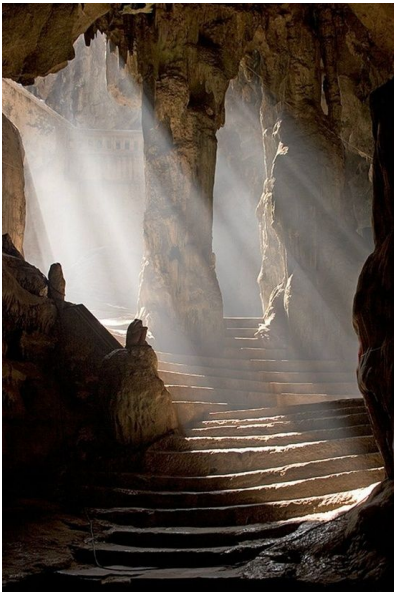


Fig 44

ACT 2 SCENE 19 – ITHACA/THE SHROUD

The story returns to Ithaca for Penelope to tell the Suitors of her task to weave a royal shroud for King Laertes when he dies. Her ultimate plan to hold the suitors at bay while Odysseus has time to come home. This is one of the few moments we see Penelope address other characters as a Queen. Although she is putting on an act for the Suitors, she is speaking in a grand, royal voice. Lighting will treat the space as a royal courtyard to support Penelope's and Ithaca's splendor with light accenting the columns and supporting their structure (Fig 44).

The Maids are introduced to the Suitors and begin to sing their weaving song, singing about grief, yearning and mourning. Lighting will shift with the Maids as they sing, bringing the linear texture from the columns to the Maids, creating shafts of light for them to weave themselves in between (Fig 45).



Fig 45

ACT 2 SCENE 20 – ITHACA/UNWEAVING BY MOONLIGHT

The Maids join Penelope in her room to unweave the shroud. These nights they spend together are the only times where the Maids and Penelope can be relaxed and honest with each other. They are safe behind the lock door to talk about the suitors and connect with one another. The scene will be lit in a soft, comforting, and sweet way with cool, lavender light filling the space (Fig 46). Sweeping moonlight will enter the scene supported by the moonlight on the cyc (Fig 47).

As Penelope breaks for her aside to talk about the 3 years she and the Maids spent together unweaving, Penelope will be isolated from the rest of the group with a strong beam of light, foreboding to the deceit she will inflict upon the Maids (Fig 48).

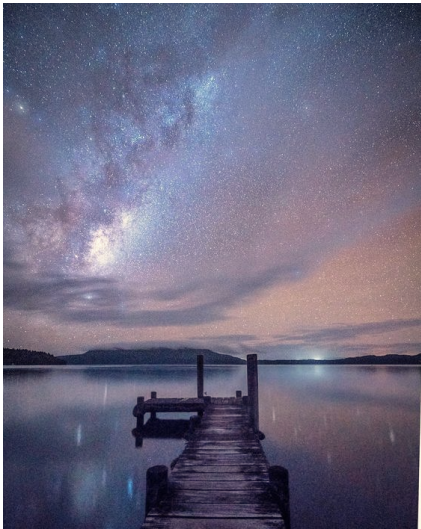


Fig 46



Fig 47



Fig 48

ACT 2 SCENE 21 – ITHACA/THE UNPLEASANT BANQUET

Shifting to the Banquet Scene, there is a hostile and pernicious tone. Penelope is having dinner with the suitors late at night. After finishing her dinner, Penelope excuses herself from the Suitors and leaves the Maids alone with them. The Suitors discover that Penelope is prolonging her shroud to delay the Suitors from taking Ithaca, angering them. They take their anger out on Melantho and rape her.

Lighting will treat this scene as a harsh, broken and suffocating environment. After Penelope leaves the scene, lights will slowly pull down towards Melantho and the Suitors, stifling her and cutting off light from the rest of the stage (Fig 49). All color will be stripped from the scene, as the stage slowly fades to black, silhouetting the rape from behind (Fig 50).

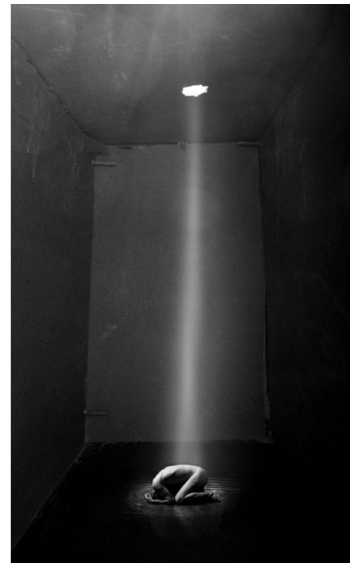


Fig 49

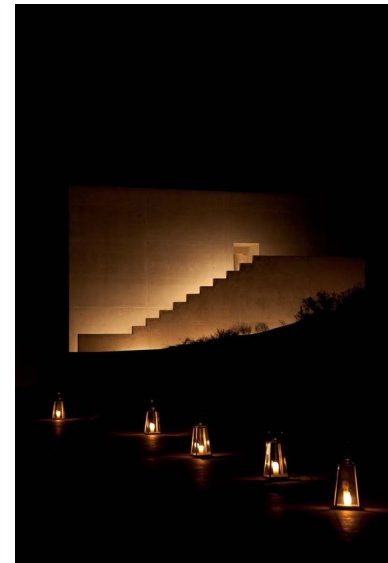


Fig 50



Fig 51

ACT 2 SCENE 22 – MAIDS/DREAMBOATS BALLAD

Following the rape of Melantho, the Maids sing a beautifully despondent ballad about their dreams of finding peace. *When we sleep we like to dream; we dream we are at sea, we sail the waves in golden boats, so happy, clean and free.* The emotional build within the scene combined with the powerful build of the music makes this an impactful and chilling moment in the story. This is what the Maids have been trying to communicate throughout the entire play. They want a peaceful life, but they are forced to be tools to greedy, wicked men.

To support this emotional scene, lighting will still focus on the form of the Maids, but will use grand, powerful gestures of light bursting into the space (Fig 51). This light will be void of color, supporting the barrenness these women feel towards their lives (Fig 52).



Fig 52



Fig 53

ACT 2 SCENE 23 – ITHACA/BAD NEWS

Penelope and the Maids are tending to Melantho's wounds. Euryycleia adds tension to the scene by berating Melantho, blaming her for what happened. She later tells Penelope that Telemachus has taken a boat and run away looking for Odysseus. Quickly, Penelope's world is crumbling down. Her dearest companions are being attacked by the suitors who are trying to steal her kingdom, all while she is trying to rule a kingdom with her son who does not love or trust her. Lighting will build the tension in this scene with warm, jagged, broken texture, pushing down on Penelope, bearing down on the scene (Fig 53).

ACT 2 SCENE 24 – ITHACA/TELEMACHUS RETURNS

Penelope speaks to the audience in an aside talking about how the Gods love to make people suffer for their own amusement. Lighting will pick her out from the scene for her aside.

Once Telemachus enters the scene, her special will quickly snap away and the Ithacan warmth will fill the stage. Penelope goes through an emotional journey throughout this scene. She is relieved her son is alive, but angry with him for leaving in the first place. Instead of a joyous reunion, the two argue and fight about his journey to find Odysseus. Lighting will match the heat and tension of the scene by using heat and warmth to radiate the scene (Fig 54).



Fig 54



Fig 55

ACT 2 SCENE 25 – ITHACA/SURPRISED IN THE NIGHT

Later in the night, the Maids and Penelope unweave the shroud, but instead of sharing a comforting night together, there is a pain bleeding from the Maids. They sing a sorrowful song *weaving, grieving, all deceiving*. These women are broken. Penelope tries to speak to them and apologize, but as she is trying to plea with them, the Suitors burst in catching the women in their lie.

To support the Maids' somber song, lighting will treat the hanging trees and the erosion drop with haunting side light, adding to the eeriness and emptiness these women are feeling (Fig 55). When the Suitors burst into the room, a sharp, piercing moonlight will enter the space (Fig 56).



Fig 56



Fig 57

ACT 2 SCENE 26 – ITHACA/SUNSET

Penelope goes to bed at sunset, praying and pleading for Odysseus to return. She shares her frustrations towards the Gods, calling them tormented beings who enjoy watching humans suffer. Eurycleia gives her a drink to help her sleep, and Penelope falls into a bad dream surrounded by her Maids and her mother. The Maids sing verses of their haunting sea shanty and Penelope's Mother tries to remind Penelope to always behave as water does.

To support the absurd tone and pace of the scene, lighting will treat this sequence as a dance with warm, low angled light creating shafts of light and shadow for the Maids to run between (Fig 57). The colors will be taken from the warm and menacing sunset on the cyc (Fig 58).

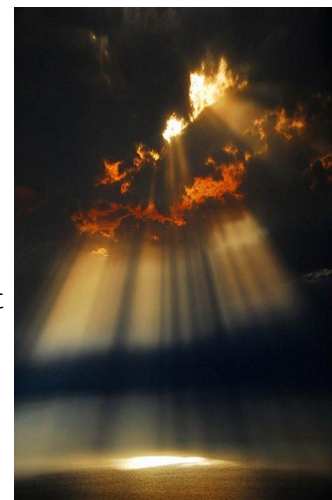


Fig 58



Fig 59

ACT 2 SCENE 27 – ITHACA/DIRTY OLD BEGGAR

Odysseus has returned to Ithaca disguised as an old beggar. Throughout the scene, he meets his grown son and reveals his identity to him, promising him to keep it a secret. He later meets some of the Suitors who have trashed his home. Eurycleia and Penelope greet Odysseus and welcome him to dinner where Eurycleia discovers his identity. Penelope knows immediately this beggar is Odysseus, but she chooses to keep the secret.

Lighting will treat the courtyard in a warm sunlight, with sun beams pushing into the scene (Fig 59). When Penelope steps for her aside to the audience where she acknowledges the beggar is Odysseus, lighting will light her separate from the warmth of the Courtyard with her spotlight (Fig 60).



Fig 60



Fig 61

ACT 2 SCENE 28 – ITHACA/THE SLAUGHTER IN THE HALL

The following morning, all the suitors gather for the bow competition. A light morning glow will cover the stage in a hazy, misty atmosphere (Fig 61). The suitors struggle to lift Odysseus's bow and are shocked when they discover the beggar they've been criticizing is Odysseus. Bloodshed follows as Odysseus and Telemachus begin to murder the suitors. Once the murders begin, lighting will slowly fill the space with low red light, pushing through the haze to create red beams covering the stage (Fig 62).

Once the Suitors are murdered, Telemachus is ordered to murder the Maids. They plead with him to speak with Penelope, but it is too late.

Question: Will the Maids be hanging themselves from their tassels slowly throughout Scene 29 almost as an underscore?



Fig 62



Fig 63

ACT 2 SCENE 29 – ITHACA/THE SAD AWAKENING

Penelope is awoken by Eurycleia and told that Odysseus has returned and has murdered the Maids. Penelope is heartbroken and empty. Lighting will glow Penelope's room in a dim, quiet light, keeping the space hollow and void (Fig 63).

Lighting will use the cyc to focus on the Maids silhouette in a haunting, cold white glow behind them as they are murdering one another (Fig 64). This is a slow, painful, chilling moment for the story and it is invaluable that the audience sees every gesture these women make as they're wrapping their tassels around one another's necks. Using the cyc to focus on their bodies as they are murdering one another will support the concept that these women are only tools and are not valued for anything more than their bodies.



Fig 64

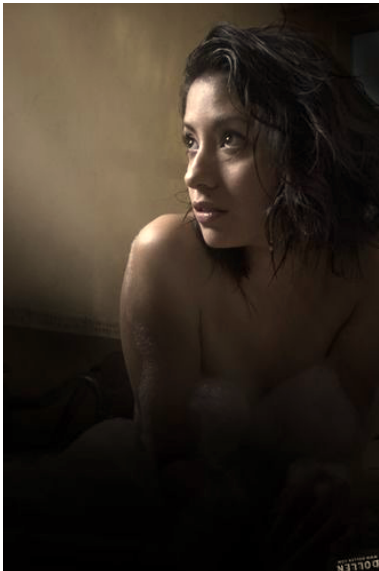


Fig 65



Fig 66

ACT 2 SCENE 30 – HADES/THE INVOCATION OF THE FURIES

The Maids call upon the Gods of Wrath to seek vengeance on those who have wronged them throughout their lives. They demand justice for the cruel things they've endured all these years.

This is the moment the play comes to a halt. Penelope is no longer telling the story because the Maids are taking control. Lighting will treat the Maids so we see them fully, with no distortion and no saturate colors (Fig 65, Fig 66). We will see the Maids fully once they're dead so nothing can be used to ignore them.



Fig 67

ACT 2 SCENE 31 – ITHACA/THE BED OF MANY SECRETS

Penelope lies in bed with Odysseus, and the two try to reconnect with one another as they did when they first married, but things are different now. Both Penelope and Odysseus have changed throughout the 20 years apart and are almost like strangers. Their bedroom is not what it was when they first arrived in Ithaca, but instead it is a cold and strange place where neither feel truly safe and at home. Lighting will delicately highlight the evening bedroom with cool, soft light to support the hollow space in the room and between Penelope and Odysseus (Fig 67).

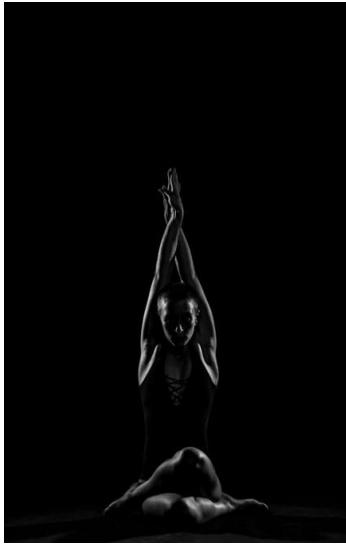


Fig 68

ACT 2 SCENE 32 – HADES

To book-end the story, Penelope is deserted in Hades, desperately wanting to be with someone, but instead she is alone and empty. She talks about life in Hades with Odysseus from time to time, but the Maids' Ghosts haunt them every day.

Lighting will return to the familiar Hades look with a chilling and barren tone throughout. Cold, sweeping light will glide across the stage as the Hades Fog rolls in (Fig 68, 69).



Fig 69