




THE MULTI-MEDIA GOSPEL ROCK MUSICAL FOR BELIEVERS

FOREVER AND EVER

Inspired by the music and lyrics of Thomas Hogge
Libretto by Kenneth John Atchity



Forever and Ever, based on the music and lyrics of Thomas Hogge, is indeed “good news” for the cloudy times we live in. People today are hungry for hope, thirsty for joy. That is what this musical banquet provides – to restore our spirits and enliven and enlighten our lives.


LOGLINE: A Rockstar in the thralls of sin battles his corrupt urges and lustful infatuations to begin a musical journey to find the Lord and a righteous, fulfilling love.

CONCEPT: A musical stage play highlighting the struggle between good and evil.

PITCH: Controlled by his worldly desires, Starman devotes himself to The Lady in Black in exchange for everything he's ever wanted: fame, riches, and love. When he realizes the sinful life will never fulfill him, a Lady in White opens his eyes to a different kind of life, where he can use his music to spread light and righteousness. After she introduces him to a Mysterious Stranger who has been down a similar path to his, Starman rights his previous wrongs and learns, although not without stumbling, to live a Christian life. For his devotion he's rewarded with true happiness, true love, and the personal blessing of Jesus.

RUNNING TIME: 2.5 HOURS, with INTERMISSION





**UNIQUE STAGE DESIGN WITH
LED SCREENS AND MULTI
LEVEL STAGING TO REFLECT
MULTIPLE LAYERS OF THE
STORY AND
ITS HEROES.**







STARMAN





LADY IN BLACK

LADY IN WHITE

JOE SOMEBODY





MYSTERIOUS STRANGER

The background is a dark, abstract composition featuring vibrant, ethereal light trails. On the left side, there are bright, swirling patterns in shades of orange, yellow, and white, resembling a nebula or a fiery explosion. On the right side, there are more delicate, wispy trails in shades of blue and white, suggesting a cooler, more distant celestial phenomenon. The overall effect is one of dynamic energy and cosmic beauty.

TREATMENT

ACT I



Projected on closed curtains appears STARMAN, intense eyes and long hair—he's every Rockstar incarnate. He treads up a cliff, too captivated by the alluring saunter of the LADY IN BLACK to notice the angelic LADY IN WHITE pleading for his attention. The Lady in White urges Starman to follow her to a distant star, but it falls on deaf ears; Starman is already at the edge of the cliff. The Lady in Black offers him the world in exchange for his devotion, and consumed by her irresistible essence, he falls to his knees and accepts. (Opening image)

The curtains open to reveal opposing images on the left and right screens: burning cities and fearful storms to joyous scenes of nature and children. On stage Starman slides on his knees to the roar of an insatiable crowd played by our very own THEATER AUDIENCE in the City of Sin. On stage and throughout the aisles the CHORUS OF VICES: WRATH, ENVY, PRIDE, GREED, GLUTTONY, SLOTH, LUST lead the crowd. More energy fills the theater as the Vices and the CHORUS OF VIRTUES: PATIENCE, CHARITY, CHASTITY, DILIGENCE, TEMPERANCE, COURAGE, HUMILITY rush from the lobby to join Starman on stage. As he accepts the praise, his life is projected on the screens surrounding the stage—his tour bus roars through city after city, his parents weep as his YOUNG STARMAN dismisses them, he angrily watches JOE SOMEBODY steal his spotlight, and finally, shot after shot of GROUPIES and the BANDMATES partying relentlessly inside the tour bus as an exhausted Starman tries to keep up. On stage Starman urges them all, DON'T HANG AROUND ME, but it's misconstrued and met with jeers and laughter. As he sings, more images of Starman's life appear on screen: The Lady in Black flits between Starman and another suitor, Starman walks alone and desolate under a starry sky, as the song ends Joe Somebody, his so-called friend, selfishly abandons the group.

On stage the Lady in Black joins her disheartened star at his black piano. She dances around him brandishing her whip like a ringmaster. When she cracks it at the Chorus of Vices, they join her frenzied dance in fear and awe. She urges Starman to his feet, lifts his fist in the air in triumph, and faux-praises his success. His face is frozen with questions: Does she really love me? Is this all there is? In a whirlwind of twirling and spinning the set transforms into a trashed hotel suite filled with Groupies, PAPPARAZI, and the Vices dancing through every sin in the book.

The Lady in Black oversees the chaos, whip in hand, and at her feet? Now it's Starman along with everyone else who worships her. He's in love. He's conflicted. To his disappointment, the Lady in Black is already looking for someone else to tempt. Starman slumps to the floor, intoxicated. The Vices rouse him, tug at his clothes, and urge him to worship the Lady in Black. His protest is weak: SHE SAID it would be like this. She slinks towards him with fire in her eyes, but he doesn't react. Suddenly he falls over, overdosed. The groupies and The Lady in Black laugh and jeer until the fun is broken up by the wail of sirens and the flashing of lights across the walls. They're bright enough to make the audience squint. Starman shields his eyes to the lights. *He's blinded by sin.* The curtains close.

A projected image of Starman's silhouette hits the curtains. He looks dead, lying prone and motionless. Around him, the Lady in Black and her Vices carry on dancing. Our audience watches Starman's soul rise from his body and look down to watch his limp form spin, slowly at first and then fast enough to blur. The curtains reopen.

Starman, alone and face down is wakened by morning sunlight pouring in from the distance. He rises to his knees and confesses his sins. Expecting nothing, he and the audience are startled by comets whirring across the screens. They dissolve into the radiant Lady in White who helps him to his feet. She takes his hand, and they sing and dance to SHOW ME THE WAY. The Lady in White leads him to a ladder at the rear-stage screen. At the top a figure of pure light, the MYSTERIOUS STRANGER waits for them. The Lady in White dances around Starman directing his soul to the top of the ladder. She entrances him spinning faster and faster until she disappears in a burst of light. He's left alone, hand still outstretched, in the same trashed hotel suite. Darkness has returned.

On the rear-stage screen the ladder morphs back into a cliff. On top stands the mighty LORD and next to him the Lady in Black with WINGS and a TAIL. The Lord denounces her and casts her out. On stage Starman trudges to a bathroom sink and looks at his face on the screen. He can't stand it. It's distorted by sin. He washes his face in disgust and when he looks up, he sees another image. It's himself but bathed in light. The image dissolves into the face of the Lady in White.



ACT II

On the closed curtain Starman watches two silhouetted figures perform a duel-like dance. Two ladies battle back and forth for his soul, each beckoning for him to make his choice. He starts to rise from the floor as the curtains open.

A revolving door ascends from the floor, highlighted in single beam of light. To Starman's left a siren-like LADY IN RED lures him towards the door. To his right the Lady in White beckons him toward the star-like light radiating from the rear-stage screen. He wavers then dances indecisively from one lady to the other as they take turns singing, DREAM OF DREAMS to him. The struggle between good and evil intensifies, and the audience urges Starman to choose correctly as he jumps from screen-to-screen chasing images of the Lord. The ladies return to their dueling dance, pivoting wildly between the screens. At the last moment the Lady in White waves Starman away from the door only to be outmaneuvered by the Lady in Red, who steps out of the screen to seductively offer Starman a hand. The Lady in White rushes forward to save him, but it's too late. The Lady in Red is already following him through the revolving door.

In a flash of light, the door sinks, and a street covered in sold-out show posters appears. Joe Somebody headlines the news with his #1 song. All around Starman screens project Joe Somebody's success and riches. The Lady in Red snatches up the papers, but Starman has already seen, and he slumps to the ground, envious. The Vices parade around Starman taunting him with the news. He dejectedly accepts a joint. On the rear-stage screen a tearful Lady in White watches the Lady in Red gesture to the mountaintop on the left screen and show Starman the treasures she could provide him. He looks and marvels.

A spotlight switches on, illuminating the revolving door as it rises from the floor. Through it Starman sees his name in lights. His song is soaring up the charts. With the help of the Vices he sings, A THOUSAND SHADES OF BLUE. It's bittersweet. Starman has tears in his eyes and we follow his gaze to the Lady in Black embracing one of the Vices. The festivities are interrupted as the Lady in White leads in the Virtues. They and the Vices compete in a confrontational dance while the audience watches with bated breath. Amidst the commotion Starman watches the screen. It's himself accepting praise on the award stage. He's whisked away by a swarm of Paparazzi, Press and Groupies.



On stage the revolving door returns. This time, BODYGUARDS and Devils set up police barriers to block the Lady in White and Virtues from passing through while Groupies lure a heartbroken Starman to the door where the Lady in Red awaits. When she sees his indecision, she sensuously unzips, stripping away her tights to reveal that she is actually the Lady in Black. Gasps ring out from the audience as she leads Starman through the door to the trashed hotel suite.

In the suite, much is the same as before: The Vices perform their sins around a circular table, the Lady in Black oversees them, but for the first time Starman feels aware. He leaps from the table and searches through the curtains for the light. When he finds nothing, his wrath explodes as he breaks up the scene and tosses the Groupies and Vices from the suite. The Lady in Black morphs back into the Lady in Red and he confronts his seductress. As he rages on, the Lady in Red spins faster and faster until a spinning light replaces her.

Starman is transfixed by the light as it slows to reveal the Lady in White. He confronts her too. Why did you choose me? He sings, "Why do we need to be broken hearted?" And she answers in a song, COME HANG AROUND ME, that they sing together. While they sing the Mysterious Stranger appears on stage to finish the song and images on the screen project his opponents. Starman listens as the Lady in White tells him about the Mysterious Stranger, how he bears witness to the light. Behind them images on the rear-stage screen morph from a mountain to a tree to a skyscraper before settling on the ladder with a gleaming star at the top. Together they sing JACOB'S LADDER.

The Lady in White directs Starman to the starlight. Just as his eyes find it, a burst of lightning knocks him to the ground in a moment of epiphany. He refuses the help of the Lady in White as he climbs to his feet and addresses the Lord, "How many times can you lift me up?" Voices responds from the Star—The Lady in White, the Mysterious Stranger, the Lord—"How many times can you fall?"



ACT III



On closed curtains, the silhouette of Starman is asleep while the Lady in White cuts his hair with giant scissors. The curtains open on a neatly trimmed Starman sitting at a white piano. He tries to compose, but it's useless. He's blocked. The Lady in White leads in the Mysterious Stranger and introduces him to Starman. When asked his name he instead tells Starman to know his works. They watch on the screens as the Mysterious Stranger recounts his righteous deeds serving the poor and the sickly.

On the main stage, the Mysterious Stranger is gone, but his impact remains. Starman composes freely as the Lady in White looks on with love and approval. He performs his piece for her, JOSEPH'S STORY and the Virtues join them in dance.

Starman returns to the revolving door. Through it he finds faded Joe Somebody posters strewn through the streets. He follows the trail to Joe who sits with bloodied fingers poised over a guitar, glaring at a poster of Starman. Starman pulls him up and into a hug. Together they distribute his riches and excess food to the homeless on the streets. On another screen Starman accepts an award only to pass it on to an AUDIENCE MEMBER. He sees his parents in the crowd and shares a smile with them and the audience, but it's not over yet.

On the rear-stage screen, the Lady in Black leads a new woman to Starman. JEZEBEL, a seductive copy of the Lady in White. When she smiles Starman falls under her powerful spell. He kisses her, but immediately pushes her away, repulsed by his actions. The Lady in Black laughs at his weakness, and it fuels his rage. He raises his hand to strike her but stops himself and to the relief of the audience forgives both of them instead.

He finds the Mysterious Stranger on the main stage and distraught, confesses his weakness. The Stranger teaches him a lesson on faith. It is enough to repent, resolve, and continue on the path of the Lord. The rear-stage screens light up to reveal the Tree of Life, filled with fruit and animals. It morphs into Jacob's Ladder surrounded by luminescent angels as the Mysterious Stranger sings JACOB'S LADDER with Starman. On the screens, JACOB's journey is visualized throughout the song. He dismounts his camel and lies down to sleep. While Jacob sleeps angels descend to visit him.

ACT IV

Onto the closed curtain the words: "Thou shalt love the Lord thy God with thy whole heart, and with thy whole soul, and with all thy mind." "Thou shalt love thy neighbor as thyself." are inscribed on a manuscript in flaming letters. They open to reveal Starman and the Virtues singing and dancing to FOREVER and EVER at the feet of GOD's golden throne. A digital banner reads: STARMAN'S "FOREVER" on the BILLBOARD CHART! Climbing! The theater audience joins in the worship and dancing.

On the main stage a humble Starman cleans the last defaced wall of the City of Sin to the cheers of his friends, the Virtues. He smiles, truly happy now that his music is spreading light and happiness. When the Lady in White enters, you can see the love in his eyes. They clasp hands and an overjoyed Starman expresses his love for her through song, SONG FOR SARAH. The left screen displays images of love, from couples to parents and siblings. Deeply moved, the Lady in White hugs Starman. She loves him too.

Smoke and embers sliver into the right screen and the Lady in Red appears from the escalator to Hell. She disrupts the scenes of love, dancing onto the screens before stepping out onto the stage. As the Lady in White retreats, the Lady in Red moves to take her place, but it's as if Starman doesn't notice her. He's too focused on the Lady in White. In a final attempt she begins to undress and is gently but firmly pushed away by Starman. He falls to his knees in prayer. From the right screen the Lady in White watches the scene with a smile and the audience cheers at his success.

The Lady in Red retreats to the left screen, waiting for another chance to seduce Starman. From the rear stage screen the Lady in Black gathers her Vices who tumble onto the stage to throw temptations at Starman. He dismisses Wrath with the wave of his hand. With help of Patience, the other Virtues, and the Lady in White he wins over Pride and Envy. In his triumph, the Lady in White blows Starman a kiss that morphs into the musical notes of FOREVER. Seeing her chance, a lustful Lady in Red leaps toward Starman, but he resists, and she staggers from the stage covered in frost. The Virtues and Lady in White join Starman in song, praising the Lord and his victory.





As the song ends, the Virtues applaud Starman, and the Lady in White leads the Mysterious Stranger to him. She moves to kiss Starman, but he stops her instead, moving to the same sink from before to wash his face and make himself worthy of her. He wants to love her only from his purest self. The Mysterious Stranger kneels to wash his feet before announcing that the Bridegroom has arrived. The Virtues rush in with food and set the table singing GLORY, HALLELUJAH, AMEN. On the rear-stage screen, Starman, the Lady in White, the Virtues and the Mysterious Stranger break bread and undergo Holy Communion.

The main stage is illuminated with multi-colored lights that fade to white to reveal the Virtues, and the noticeably absent Mysterious Stranger. They clasp hands and sing together; WE LOOK FOR YOUR COMING. Starman looks to the Heavens as the Mysterious Stranger descends in a multi-colored robe. The Mysterious Stranger reveals himself, arms spread wide as he extends grace and mercy—he was JESUS all along. On the right screen the Vices and the Lady in Black fall back in awe and terror. On stage Jesus blesses the people; he pulls them to their feet and sings COME HANG AROUND ME (REPRISE). He joins the hands of Starman and the Lady in White and leads them up the ladder of the rear-stage screen where he marries them to the applause of the theater audience and the music of THE WEDDING BANQUET. The curtain closes to beautiful wedding imagery.

On the closed curtain, the finger of God entering Starman's name in the Book of Life. The lights go out and the theater falls silent as the voice of JOHN the APOSTLE rings out. As the curtain reopens Starman, the Lady in White and the Virtues sing THE NEW JERUSALEM SONG. Images of smoke, fire, and a dying earth give way to a glorious image of the New Jerusalem—a shining city on a hill, sparkling with lights/and the city we are in emerging from it and merging with it in its most glorious aspect. The curtain falls again.

The curtain reopens to reintroduce the cast and orchestra and once the bows are taken, they join hands and sing, THE LORD'S PRAYER urging the audience to join in.

Everyone then proceeds down the aisles to the lobby where the company and audience share bread and wine.

The End.

The background features a dark, textured surface with vibrant, ethereal light trails. On the left, bright orange and yellow streaks swirl upwards, resembling a nebula or fire. On the right, cooler blue and white light trails flow downwards, creating a sense of dynamic movement and energy.

CONTACT

Thomas Hogge

thomashogge1@gmail.com

Ken Atchity

ken@atchityproductions.com