PART I. INTRODUCTION

With the production of the Manoa Valley theatre drama presentation of "Liliuokalani" still fresh on my mind, I would like to continue to share my experiences in the use of drama as a teaching tool. In my Course Chart #3, I tried to emphasize the importance of "Preparation" as it relates to "Tryouts." With respect to the use of drama, I believe that good preparation will always insure a successful tryout. In this lesson plan, there is a need to continue emphasizing other important aspects of production: the importance of STAGE DIRECTION, STAGE POSITIONS, SCENES, AND BLOCKING.

PART II. PROCEDURE

A. STAGE DIRECTIONS:

1. In order for the stage director to communicate with the actor as to where he would like the actor to move on stage, the stage is divided into nine sections with each section having a distinct name. It is important that the actor familiarizes himself with the language of the stage. Both director and actor should be familiar with section names so that it becomes almost second nature in their stage communication. (see attached)

B. STAGE POSITIONS:

1. As the actors move on stage, there are positions that an actor assumes which are considered to be strong and weak positions. Stage directors continually try to create these positions to emphasize or de-emphasize an actor's position to create the desired effect. When an actor assumes a strong position, this is when the dialog is most easily heard by the audience. There are also weak positions that stage directors create because it is when the actor is in this position that dialog need not be used. Or the stage director wants to de-emphasize an actors position to create a desired effect.


3. Weak Positions: Full Back, Three-Quarters Up Right, Three Quarters Up Left, Profile Right, Profile Left.

4. Explanation of Positions:
   a. Full Front - When the actor faces the audience directly, both eyes of the actor can be seen by the audience.
   b. Three-Quarter Down Right - When three-fourths of the actors face is seen by the audience with the actor facing right.
   c. Three-Quarter Down Left - Same position as above except that the actor is now facing left.
   d. Full Back - When the actor's back faces the audience; an extremely weak position for dialog.
e. Three-Quarter Up Right - A position when only one-fourth of the face is seen by the audience; a weak position.
f. Three-Quarter Up Left - Same position as above except that the actor is now facing left.
g. Profile Right - A position where the actor faces stage right.
h. Profile Left - A position where the actor faces stage left.

C. SCENES:

1. When rehearsing the various scenes, each scene is given a number. These numbers are derived (in most cases) from a set of numbers located at the upper right or left corners of the script. There are normally a set of Three numbers. The first number to the far left indicates the act number; the second number indicates the scene number, and the third number indicates the page number. Most stage directors seen identifying the scene, will refer to the first two numbers only. (i.e. scene 12, 23) Thus, scene 12 means Act One, Scene Two or scene 23 means Act Two, Scene Three.

D. BLOCKING:

1. It is important to understand at this point that any movement on stage by the actors is NOT a spontaneous reaction on the part of the actors. These movements may be difficult to detect not because the actors are trying to hide the movements, but because it looks and appears so natural that the audience fails to notice it. These natural looking movements, no matter how small, are the result of the stage director's planning. In other words, all movements on stage by the actors are deliberately planned. These planned movements are called "BLOCKING." Blocking is normally added into the scene after the lines of the play are nearly memorized by the actors.

PART III. REFERENCES:

Liliuokalani. Hawaii's Story by Hawaii's Queen

WRITTEN BY: Clarence Waipa
2-5-51 (Act no.- scene no.- page no.)

SCENE FIVE

Scene: Washington Place

Time: Early evening, September 6, 1896

At Rise: Friends, Supporters, and Servants of Liliu have gathered to greet her upon her release from prison...the mood is very somber

(Servant enters)

SERVANT

Ladies and Gentlemen, may I please have you attention...Her Majesty's carriage has just arrived. Let us...with dignity...greet the return of our beloved Queen.

(Music begins)

(Liliu and Kitty Wilson enter)

LILIU

(Looks at people)
Aloha!

PEOPLE

Aloha, Your Majesty!
(Liliu embraces some of the guests)

SERVANT

Welcome home, Your Majesty!

LILIU

(Embraces servant)
Mahalo!

(Music ends)

SERVANT

Your Majesty, please accept our apologies for having so few here to greet you. The provisional government informed us only a few hours ago and it was difficult to notify all of the...

LILIU

(Interrupting)
Please... Please do not apologize. We are most grateful for the opportunity just to be here with all of you... and to be home.

(Looks at people again)

Dear friends, words cannot adequately express the feeling I have in my heart for each of you. I want to thank you for the courtesy you have shown me this evening, and although I had been denied your sacred ministrations and actual presence during the months of my imprisonment, your tokens of love and remembrance have always sustained me. To those who have also suffered the indignities of imprisonment, torture, and death... because of your loyalty to the crown, to these I shall forever be grateful...

(turning to Kitty Wilson)

2-5-52

To Evelyn Townsend Wilson, my dear friend, confidant, and companion, choosing to suffer the afflictions of imprisonment and humiliation during the months of my confinement... I will also be forever grateful.

VOICE FROM CROWD

Your Majesty, there are those here who, in spite of persecution and imprisonment, still remain bitter and feel the need to continue the struggle for the restoration of the dignity they lost.

LILIU

I can readily understand your concerns, and perhaps your goals are noble. However, I must also tell you that I hold no malice toward those who resorted to arms in wresting away the dignity of the Hawaiian people and I pray that the Divine Providence will grant you the wisdom to follow the pathways of peace.

ANOTHER VOICE

Your Majesty, are we to assume that you may not support any movement for the purpose of restoring the crown?

LILIU

My dear friends, if we resort to the actions that brought the revolutionists to power, we would, in effect, be no different from them.

ANOTHER VOICE

Would the course of action we pursue have any adverse effect upon you or your future?
LILIU

Permit me to disclose some of the conditions under which my release was granted...these conditions allow me but sixteen servants, my retainers, who maintained a system of watches for my protection are never to come near me again. I am prohibited from going where there is a concourse of people, nor am I permitted to have any gatherings at my home.

ANOTHER VOICE

Your Majesty, does this gathering constitute a violation of that condition?

LILIU

I am not sure whether I would be able to answer that satisfactorily, yet I scarcely feel the need to test the interpretation of the conditions or the patience of those in power.

ANOTHER VOICE

Your Majesty, in lieu of the uncertain conditions at hand...perhaps it would be wise that this gathering be terminated as quietly and as quickly as possible.

LILIU

Much as I abhor the very thought, the suggestion does have its merits.

SERVANT

Ladies and Gentlemen, as we have greeted the return of our beloved Queen, let us now honor the request that this gathering be terminated.

(Music begins as people slowly disperse)

2-5-53

(Music stops as Kitty Wilson and servant remain)

LILIU

Kitty...will I be able to see you in the morning?

MRS. WILSON

If you wish, Your Majesty, I would be happy to return in the morning.
LILIU
Yes!...Yes, I believe I would like that very much.

MRS. WILSON

(Embraces Liliu)
Goodnight, Your Majesty.

SERVANT
Your Majesty, is there anything you wish me to do?

LILIU
No!...No, thank you...I'll be all right...I would like to remain out here awhile...

(Servant leaves)

(Music begins)

John!...John!...John Owen Dominis. I tried...I really tried to do my best. It has been very difficult and...and I just know things might have turned out differently had you been here with me. I hope destiny will look kindly upon me as someone who tried to do her duty as the Almighty gave her the light to see that duty...I...I miss you very much, but I am not afraid. I am not afraid of whatever the future holds for me.

Lights slowly fade

THE END