

A Story About Palama Settlement

by

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SCENE I

Characters

- Frank Zubick - about 17 years old
- Two younger teen agers - boys
- A teen age girl

A high blank wall running from down right to up left stage - high in front slanting down toward back - neutral grey - it represents any wall in a high school.

Zubick - a 17 year old high school boy dressed in nondescript trousers, bare feet with slippers, tousled hair, wearing a teen-ager's jacket, bright but faded colors - stands leaning against the wall down right. Harsh defensive features, cigarette in hand.

Two boys and a girl, smaller kids, pass by, books under arms. Zubick sticks out a foot, trips the nearest boy who stumbles, returns to put up a front. Zubick sneers at him, they posture for a tense moment, Zubick shoves the smaller boy and at the same moment a man's arm representing authority darts out of shadow behind Zubick, grasps shoulder firmly and draws him up sharply as . . . .

Blackout

SCENE II

Characters

- Zubick
- A School Principle
- A Teacher

Same setting, right stage but closer to center. A principal's desk with placard labeled PRINCIPAL - desk at 45 degree angle

Spot comes up on principal sitting behind desk writing - stern business-like. Window behind principal illuminated from backstage shows other students passing from left to right in silhouette, nodding, etc.

Large man, a teacher, towering over Zubick, hand firmly on his shoulder enters spotlight from right stage. Boy's head hanging, stares at floor, one foot nervously squirming betrays his insecurity. . .

*Showed several  
more understanding*

Principal: (with irritation) Trouble again, eh, Zubick! (no answer) Well, speak up! You tough guys can talk big outside! What's he done this time? Never mind - this guy just wasn't born to learn a thing. You know what, Zubick? (Frank steal a glance) We're going to spring you out of here....you might learn more from the school of hard knocks, if that's possible! Now get out of here! (principal rises on these words and points to the door).....

Blackout

SCENE III

Characters

- Three Women
- Two Men
- A Clerk
- Zubick

Stage center - a desk facing 45 degrees - signs on floor stands reading! U. S. EMPLOYMENT OFFICE; STAND BACK OF WHITE LINE and NO SMOKING in large letters.

White spot picks up a line of five persons of widely mixed age and appearance standing behind white line which is five feet in front of desk. Clerk behind desk writing - our boy Zubick sloughs in from right, stands at end of line, ill at ease, staring around at signs as clerk rises....

Clerk: (in dull monotone) The following classifications will be open for immediate registration: female domestic; appliance salesman; machinist 1st class; comptometer operator; intermediate clerk typist; female domestic; female domestic; saleslady; seamstress; saleslady; clerk saleslady; clerk; crane operator; domestic; clerk; laboratory assistant;.....

(Our boy Zubick, restless, shoves hands into pockets and swings out of line. As clerks voice in foregoing passage swings into dull rhythm, a metronome begins ticking in the same tempo with a resonant echo as tho in an empty room. Ticking continues during.....)

dimout and....  
fade out of voice.....  
up slowly on metronome over spkr during blackout...

After a moment of complete blackout, sounds over spkr of metal scraping and a tool dropped on the floor mixed with grunting and physical effort. Steel blue pin spot slow dimup just left of stage center revealing our boy Zubick struggling to open a safe - tense wary movements. Above the safe a window revealing only a dim street light swinging slightly outside. Wind through open window blows a sheet of paper onto the floor from top of safe or file cabinet. A flashlight from outside, wanders for an instant across wall. Our boy lays down his tool stealthily, starts for a door left - sound and flashlight appear from this direction - he reverses.....and dashes straight into the arms of a policeman whose flashlight is directed on face of our boy for a momentary freeze....then

Blackout

(during the foregoing sequence the metronome increases loudness and tempo until cop grabs the boy)

SCENE IV

Characters

- Five teen-age boys
- Zubick
- Male Settlement Worker

*How does Part  
out of the Part?  
about Part?*

Outdoor scene. Daylight. Same wall as previous scenes - a bench about stage center, a short mock-up of a fence left of the bench.

Lights come up slow as boys voices shouting backstage and approaching. Three boys dressed in basketball togs run in from stage right dribbling ball and shooting to one another. Fourth and fifth boys come in hurriedly from same direction wrestling to get their uniform sweatshirts on and shoelaces tied. Our boy Frank strolls in from shadows stage left, same jacket slippers, etc., others see him, slow the tempo of their movements, stop shooting ball, and in stylized movements, disdainful over-shoulder glances, exit stage right leaving our boy alone. He watches others exit with resigned bitterness, kicks at a stone, wanders aimlessly for a second then plops down on one end of the bench while pointlessly twirling zipper talon of jacket....chin in one hand, gradually slowing movements as.....

lights dim leaving him in cold blue light, motionless, forehead now in hand, other hand drooping....complete isolated loneliness...

as general lights fade to nothing, floor light comes up casting his drooping figure as an enormous black shadow on wall....

(during this foregoing scene there is accordian music in background which begins with something peppy and rock-'n-roll-ish during group scene, slackens pace as Frank enters and boys exit, stalls to low down blues, deep, deep blues and finally to a single lonely high up, repeating melodic fragment, very blue and very slow...

after a freeze on this for a moment with only the slightest movement from musical figure, a warm but questioning melodic

figure is introduced in a low register while holding upper theme. It is repeated twice then slowly climbs upward gathering warmth)... as.....

Figure of Male Settlement Worker approaches from stage left slowly, enters our boy's circle of light, reaches out his hand and places it gently upon the shoulder of our boy. Frank slowly lifts his head and turns his face into the light as spot comes up, warmly, bringing out soft human features, widens its field and dispersing shadow until nearly daylight. They hold momentarily as musical themes blend and mount together to climax, then.....

Blackout \* *Commence Narration at \**

(During the foregoing, as worker lays hand on boy's shoulder, backstage light comes up slowly, illuminating cut-out words over door stage right in wall:

PALAMA SETTLEMENT  
GROUP WORK DEPARTMENT

SCENE V

Characters

- Five teen-agers of different height
- Peter Akwai - a boy about 7 or 8
- Zubick
- Male Settlement Worker

Same wall. Daylight. Fence mock-up in another position. Sounds of a truck motor starting and running, boys shouting, harmonica and ukuleles, etc.

Boys are preparing to leave for an encampment. Several come dashing across from stage right loaded with blankets, nets and poles, camp stoves, etc. Peter Akwai, the littlest fellow, comes staggering across with an enormous load. Settlement worker with back-pack and other appropriate equipment enters with our boy Frank in stride. Peter comes dashing back from stage left (truck direction), is detained by worker, nods to worker's instructions which are not heard above other sounds, runs on off stage and returns loaded down again just in time to share equipment with our boy Frank as they begin exit together in direction of truck.. as....

*N. over this section*

\* Narrator: (voice over house PA system) And so, Frank and his new friends are off to a happy camp....and the shadows of his loneliness are dispelled by his trust and confidence in the Settlement Worker. Frank and many others like him are travelling paths leading to a more secure future. Through the teen-age clubs, the skill programs, personal counselling, music and drama, athletic teams and friendly competition, the boys and girls of this community are given their basic training in self respect, sharing,

planning and carrying out their physical and emotional development - the very sinews of democracy. (In a changed tone): Now perhaps you are wondering.....

SCENE VIa (linking)

Characters

Voice of the Narrator  
Peter Akwai

Same setting as previous scene, but stage lights somewhat dimmed. Spot on Peter.

On Narrator's last cue, little Peter comes strolling back on stage from left, very downcast, carrying his blanket and swim suit. He kicks at pebbles along the way as.....

Narrator: (continuing).....Hey! What's this? Did you get left

behind? (Peter looks up to where the loudspeaker voice comes from, nods, sniffs, wipes away a tear with his arm.....)

Now that's a downright shame - and after all the work you did, too!

Well sonny, all those older boys would have given you a rough time out at camp....(Peter waves a negative motion at the spkr)...but

I'll tell you what: You just stick around here on stage and give me a little help and I'll tell you a story of long ago. (Peter

crosses his legs and slumps down, chin in hand, to listen) I'll

bet your friends don't know this story and I'll bet all those people out there in the audience don't either.....

(At this the little boy suddenly realizes that there IS and audience out front - peers with shaded eyes over the footlights, screams "WOW!" and skedaddles off stage in fright leaving his blanket and suit on stage.)

Once upon a time.....Hey! Where are you going? (Peter scampers back, grabs his things and tears off again) Oh well.....It was

in the year 1899 to be exact, just 48 years ago, at the Palama Chapel, corner of Liliha and King Street, not far from here.....

fadeout of voice and up on.....

SCENE VIb

Characters

Voice of Narrator  
A Preacher

This scene is played behind the scrim. A lectern is situated just left of stage center, facing in slightly, and raised above stage. Behind lectern a symbolic stained glass window. Moving projections on scrim of flames, relief workers.)

As Narrator's voice fades, up on the end of a choral anthem and Amen, spot up on preacher who speaks with arm raised....

Preacher: Oh God our heavenly Father, look down upon thy people.

See our plight today. There are those who claim to be children of God, and yet manifest no real heart in the welfare of others. Help us, Almighty Father, where these others fail. Our people, stricken with the deadly plague are dying by the hundreds... Mothers taken from their crying infants long before their time in the clutches of this mysterious pestilence....and now, Oh Father, in this thy bounteous island paradise, rage the uncontrolled flames of disaster. Thousands of homeless as a vast portion of our fair city smoulders in ruins. Show us most Holy One, the way to help our less fortunate and homeless brothers who came from other lands. Visit upon us the light of thy wisdom and beneficence. Lead us, lead us, kindly Father, down the paths of thine own righteousness.....and in the valley of the shadow of death.....

(During this prayer the scrim is lit up with moving projections of flames, relief workers running to and fro, illustrating the points of the prayer.

MOVIES

Light down on pastor as projection comes up. Light on pastor out completely as Narrator continues...

Narrator: And as nearly all of Honolulu's Chinatown lay in disaster from disease and fire, the brave little flock of the Palama Chapel was hard pressed to find housing, medical care and comfort for the many thousands of suffering people. Nurses, doctors and volunteers using the Chapel as a medical center gave their services

freely. When the emergency was over it was clear that the need for relief and rehabilitation was greater than ever. The medical and recreational services of the little Chapel were enlarged to serve in the stricken area and in the year 1910 the agency was incorporated as Palama Settlement.

2. → (At this point the projections of flames and emergency work give way to still shots of the old Chapel and to a facsimile reproduction of <sup>Palama's</sup> original charter of incorporation)

still shots

Long before the government entered the field of health, Palama Settlement was pioneering in outpatient clinical aid, hygiene, preventive dental care and .....

pic

fadeout of Narrator as.....

SCENE VII

Characters

- A young boy about 10
- Nurse
- Doctor

Night Scene. The words: PALAMA SETTLEMENT - MEDICAL DEPARTMENT visible over door in wall down right stage. Stage left and up a little is a shack door which faces across stage - this is not seen, however, until second half of the scene. Running musical accompaniment to the pantomime.

A young boy rushes madly from shadows stage left across to knock desperately at the medical dept. door. He looks around in anguish, knocks fiercely again as nurse opens door. He makes a quick motion for her to follow him and dashes off without waiting. Nurse disappears for an instant, reappears with medical bag and runs off to left followed an instant later by a doctor with tails flying as.....

blackout stage right....

boy flings open a shack door left stage which opens to center not facing audience, and which lets a flood of light onto center stage revealing nurse and then doctor who quickly approach door and enter up one or two steps. Sounds of clattering instruments and people from within shack. Shadows of moving figures thrown on wall and floor outside. A woman moans and groans to the accompaniment of the voice of an elderly woman in prayer reciting the rosary in Latin, etc. As music, moans, prayer and noises mount to a peak there is a piercing scream, the old woman cries out: "Heavenly Father!" and silence.....

which is broken in an instant by the crying of a new born baby,  
as.....

Old Women: Domine Jesu Christe, Rex gloria.....etc...

Nurse: (simultaneously with above) Well, little boy! You now have a  
healthy baby sister!

rapid dimout and fadeout of sounds and music as.....

Narrator: Yes, and many more thousands, too! That little infant had  
in the year 1936 two and a half times better chances to survive  
the first year than all other Honolulu babies due to Palama  
Settlement's 51,573 medical and Child Health Conferences.

(During this narration, still projections are flashed on the  
scrim of (a) nurse, mother and child counselling scene, (b)  
dental room with patients, (c) swimming, camping or athletic  
field shot, if possible using photos with dated scenes and  
clothes.)

Pt

Led by the devotion and vision of James A. Rath, first headworker  
of Palama Settlement and later by Dr. Philip S. Platt, a staff of  
218 full, part time and volunteer medical and recreational workers  
pioneered in public health, hygiene, child health counselling,  
preventive dental care and recreation work. In 1947 the Territorial  
government amalgamated Palama's health work with its Board of Health  
services to all of the islands, work that Palama had begun 50 years  
earlier.....

Thus the Settlement terminated a half century of health work and  
its attention was turned to the problems of recreation, child care  
and cultural work among the youth. Let's have a look at a typical  
problem.....

SCENE VIII

Characters

- An Industrial Supervisor - Female
- A Production Line Worker - Female
- Three small children - 4, 5 and 7 years old
- Two teenage toughs

The following two scenes occur simultaneously. Stage right a desk with placard reading PERSONNEL SUPERVISOR. Stage left and up-stage is a mockup of a second story tenement apartment room, very small, bare and poverty stricken. An ironing board with iron standing up, replica of an inside water heater with open flame a gas stove and beside or on the stove a large box of strike-anywhere matches, an orange crate. Open door leading to flimsy outside stair case, no railing, sink, scattered clothes.

During conversation between the two women, stage right, the three small children are seen in a half light up left stage playing on the floor of the apartment, one beneath the ironing board, the other two near the door. As woman talks, the smallest child crawls over to the stove, tries to reach the matches, is too short, moves a box in front of the stove and stretches to pick up the box just as scene ends with blackout. Two tough looking guys smoking, are seen in the shadows below the apartment leaning up against the wall below.

As scene opens white spot comes up on desk. Personnel supervisor behind desk. A distraught woman dressed in production line clothes, sleeves pinned back, white scarf holding hair back, stands weeping...

Supervisor: Come now, Mrs. Fernandez, pull yourself together, Your work has been falling off lately. What seems to be wrong?

Woman: (with worried and fervent tones) Oh Miss, I cannot work like before! My heart is full of trouble!

Supervisor: Well, I can see that. You must not let your troubles affect your work!

Woman: I cannot help! I am so worried! Every day I am thinking only about my children.

Supervisor: Perhaps you better quit work and stay home with your children. What does your husband do?

Woman: My husband left me and I never heard from him. Three of my small children are home alone.....there is no one to take care..... Oh Miss, I am so worried.....they are so small.....

Supervisor: (a little flustered) Well, I see.....but there's really nothing we can do for you.....

Blackout

SCENE IXa (linking)

During this following narration, projections are thrown on  
scrim showing a couple of pre-school scenes, one indoor and  
one of a Christmas play or similar, and a picture of the band  
practicing out doors for last sentence of.....

Narrator: Palama Settlement now has a modern kindergarten to care  
for the children of working mothers and provide trained super-  
vision for children of pre-school age. ~~In 1946 a school of  
music was started which now has over 300 young students.~~ Let's  
see how that woman solved her problem.....

} Music  
This doesn't  
seem to fit

SCENE IXb

Characters

Voice of the Narrator  
The Woman from Scene VIII  
Her Five Children

Peter  
Two kids about 4 and 5  
Two girls about 10 and 12

At the Narrator's last cue the spotlight picks up a family of six persons: Mother and five children of which one is Peter. They approach from stage right. They are being drawn in by Peter, our little friend from the camping scene. All look rather confused and self conscious at first except Peter who keeps coaxing them on as.....

Narrator: Oh ho! my little friend, I see you're back again. Peter nods vigorously) Is this your family? (he nods again and points up toward the loudspeaker - all the family peer out and up) Oh, ha, ha,...you can't see me.....I'm just a voice....but I'll bet I know whom you're looking for. You want your family to meet that camping leader. (Peter nods affirmatively)..... Well, just go over to that reception counter there(family looks around empty stage) Hey! get a move on stage crew! (At this four boys come out very methodically and smartly carrying a mock-up reception counter which they place at a little left of stage center and at a 45 degree angle. The title over the counter reads: PALAMA SETTLEMENT - GROUP WORK DEPARTMENT. As family sees this they approach the counter and simultaneously Lorin Gill, the group work supervisor, comes to counter from back stage left. They shake hands over the counter and engage in pantomime introduction of the children as narrator continues...

Narrator: Last year <sup>3958</sup> persons had membership cards at Palama Settlement opening the door to many hours of swimming, camping (begin fadeout of group scene - exit counter and all) club meetings, music lessons and all kinds of real good fun. And the best part of it all.....

(projections in rapid succession of camping, group scenes, trampoline, music, chorus, etc...preferably motion pictures in color)

MOVIES

(Narrator continuing).....is that there is a trained staff of wonderful people to make friends with and to see that no one gets left out of anything.....

(At this cue pin spot picks up Peter who comes running back in front of scrim as scrim is raised, stands mid stage and points questioningly to himself.....

Oops....did I say the wrong thing? (Peter gestures even more significantly to himself) Oh, you did get left behind , didn't you....well, we'll see to it that doesn't happen again. There's Miss Tolentino over there.....

(Miss Tolentino appears from stage left, takes little boy by the hand and leads him off stage left as.....)

She's going to see that you get something to do in the Music Department.....

SCENE X

Characters

- Peter
- Mildred Tolentino - Conductor
- Lorin Gill - Group Work Supervisor
- Children's Chorus
- Violin Section
- Two Trumpeteers
- Two Trombonists
- The Cast from previous scenes for Finale

Fly center portion of diagonal wall which will reveal chorus on risers, conductor, violinists. Stage hands move piano in from stage left as indicated below.

At last cue for Narrator, pin spot picks up 1st trumpet player in band uniform who steps out on extreme right stage and blows a spirited fanfare which is immediately answered by spot on second trumpet from stage left. As they repeat the figure in two parts, two Trombone players join the trumpeter stage left and the figure is repeated in four parts to end with a forte climax as lights come up on children's chorus and violin section stage center with Peter at large piano and conductor ready. As spot snaps off fanfare players, Peter gets off piano bench, marches to the very edge of stage with pin spot on him and in his own voice announces:

Peter: Ladies and Gentlemen! I am going to play a concerto for piano, Chorus and Orchestra arranged by my teacher Homer Keller and

based on familiar songs. Thank you!

Peter marches back to his place at the piano and without further ado launches into some big chords which introduce the number.

During the applause for this finale, lights come up slowly at the very large double door of angled wall, stage right, Door is now open and standing at door is Lorin Gill with two or three of the little tots holding hands on steps with rest of cast back of them facing partly to their right toward the door. All hold freeze as back stage lights come up showing through doorway an innumerable host of children marching into the future, brightly lit, holding hands, with green trees and flower shrubs along the way. This is painted on a second curved set illuminated from behind the door. Music up over spkr with martial stride in happy key as all assembled facing door blend with the procession.

hold until.....

CURTAIN