

THE BEE, SKOUT

AN ORIGINAL DANCE THEATER PRODUCTION

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE
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DEDICATION PAGE

I would like to dedicate this work to my late grandmother, Ruth June Fagerlund Langseder (11/28/1920 - 12/07/2018), the Queen Bee of my family who inspired me to write the original outline of the narrative for *The Bee, Skout*.

ACKNOWLEDGMENTS

I would like to acknowledge the inspiration for the origin of the characters in the play. Costume designer, Annie Hickman, has made numerous life size costumes of insects of the rainforest for dancers to embody. Through my connection with Lynn Needle, my dance mentor growing up, I was fortunate in the early stages of my dance career to be hired by Annie Hickman to embody the costume of the blue praying mantis. I started writing the narrative with the costumes of the insects I knew already existed; I added more characters as I developed the narrative. I would also like to acknowledge my first theater mentor, Dr. Rebecca Strum, who founded the performing arts academy at my high school while I was a student and inspired me to venture down this road of becoming a performance artist.

ABSTRACT

Little Mantis is getting ready for bed and asks Grand Mantis to tell her a bedtime story. Grand Mantis tells Little Mantis about the brave little bee named Skout who saved Little Mantis' parents from the prison web. The hive of bees of Rainbow Colony, located by Rainbow Falls on the Big Island of Hawai'i, wants to honor their Queen by presenting her with a lei of her favorite flowers before Swarming Day. The Queen is getting weaker so time is of the essence. Life for the bees amidst the insects of the rainforest and the creatures of the sea is full of surprises as the characters learn about friendship, family, and survival. Skout, the most favored bee in the hive, is determined to finish the lei for Queen Leilani. She ventures out of the hive to the other side of Rainbow Falls to find a plumeria flower but is blown way off course by a gust of wind. Skout singes her wing after falling too close to the lava. Maui senses Skout is in distress and suggests that she seek help from Lono, the turtle by Big Rock. Skout takes Maui's advice, but while waiting for the turtle to return with the flower, Skout is caught by Keawe, the spider. Keawe's assistant, the mosquito, brings Skout back to the prison web. However, Skout's broken wing allows her to wiggle her way free. Then Skout frees all the other insects who were held captive, including Mama Mantis and Papa Mantis who are then able to finish their date and conceive Little Mantis, the character to whom this frame tale is being told. With the help of Maui conveniently transforming into a bird, Skout and the other insects are able to fly back to the hive just in time for the guava jam to celebrate and honor Queen Leilani's transcendence across the rainbow bridge. The future queen then emerges from the larvae laid by Queen Leilani and battles the other princesses to their end until she crowns herself the victorious Queen Bee of Rainbow Colony.

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CHARACTER LIST

Skout	Honey Bee
Queen Leilani	Queen Bee
Drone Bee 1	Kimo
Drone Bee 3	Kainoa
Drone Bee 5	Koa
Drone Bee 7	Kilo
Worker Bee 2	Kona
Worker Bee 4	Kamalei
Worker Bee 6	Kamaya
Worker Bee 8	Konani
Demi-god	Maui
Lizard	Noa
Turtle	Lono
Colorful Frog	Ānuenu
Loud Frog	Kani
Spider	Keawe
Cockroach	Kaleo
Caterpillar	Kahala
Mosquito	Miss Quito-Mākoko
Future Queen	Princess Keka
Princess 2	Kalua
Princess 3	Kalei
Princess 4	Kaimuki
Princess 5	Kala
Princess 6	Kaimana
Centipede	Dr. Pedra Akamu
Snail 1	Lilo
Snail 2	Lili
Ladybug	Ulu
Butterfly	Kahalo
Passed Bee	Kalani
Mama Mantis	Mele
Papa Mantis	Lopaka
Grand Mantis	Tutu
Keiki Mantis	Maile

SCRIPT

THE BEE, SKOUT

written by Matt Fennelly

SOUND 0.1 [ukulele]

ANNOUNCEMENT(0.1)
(V.O)

Aloha. Thank you for joining us for this performance of *The Bee, Skout*. We are excited to share with you this story about a little bee named Skout, her family that spans more than three generations in their hive, and the insects she meets in the rainforest who help her when she needs help the most. Sit back, be present, and enjoy the show!

ANNOUNCEMENT(0.2)
(V.O)

First, let us take time to acknowledge Hawai'i as an indigenous space where descendants of the original people are today identified as Kānaka Maoli (Native Hawai'ian). We recognize that it was through coercion, force, and the breaking of formal treaties that this land was illegally seized. Her majesty Queen Lili'uokalani temporarily yielded the Hawai'ian Kingdom and these territories under duress and protest to the United States to avoid the bloodshed of her people.

ANNOUNCEMENT(0.3)
(V.O)

Let us further recognize and express gratitude for the generations of Aboriginal Hawai'ians and their knowledge systems that have shaped and continue to shape Hawai'i in a sustainable way that allows us to learn here today.

ANNOUNCEMENT(0.4)
(V.O)

The 'āina (land) on which the University of Hawai'i at Mānoa sits is located in the ahupua'a (land division from mountain to sea) of Waikīkī, in the moku (district) of Kona, on the mokupuni (island) of O'ahu, in the Pae 'Āina o Hawai'i (Hawai'ian archipelago).

ANNOUNCEMENT(0.5)
(V.O)

This particular 'āina, which our building sits, is close to the triangulation of Kauala'a, Wailele and Wa'ahila. Ma kai (seaward) of the theatre is Kapa'akea and to the west is Puahia and Pilipili. Ma uka (inland) of our campus are the uplands of Kaho'iwai, the water that is the source for our major stream of Kānewai.

ANNOUNCEMENT(0.6)

(V.O)

Acknowledging these traditional wahi pana (place names) honors the 'āina and the historic relationship that Kānaka Maoli have with this place.

SOUND 1.1 [scifi]

NARRATOR(1.1)

(V.O)

Once upon a time in the not too distant future, the cockroaches have taken control of the government and spiders are now employed as the new police force. Rumor has it spiders are being bribed by the cockroaches to capture insects and turn them into robots on the downlow daily!

NARRATOR(1.2)

(V.O)

Honeybees have been number one on the endangered species list for like ever since we can remember, and now some of the only remaining honeybees are located near Rainbow Falls on the Big Island of Hawai'i.

NARRATOR(1.3)

(V.O)

Most of the honeybees are smaller than the average honey bee because bees metabolize faster in warmer climates. Larger ones prefer higher elevations because of the cooler temperatures.

NARRATOR(1.4)

(V.O)

The bees believe that every former Queen Bee since the beginning of time has crossed the rainbow bridge and that they are all at the top of Mount Haleakala on the Island of Maui.

NARRATOR(1.5)

(V.O)

Word along the grapevine has it that the silhouettes of all the Queen Bees can be seen dancing at the top of Mount Haleakala when looking from the top of Mauna Kea.

NARRATOR(1.6)

(V.O)

But according to this "legend", or maybe it's just hearsay, the queens can only be seen with the naked eye at sunset immediately after the Green Flash.

LIGHTING: Green flash of light

(Live or via projection: silhouette of Queen bees)

(All exit.)

SOUND 2.1 [tomorrow]

(LITTLE MANTIS is on a leaf. GRAND MANTIS is sitting on sticks.)

GRAND MANTIS

Little Mantis, it's time for bed. Did you say your prayers?

LITTLE MANTIS

Yes Grand Mantis. Please, Tutu, will you tell me a bedtime story?

GRAND MANTIS

Would you like to hear "Under The Rainbow," "The Whale of Two Harbors," or "The Keiki and the Wave"?

LITTLE MANTIS

I like them all, Grand Mantis. I can't decide.

GRAND MANTIS

Did Mother Mantis ever tell you about the little bee called Skout?

LITTLE MANTIS

I don't think so. Tell me, Tutu. Tell me.

GRAND MANTIS

Skout saved your parents from the cockroaches and the spiders.

LITTLE MANTIS

Ewww.

GRAND MANTIS

For a long time, the cockroaches hypnotized an army of spiders to police all other creatures and then turn them into bug juice and robots. One by one we were becoming prisoners in a web of lies and misunderstandings. Habitats were purposefully destroyed, laws were arbitrarily established, and the ways of many creatures became crimes.

LITTLE MANTIS

Tutu, What's a crime?

GRAND MANTIS

It is something that somebody does that's wrong according to the one in power, and usually whoever does this wrong-doing gets punished by them. Prison-webs started appearing on all the trees and plants, and neighbors began to disappear after minor wrong-doings. The cockroaches wanted to eliminate all the radicals. And they almost succeeded but for a few of us remain of every species. The only creatures they haven't been able to outmaneuver yet are the birds and the bees. Too many of them flocking and buzzing together I suppose. I don't know. I digress.

LITTLE MANTIS

What's a radical?

GRAND MANTIS

Someone who goes against the grain. Do you know what I mean, Little Mantis? If it weren't for a brave little bee called Skout, then you wouldn't even exist. ...You see...there was a Queen Bee. Her name was Leilani. Queen Leilani.

LITTLE MANTIS

Queen Leilani.

GRAND MANTIS

Queen Leilani was a good bee, a great mother bee, and the best bee leader ever for three generations.

SOUND 2.2 [tomorrow]

SOUND 3.1 [rain]

NARRATOR (3.1)
(V.O.)

Their hive, Rainbow Colony, is in a hidden cave in the lava rocks by Rainbow Falls. It was one of the safest places they could find. To the bees, their nest is like a humongous honeycomb-mansion with secret tunnels, trap doors, hidden hexagons, and guarded cells. Only a dozen drones and the Queen would ever know the complete inner-map of the nest.

NARRATOR (3.2)
(V.O.)

The four most efficient drone bees are Kimo, Kainoa, Koa, and Kilo. They are keeping themselves busy after finishing their chores early today.

(KOA buzzes over to the entrance, grabs blades of grass tied together, and brings one end to KIMO and the other to KAINOA. Jumping over grass like jump rope while practicing the Fibonacci sequence is their favorite pastime. Bees "buzz" around the hive.)

(Projection: Hexagons represent the hive. The rain stops and the Sun appears.)

KOA

0 plus 1 is 1. 1 plus 1 is 2. 2 plus 1 is. Darn. Can we do it again?
PLEASE.

KIMO

Okay, one more time, Koa. Bzzz, the workers have been gone a long time. I'm beginning to worry.

KILO

(*meditating*)
They'll BE fine.

KOA

0 plus 1 is 1. 1 plus 1 is 2. 2 plus 1 is 3. 3 plus 2. Darn.

KIMO

Better luck next time, Koa, but it's Kainoa's turn now.

KILO

(*looks up*)
It'll BE mid-day soon. They'll BE back in a zip.

KAINOA

0 plus 1 is 1. 1 plus 1 is 2. 2 plus 1 is 3. 3 plus 2 is 5. 5 plus 3 is 8. 8 plus 15 is 13. Yeah! BEAT that!

SOUND 3.2 [waterfall]

KILO

It's almost midday. The worker bees should return by the time the Sun reaches the me-meridian.

KAINOA

Yeah, they'll be back in a zip. Dadadadada 1, dadadadadah 2, dadadadadah 3, dadadadada 5, dadadadada 8, dadadadada 13, dadadadada 21, dadadadada 34. YEAH. Beat that bees. Woo yah. Honey bee on fire! Ride that wave. I'm riding that wave.

(Drone Bees buzz to new spots as Worker Bees enter the hive.)

NARRATOR (3.3)

(V.O.)

The worker bees hovered for a minute by the entrance chewing on the flakes of wax oozing from the small pores on their abdomens. Then, they add the now moldable wax to their nest to reinforce the honeycomb structure.

KIMO

Honeybee, you're home from work early today.

KONANI

We have something to buzz you about, so drones...time to listen!

NARRATOR (3.4)

(V.O.)

Couplets of bees stare at each other intensely. Worker bees place their foreheads on the foreheads of drone bees. Each pair takes a deep breath together. Then they sharply take position and begin their WAGGLE dance—a transfer of knowledge through movement.

(Suggested Couplets: Kimo/Konani, Kainoa/Kamaya, Koa/Kamalei, Kilo/Kona)

(Choreography includes arc-like paths, symmetry, zig-zags, and repetition. This dance is meant to bring hope for the future of the hive.)

SOUND 3.3 [waggle]

SOUND 3.4 [inspire]

KONANI

Understand? The new hive be...

Kainoa, will you be ready for this?

Koa, you might want to write this down!

(pause)

Southeast from the Sun at 60 degrees and 36 kilometers.

(changes tone)

But there's also a lot of wind.

I thought Kamaya said..

KAINOA

Who BE the navigator of the hive?

KONANI

KILO

Konani's right, honey bees. The workers danced us each through a waggle and there were four workers, so 4 times 9 equals 36.

KAINOA

(privately to KIMO)
How many wiggles are in a waggle again?

KIMO

9. How do you count?

KAINOA

I like counting in binary with zeros and ones.

KONA

I smell flowers. Do you smell flowers?

(Skout enters through the hive archway carrying a lei made of tuberose, carnations, orchids, pikake, and maile leaves.)

SKOUT

Hi everybody!

ALL

Bzzzzz! Bzzzz. Bzzz.

SKOUT

(louder)
Hi everybee!

ALL

Hi Skout.

SKOUT

I'm almost done with our parting gift to Queen Leilani. The wind has picked up though. I think it's going to rain again.

KONA

Always dodging the raindrops. That's some intuition you got there.

KAINOA

(to KAMAYA)
(getting emotional) I want the Queen to stay.

SKOUT

Queen Leilani will BE missed by all of us. Leilani has gotten us so very far. We must finish this maile lei for the Queen. We have all the flowers the Queen adores—tuberose, pikake, hibiscus. Oh no, we're missing plumeria!

KAMALEI

That's why we put the dendrobium in the middle.

SKOUT

(looks around)

But the plumeria is the Queen's favorite flower!

(looks around)

I must go get it. The nearest tree is on the other side of the falls.

(Bees buzz about in fear of the other side of the falls.)

KIMO

Now? Skout, do you not see the weather out there? Why don't you just stay put for a change?

SKOUT

A few raindrops? Hours ago? Please. I move faster than the clouds. And this is for the Queen. Time is tick tick tick..

SKOUT

(to KONA)

Here, will you take care of the Queen's lei while I'm gone?

KONA

Skout, there is a lot of wind right now. I don't think you should go.

SKOUT

Tomorrow is the summer equinox and Queen Leilani will cross over the rainbow bridge to Haleakala. Then...we swarm. But the lei isn't finished yet. We need a plumeria flower, and I must go get it! I'll be back before the guava jam.

KAMALEI

You promise?

SKOUT

I promise.

KAINOA

Are you sure it's even mathematically possible?

SKOUT

Yes. It's totally possible. With about 30 degrees left of the Sun today, and then add 360 times two and subtract about 80 to be here to help prep for the jam...yeah it's possible! I just won't sleep much.

KONANI

(with attitude)

Okay, fine, but if we're not here when you get back, it's because time went tick tick tick, and we will already BE swarming to Paradise Park.

KAMAYA

(changing tone)

As a reminder for every swarming-bee, we are swarming to the following coordinate in reference to here: southeast 60 degrees and 36 kilometers. Or was it 29? It doesn't matter, you'll be fine. We'll all be fine.

SKOUT

Many buzzes, bees.

KIMO

Bees, Skout will be back tomorrow before sundown. BE careful, Skout. I hope the Queen can stay with us until you get back.

KONA

Bye Skout!

KAMAYA

Hurry back.

KAINOA

BE careful.

KONA

(to KILO as they exit)
She really is the best-bee.

KILO

Yeah she really is.

KONANI

Bees, come, we have lots to do before the Guava Jam and when Queen Leilani, well, you know...

NARRATOR (3.5)

(V.O.)

It is that special time of year when a subset of the hive relocates, leaving the colony to prepare for its next Queen. This particular colony has spent three generations at the nest near Rainbow Falls because they had to rebuild their nest after the second generation swarmed away after a storm. The larvae that year was destroyed, and so the faithful Queen stayed.

SOUND 4.1 *[higher]*

(A bee flight from SKOUT's perspective is indicated via dance and projection.)

NARRATOR (4.1)

Skout gets blown way off course by a gust of wind and her wing gets burned by lava, leaving her unable to fly. Dehydrated and exhausted, Skout finds shelter under a mango tree. Skout collapses in the shade.

SKOUT

Where am I?

(SKOUT is in pain because her wing is singed.)

SKOUT

Help!

Oh no.

(looks down)

Some bee!

Help me!

(whispers)

Some buh-bee!

(looks at the audience)

(A CATERPILLAR passing by brings her a leaf for a blanket and keeps her company.)

SOUND 4.2 [crickets]

SOUND 4.3 [dreams]

(SKOUT awakens from a dream.)

SKOUT

No, don't go. Why did you have to leave?

(looks around)

SKOUT

I must have been dreaming.

(looks around)

SOUND 5.1 [birds]

MAUI

Aloha!

SKOUT

Maui, is it really you?

MAUI

It's really me! Are you really you?

SKOUT

Yes! Where am I?

MAUI

Not too far from the volcano. I saw you get caught up in the powerful interactions of earth,

(looks around)

wind,

(looks around)

and fire.

SKOUT

Can you help me please?

MAUI

What's the password?

SKOUT

I don't know. No ka oi?

MAUI

No ka oi! That is correct! Need me to shift time? Want me to turn into a bird? A seal? How about a horse? Or a cow? What about a caterpillar?

SKOUT

Move! Please.

MAUI

Move what? A mountain? Because...that...I can do!

SOUND 5.2 [hip]

MAUI

Okay, I'm sorry, what is it?

SKOUT

(holding back tears.)

I need to find a plumeria flower to complete our lei for Queen Leilani before she crosses the rainbow bridge. It's the only way she can get to Haleakala.

(starting to cry)

She can't fly anymore...It's impossible.

MAUI

I'm not sure where to find a plumeria flower near all this lava, but I do know who might be able to help. The honu, called Lono, by Big Rock. They know the lay of the land and the ocean floor. They're the best GPS we've got! The turtle will for sure know where plumeria flowers lay.

SKOUT

Okay! Where is Big Rock?

MAUI

That way! Here, take this conch. Blow it twice if you need me.

SKOUT

Twice?

MAUI

Yeah for Maui. Two syllables. Maui. Get it?

SKOUT

Got it.

MAUI

Gotta go. Got things to do!

(MAUI exits.)

(Turtle [Lono], Colorful Frog [Ānuenue], and Loud Frog [Kani] dance the turtle wiggle with surfboards.)

SOUND 6.1 [funky]

(SKOUT rushes in.)

Excuse me. Is Lucky here? SKOUT

Ribbit. Ribbit. FROG(S)

(COLORFUL FROG and LOUD FROG leap away while SNAIL slowly moves across the space. TURTLE is revealed.)

Are you Lono? SKOUT

Are you Lono?

You found me. TURTLE

Lucky me. SKOUT

(looking at SKOUT)
We'll see about that. TURTLE

I need your help. I must find the plumeria flower to complete the lei for Queen Leilani before she crosses the rainbow to Haleakala. I was told you would for sure know where to find it. SKOUT

Who told you this? TURTLE

Maui. SKOUT

The demi-god? Wait here. I'll be back. TURTLE

SOUND 6.2 [slow]

Where are you going? SKOUT

To get your plumeria. TURTLE

Well...where is it? SKOUT

TURTLE

On the other side of Big Rock.

(pause)

I'll swim there. It'll be much faster.

SKOUT

Should I go with you?

TURTLE

No.

(Lucky goes underwater. It starts to drizzle. Skout waits for a few moments and gets impatient. Skout blows the conch twice and puts the conch down.)

COCKROACH(1.1)

(V.O.)

Keawe? Come in. Keawe.

NARRATOR(6.1)

(V.O.)

Keawe crawls quickly up a tree and spots Skout in the distance.

KEAWE

(into walkie-talkie)

I have located the bee, sir.

COCKROACH(1.2)

(V.O.)

Please don't call me sir.

KEAWE

I repeat, sir, the bee has been located.

Gotta go, sir, bye.

NARRATOR(6.2)

(V.O.)

It takes a minute for the spider to reach Skout, but then all of a sudden Keawe captures Skout with her web. Skout shouts and struggles but it was no use. Keawe with her eight legs is too strong for her.

(KEAWE and SKOUT indicate capture via stage combat.)

KEAWE

You're going to be bug juice. Where is Miss Quito-Mākoko?

(KEAWE looks around)

You're broken! I will take you back to the web with the other rejects. Where is Miss Quito-Mākoko? I will dismember you and turn your body into the shell of a robot!

(MISS QUITO-MĀKOKO enters)

MISS QUITO-MĀKOKO

Sorry I'm late, Keawe.

(impersonating Lady Gaga)

I was kinda busy.

KEAWE

Zap her energy!

(KEAWE indicates to MISS QUITO-MĀKOKO to retrieve energy from Skout.)

SKOUT

Wait a minute. Just wait a minute? Keawe, is your hair color all natural?

KEAWE

My hair? Why do you ask about my hair?

(KEAWE, MISS QUITO-MĀKOKO, and SKOUT dance. KEAWE puts SKOUT in a headlock. SKOUT passes out. KEAWE and MISS Q-M drag SKOUT off.)

SOUND 6.3 [evolution]

(Maui enters to find the conch he gave to Skout.)

MAUI

Skout? Skout? Skout?

(Spotlight on a sign with the word "KAPU".)

SOUND 6.4 [ukulele]

SOUND 7.1 [remember]

(QUEEN BEE moves slowly in a "wheel" chair. She tries to get up several times.)

NARRATOR (7.1)

(V.O.)

Back in the hive the Queen Bee moves slowly and meticulously as she plans her royal succession.

NARRATOR (7.2)

(V.O.)

As she ages, the queen produces fewer pheromones. The decline in pheromone concentration signals the workers to start building queen-size cells in the hive.

NARRATOR (7.3)

(V.O.)

In anticipation of the equinox, the drone bees have been busy cleaning the queen-size cells located deep inside the nest.

NARRATOR (7.4)

(V.O.)

The queen lays the eggs of her potential successors into these cells.

QUEEN BEE

You are super. And you are super. And you are super. And you are super...

NARRATOR (7.5)

(V.O.)

After preparing 13 eggs, Queen Leilani imagines all of her princesses growing up to be the next Queen Bee.

QUEEN BEE

You're all very special, one in a mill
for only one of you the next Queen will.
Because one of you must wake to succeed,
But which of you will be ready to lead?
Now rest up my darlings, my dearest bunch.
You have lots to do in under time's month.
I'm sad to leave this happy hive we dwell,
But 'tis almost time to utter our farewell.
My soul knows now it is time to transcend
when moon's sky arc above is bound to bend.
My drones have prepared the sacred carriage
to zip me across that colorful bridge.
My daughters will battle young at age
But only one will be able to claim the stage.
Who will be oh who will be the next to be
the fearless leader of Rainbow Colony?

(QUEEN BEE gets up to dance.)

SOUND 7.2 [dubstep]

SOUND 7.3 [endless]

(A dance occurs as the bees fully accept their fates wearing full body fitted neon yellow and black outfits to be lit via blacklight.)

QUEEN BEE

Rest up my darlings. For one of you will be the next Queen Bee.

SOUND 7.4 [ofelia]

(QUEEN BEE sits down.)

NARRATOR (7.6)
(V.O.)

Queen Leilani thinks about when she was born and how she heroically claimed the stage as Princess and Future Queen. Exhaustedly, she falls asleep.

(QUEEN BEE is rolled off in a wheelchair made of sticks and leaves.)

SOUND 8.1 [birds]

(CENTIPEDE, MAMA MANTIS, PAPA MANTIS, and BUTTERFLY hum in harmony.)

SOUND 8.2 [memories]

CENTIPEDE
At least we still have...
(sighs)
music.

BUTTERFLY
I want to dance and fly!

CENTIPEDE
How do you think I feel?
I'm used to taking millions of steps every day.

Onward and upward; forward, don't look back! Just keep going.

MAMA MANTIS
Hush, Keawe is coming.

(KEAWE brings SKOUT back to his prison and ties SKOUT to the web.)

COCKROACH (3)
(V.O.)
(via walkie talkie)
Keawe, do you copy?

KEAWE
I copy, Mr. Roach, sir.

COCKROACH (4)
(V.O.)
I already asked you to stop referring to me like that.

KEAWE
Copy that. I'm sorry I forgot. What did you say?

COCKROACH (5)
(V.O.)
Stop gendering me just because you think all cockroaches are male. You're not being polite or respectful. Those words don't describe me. Plus, using them twice in the same sentence is redundant.

KEAWE

Sorry (*struggles not to say sir*). Over.

COCKROACH(6)

(V.O.)

(*excited*)

Oh, good, there's a ladybug in distress by the stack of rocks.

KEAWE

Copy that.

(*KEAWE struggles not to say sir and exits.*)

(*SKOUT uses one arm to get loose.*)

PAPA MANTIS

Psst. Hey, what's your name?

SKOUT

Skout.

PAPA MANTIS

Would you BE so kind as to help us reclaim our freedom?

SKOUT

I really have to get back to Lucky, the turtle, at Big Black Rock.

PAPA MANTIS

They'll turn us into their next test subjects if you don't help us. Please...we're on our first date...we just wanted to take in the sunset where it's exposed between the branches. That's when Keawe got us.

MAMA MANTIS

They're going to turn us into robots. You must save us.

BUTTERFLY

Oh butter, jam, and a biscuit, what happened to your wing my dear?

SKOUT

I got caught in a gust of wind and landed too close to the lava.

SOUND 8.3 [*crickets*]

BUTTERFLY

(*realizing something*)

Doctor? Maybe you could perform a transplant from the bee caught last week. Poor thing didn't last the cold from its first night on the web.

CENTIPEDE

Brilliant Kahalo! Brilliant! I remember when you were a little caterpillar. You made us all so proud then, and so too now.

(to SKOUT)

Please, let us out, and I swear, I'll help you fly again!

NARRATOR(8.1)

(V.O.)

And so, Skout frees all the prisoners, and releases the dead bee from the web. The centipede is then able to perform a quick transplant using the dead bees wing.

SKOUT

So what did you do, Kahalo?

BUTTERFLY

I built my cocoon without a building permit. It landed me five weeks.

CENTIPEDE

(while stitching SKOUT's wounds)

I was at the colony mixer parade. Some of the little red ants asked to hold the balloons I brought to the parade. I didn't think they'd inhale the helium when I wasn't looking! Next thing I knew all the little red ants were floating over the ocean. Some popped. The others were left with really big heads. It landed me 50 months on this web. I'll be caput/pau/ashes by then. You know what I mean?

(CENTIPEDE finishes setting SKOUT's arm in a cast.)

CENTIPEDE

Your hindwing looks good as new. Keep this cast on for a week, keep your wing still while it reattaches to your thorax, and you should be good to fly in no time!

SKOUT

Thanks, Doc!

(SKOUT sets them all free from the web.)

SOUND 8.4 *[rebel]*

NARRATOR(8.2)

(V.O.)

Keawe returns to the web and is very upset to see the web has been destroyed.

(KEAWE chases SKOUT around the stage.)

NARRATOR (8.3)
(V.O.)

Then, the Colorful Frog saves the day by eating the spider before Keawe gets to Skout.

MAUI

Good job, Ānuenue.

SKOUT

Maui, mahalo. How did you find me?

MAUI

I heard your conch call but you weren't there when I arrived. I saw Keawe by Big Rock, but I didn't know where she was headed. So I asked Ānuenue for help finding the web.

SKOUT

That's great. We better get back to Lucky. It's almost sundown and we need to finish the lei for Queen Leilani.

MAUI

Take my hand, I'll speed up time so we meet Lono at Big Rock. Then I'll slow down time so you will make it back to the hive before sundown. Skout, you must remember, you're on Maui time! Now when I turn into a bird, just hop on my back and hold tight.

(SKOUT smiles)

NARRATOR (8.4)

Skout blows the conch as loud as she can and flies quickly with Maui back to Big Rock. They retrieve the plumeria flower and glide back around to pick up the Centipede, the Butterfly, and Mama Mantis. Then, they soar at the highest elevation ever hoping they will make it back in time for Queen Leilani's guava jam.

*(MAMA MANTIS and PAPA MANTIS are left on stage.)
(awkward silence)*

SOUND 9.1 [love]

MAMA MANTIS

That was some hike you took me on. It felt like a week, no two weeks actually.

PAPA MANTIS

I think we should start a family. I thought about a lot of things on the web. I'm so sorry for getting us roped into that mess. Will you be my forever Mantis?

MAMA MANTIS

Forever is a long time.

PAPA MANTIS

Not for me. You know I won't have a very long time if we ever...you know.

MAMA MANTIS

I know. Let's make the most the time we do have together. Shall we dance?

(MAMA MANTIS and PAPA MANTIS dance.)

SOUND 9.2 [jazzy]

PAPA MANTIS

I lava you.

(MAMA MANTIS turns around and tosses PAPA MANTIS' head away.)

MAMA MANTIS

I lava you more.

(MAMA MANTIS jumps on the back of MAUI's back with all the others.)

SOUND 10.1 [instinct]

(SKOUT, MAUI, and the others arrive at the hive.)

KONA

Look everybee, Skout is back.

KOA

And she brought friends.

KIMO

All creatures are welcome.

SKOUT

(Skout enters wearing the plumeria flower around her waist tied with blades of grass.)

Hi, everybee! I missed you guys. I didn't think I'd make it back in time.

KONANI

Well, you just made it. We were so worried. Where were you?

SKOUT

Believe me, it's a long story! Maui just flew us back here at the highest elevation I've ever been to make it back on time. I'll tell you all about it when we swarm. Here's the plumeria flower. Let's finish that lei.

NARRATOR (10.1)

(V.O.)

And so the drone bees, the worker bees, and Skout were able to present the finished lei to Queen Leilani before she crossed over the rainbow bridge.

SOUND 10.2 [fun]

SOUND 10.3 [pop]

SOUND 10.4 [dance]

SOUND 10.5 [punk]

NARRATOR(10.2)

(V.O.)

Skout and the bees present their finished lei to Queen Leilani.

NARRATOR(10.3)

(V.O.)

With smiles on their faces and tears in their eyes, the bees buzz about, each bee getting a chance to hug their beloved Queen.

SOUND 10.6 [*procession*]

(*PROCESSION*)

(*SKOUT and MAUI stand in the archway waving goodbye as two bees escort the QUEEN to the rainbow bridge. The QUEEN disappears into a white light. The two bees return.*)

SKOUT

Mahalo, Maui, I couldn't have done this without your help.

(*SKOUT hugs MAUI.*)

MAUI

It's been nice getting to know ya, Skout.

SKOUT

I must say Aloha now.

(*smiles*)

(*SKOUT turns to the colony of bees which is now divided into two subsets.*)

It's time to swarm!

(*SKOUT leads one subset outside into a SWARM dance.*)

SOUND 10.7 [*elevate*]

(*MAUI walks around an empty silent stage and then exits.*)

NARRATOR(11.1)

The future Queen emerges from her cell and stings nearly all her sisters in their cells before they awaken...except for three.

(*FUTURE QUEEN battles PRINCESSES with broadswords until she is the last one standing.*)

SOUND 11.1 [*duel*]

(*FUTURE QUEEN stands up and turns around.*)

SOUND 11.2 [*clear*]

(All the bees kneel down to her and bow their heads as she exits.)

(LITTLE MANTIS is asleep on the leaf.)

GRAND MANTIS

Good night, Little Mantis, and sweet dreams. Don't let the little bugs bite!

SOUND 12.1 [*happy*]

SOUND 13.1 [*ukulele*]

COSTUMES

Skout	yellow/black
Queen Leilani	yellow/black
Drone Bee 1	yellow/black
Drone Bee 3	yellow/black
Drone Bee 5	yellow/black
Drone Bee 7	yellow/black
Worker Bee 2	yellow/black
Worker Bee 4	yellow/black
Worker Bee 6	yellow/black
Worker Bee 8	yellow/black
Demi-god	orange/black
Lizard	brown
Turtle	green
Colorful Frog	rainbow
Loud Frog	green/brown
Spider	gray/white/black
Cockroach	brown/black
Caterpillar	green
Mosquito	black
Future Queen	gray & yellow/black
Princess 2	gray & yellow/black
Princess 3	gray & yellow/black
Princess 4	gray & yellow/black
Princess 5	gray & yellow/black
Princess 6	gray & yellow/black
Centipede	brown
Snail 1	brown
Snail 2	brown
Ladybug	red/black
Butterfly	red/orange/purple
Passed Bee	yellow/black
Mama Mantis	green
Papa Mantis	green
Grand Mantis	green
Keiki Mantis	green

The style for each costume is negotiable given on which and how many characters each performer is portraying. For the sake of time, simpler costume changes were the goal. Therefore, I chose a base color that was more form fitting so that other garments or indicators of character would add but not distract from the narrative.

PROPS

plumeria flower
walking stick
four battle sticks
lei
conch shell
walkie-talkie (optional)
blanket (leaf)

LIGHTING

natural lighting entering from the windows
declined use of optional fluorescent ceiling lights

SOUND

royalty free sound from
www.bensound.com

REHEARSAL SCHEDULE

11:00am - 12:30pm	Sat. Jan. 28
11:00am - 12:30pm	Sat. Feb. 11
11:00am - 2:00pm	Sat. Feb. 18
11:00am - 2:00pm	Sat. Feb. 25
11:00am - 2:00pm	Sat. Mar. 04
11:00am - 2:00pm	Sat. Mar. 25
10:30am - 2:30pm	Sat. Apr. 01
10:30am - 2:30pm	Sat. Apr. 08
10:30am - 2:30pm	Sat. Apr. 15
10:30am - 2:30pm	Sat. Apr. 22
10:30am - 12:30pm	Sat. Apr. 29
10:30am - 12:00pm	Sat. May 06
World Premiere @ noon	Sat. May 06

ONLINE CONTENT

The Bee, Skout

Full Length

https://youtu.be/blNByrVOY_8

The Bee, Skout

May 6th - World Premiere

<https://www.youtube.com/watch?v=azAUu9wLpXk>

6 min. Interview

About my thesis

<https://www.youtube.com/watch?v=mrh5GC9kbGg>

40 sec. Claymation

Commercial

https://www.youtube.com/watch?v=o9bIaeI_5RU

2½ min. Claymation

Frame Tale Scenes with Grand Mantis and Little Mantis

<https://www.youtube.com/watch?v=NSsn4EgDAEU>

Production Photos

Rehearsals, Costumes, and Performance

https://docs.google.com/presentation/d/1LhfJI06Bjl23jbVc4s_Oet-J0o0OpN0yqkzNHdErn_Q/edit?usp=sharing

REFLECTION FROM THE PROCESS AND PERFORMANCE

I remember when I set out to direct my first one-act play in high school at age sixteen. I went into that rehearsal so prepared on paper; yet, under the pressure of five cast members and my mentor staring at me, I completely froze. I could see the look of surprise in my mentor's eyes as I walked around my cast sitting on blocks being used to reference an old-fashioned automobile. My mentor told me to breathe and take my time. I took an entire thirty minutes to walk around the space and my cast before I spoke a word. I realize now after twenty years what I was instinctively doing as an aspiring performance-maker. I'm not the kind of director or choreographer to sit in a chair from a distance and prompt my performers. I'm a kinesthetic performance maker and get my entire body involved in an animated way when teaching, choreographing, and dancing.

I think the attention of audience viewership is lost easily without purposeful communication of affect within the time and space of a performance. I have come to view the use of time and space as a way to drive rehearsals in terms of setting pieces with intentional choreography and directing pieces for the purpose of developing meaning and capturing the attention span of the viewer for as short or as long as possible. I chose to approach my rehearsals for my qualifier and my thesis in two completely different ways after coming to the realization that there is no "right" way, only more useful and resourceful ways. My qualifier had intentional choreography but did not necessitate the directorship of developed meaning. By having a dozen rehearsals in a six week time frame, I accomplished the task of setting choreography while framing the task around an education about the choreographic intent and turning the space into a safe(r) space that was respectful of the performers and the performance.

The rehearsal process for my thesis was completely different while still maintaining the integrity of choreographic intent. With a wide range of talents and experience, I designed a rehearsal process that was more of a building-block approach. Each step of the way was designed to make more progress despite any setbacks given the urgency and dynamics of time, space, and (avail)abilities. I designed a rehearsal process that culminated in a live performance that was camera-ready. Knowing that the narrative would be viewed differently live versus on screen, I designed a process that would enable the performers and performance to be executed no matter whatever the setbacks.

Capturing the voices of all the actors for the development of the accompaniment involved beat-by-beat directorship to convey a narrative recorded in fragments. Once the soundtrack was complete, I was able to make more sense of the few numbers already choreographed and set the remainder of the piece by stringing together movement and choreography based on logic and geometry instead of ego and emotion. Being conscious of the time constraints for the rehearsal process, I decided it was best for the narrative to be performed via pantomime with the voice over. This provided room within the choreography for beat-by-beat moments of rehearsed improvisation.

By taking this mixed methods approach to rehearsing my thesis, I was able to maximize use of time, space, ability and availability of the performers and the performance space. Safety was my primary concern during the process, and I made it my priority to enable the performers to feel comfortable embodying and personifying the characters I created in simple to complex ways. One of the best decisions I made for the rehearsal process was to include Naniki Del Valle as a fight and intimacy coordinator to run several workshops of armed and unarmed stage combat and to be present during the staging of the personified intimacy between Mama and Papa Mantis. Bringing in an artistic consultant allowed for the transfer of knowledge to be done in a different way that benefited the scene work by shifting the rehearsal pace, the tone, and the focus in a safe, constructive, and trauma-informed way. As an educator and student, performer and performance-maker, I see value in respectful methods and proper management of the transfer of knowledge.

When I think about my twenty years of experience in rehearsal and performance, I cannot help but think about those first thirty minutes I took the first time I was in the position to make “performance”. That uncomfortable experience has greatly informed my process in a surprising way. I now understand the power of silence and the power of stillness in more profound ways as a performance artist. Developing my critical thinking skills and understanding the importance of critical theory, I am more confident in the way I approach my performers and my rehearsal time, as I have a better understanding and appreciation now for the demands and expectations of the process and the demands and expectations of the performance.

I chose to have a single “performance” for the presentation of my thesis work so that it would be the world “premiere” of the story. There is something special and performative in that choice, too, acknowledging it as the first. That means within the intent of the work there is already a sense of potentiality, a kind of futurity, a sort of incompleteness that motivates the desire to be a complete or finished product. I chose to honor rather than commodify my story for my thesis, and I will continue the process of producing my work conscious of a philosophical approach versus a capitalistic approach. I will always remember to breathe and take my time regardless of how little time the process may have.

I am pleased with my work this semester and how both my qualifier and my thesis were received. The performance of *The Bee, Skout* was a lot of fun, and it was particularly interesting to observe the audience watching it for the first time. I was delighted to hear the reactions to both the humorous parts and more serious parts of the play. For both projects, the casts brought a professional focus to the process that definitely reflected itself in the performance. I could not be more grateful for having such amazing performers to collaborate with on these projects and such an inspirational thesis committee.