

STAGING

STAGING THE DRAMA OF THE HIRAMIC LEGEND

3° S TAGING

RITUAL DIRECTOR'S STAGING GUIDE

INTRODUCTION

It is the nature of a dramatic work such as the Drama of the Hiramic Legend that a wide variety of movements, dramatic interpretations and role characterizations is possible. Sometimes the Ruffians may be portrayed as three monsters, sometimes they may be portrayed with more variety of character and intent. Some Lodges represent Hiram's trestleboard with an easel placed near the Inner Door, other Lodges use the small table usually situated in the East for this purpose. Neither way of doing things is wrong. This guide is therefore not intended to provide definitive instructions as to how the Hiramic Drama *must* be performed. There can be no such guide. Rather, it is intended to propose suggestions that may be useful and valuable, and to illustrate a framework of the essential movements of the Hiramic Drama. But in all cases, the thoughts and illustrations set forth in this guide should be adapted to the physical layout of the Lodge room, the strengths and weaknesses of the dramatists, and the customs, traditions and philosophies of the Lodge performing the work.

KEY CONCEPTS

Set the Stage: A Third Degree conferral can be a long evening and those twenty minute breaks can really add up. The Ritual Director should have a plan to minimize the time spent transitioning from one portion to the next. In this case, all the props, as well as any costumes that may be used, should be gathered in one place. The dramatists should report to the Ritual Director immediately following the Raising, where they will receive everything they need for their roles and be directed to their proper places to begin the performance. This doesn't need to take any longer than five minutes.

Use a Stage Manager: Station a Stage Manager in the "backstage area" (the preparation room and anteroom) to cue the entrances of the dramatists and remind them what is coming up. This can be particularly helpful to Lodges with less experience in performing the Drama for themselves.

Follow the First Craftsman: The First Craftsman is the most important and difficult role in the Drama, and should be performed by an experienced and talented Brother. He must know the many entrances, exits and movements of the Craftsmen, who should follow his lead at all times.

Craftsman Team Leaders: Because it can be difficult to persuade nine Brothers to come out for multiple rehearsals in the nonspeaking Craftsman roles, it is a good idea to nominate three experienced Brothers to serve as leaders of small teams consisting of three Craftsmen.

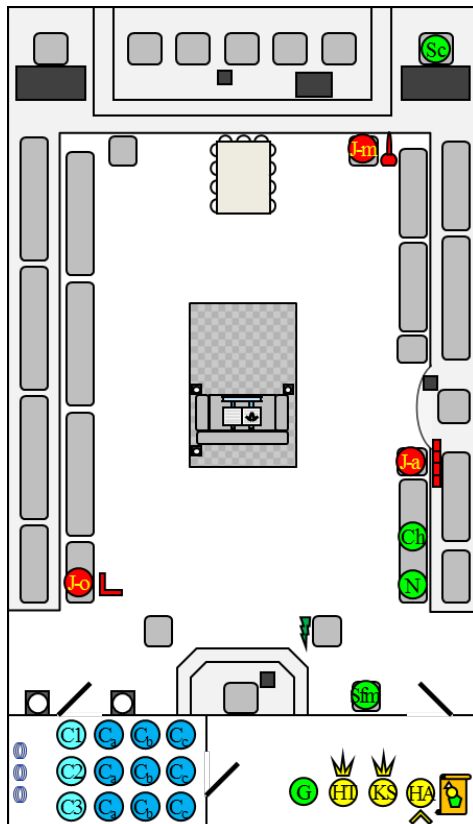
These Brothers will have responsibility for leading their teams through the staging and making sure they assemble appropriately.

If there are fewer than twelve Brothers available to portray the Craftsmen it is possible to perform the Hiramic Drama with only three Craftsmen. In this case, the First Craftsman can reinforce the illusion of additional Craftsmen by describing what the “imaginary Craftsmen” are doing whenever one of them would have a line (e.g., “those Craftsmen will go North”), and the three Craftsmen should stand three across when addressing the Kings.

If the Lodge has very limited personnel it is possible for a single Brother to perform as the Narrator, Guard, Seafaring Man, Secretary and Chaplain, although these roles should be portrayed by different Brothers whenever possible.

Play to the Audience: Typically the newly-Raised Master Masons are seated on the South sideline. These Brothers constitute the “audience.” The dramatists should be aware of this and take care that their faces are visible whenever possible. The performance isn’t very effective when the dramatists have their backs turned to the audience. Sometimes this may mean that dramatists engaged in dialogue should “open up” their physical positioning so they are facing towards the audience rather than facing one another directly. Thus, for example, when J-a encounters Hiram, he should turn his shoulder so that both of them are facing towards the audience and conduct most of their dialogue side-by-side. This may seem unnatural to those performing it, but works much better from the audience’s perspective.

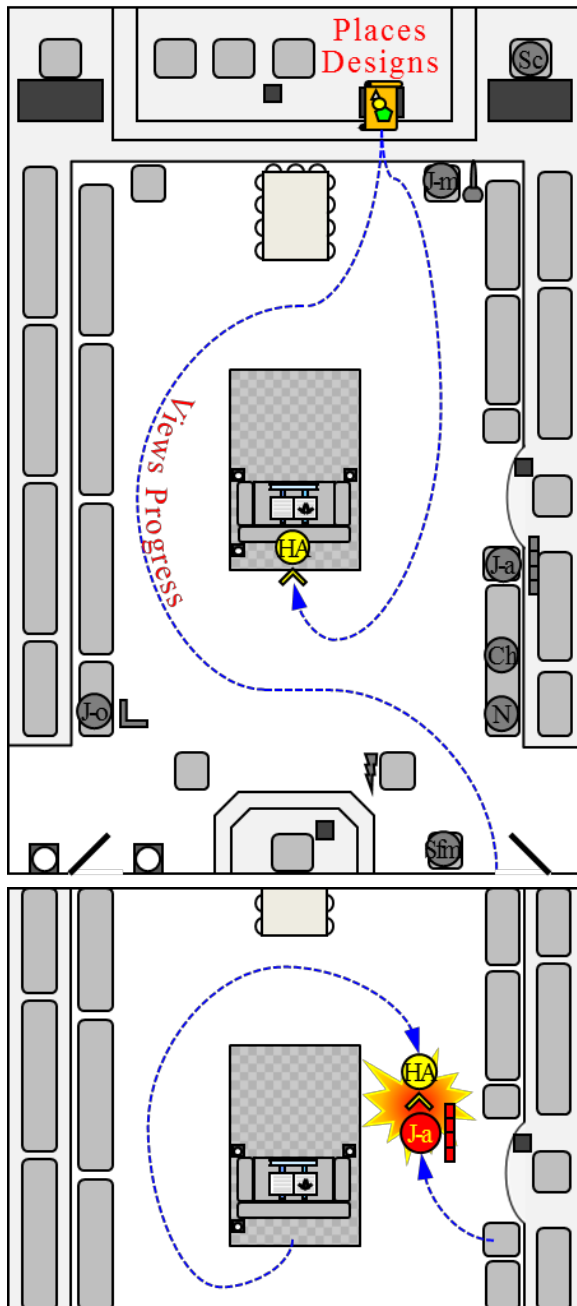
SETTING THE STAGE



Starting places:

- ***J-a*** in position near the South with the ***Twenty-four inch gauge***
- ***J-o*** in position near the West with the ***Square***
- ***J-m*** in position near the East with the ***Setting Maul***
- ***Kings*** in the anteroom
- ***Hiram*** in the anteroom wearing his ***Jewel*** and carrying the ***Temple Designs***
- ***Guard*** in the anteroom
- ***Craftsmen*** in the preparation room
- ***Seafaring Man*** in the Junior Deacon’s chair
- ***Secretary*** at the Secretary’s desk
- ***Narrator*** wherever convenient
- ***Chaplain*** wherever convenient (but not in the East)
- ***Canvass*** on the Lodge room floor in the East
- ***Sprig of Acacia*** by the Senior Master of Ceremony’s chair or elsewhere nearby
- Three ***Cable-tows*** in the preparation room

SCENE I: HIRAM AND THE RUFFIANS



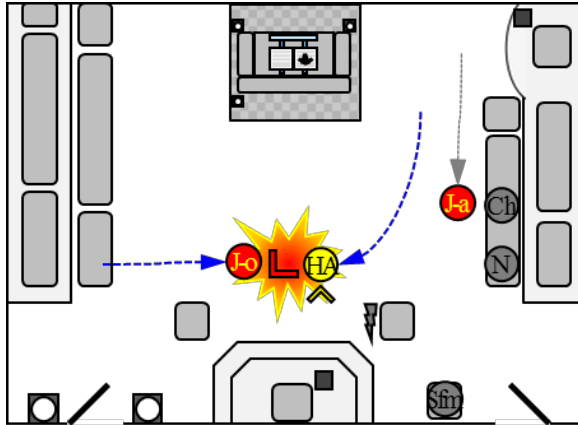
After the Narrator's introduction, Hiram enters through the Outer Door carrying designs for the Temple.

He proceeds East in a loose clockwise circuit about the Lodge, "observing the progress of construction" along the way, and deposits the designs on the Trestleboard in the East.

He then continues in a clockwise path to the West side of the Altar where he kneels and prays.

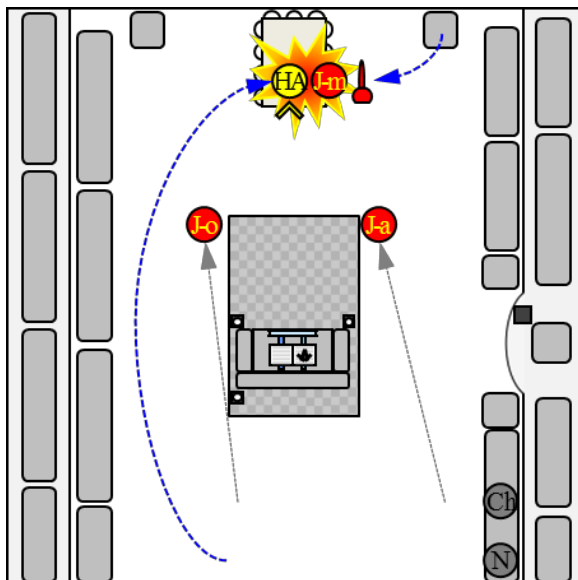
If the trestleboard has been situated in the West end of the Lodge room, a similar sequence of movements takes place West of the Altar.

Following the prayer, Hiram begins a clockwise circuit around the Lodge room. As he approaches the South, J-a rises and confronts him.



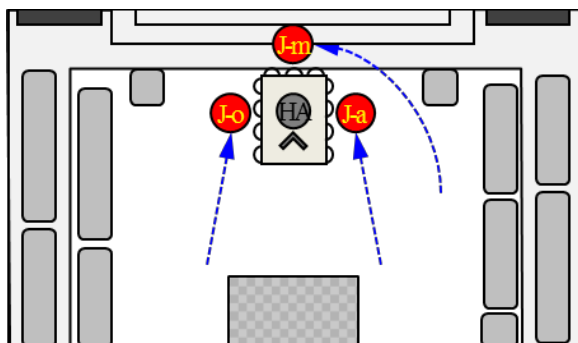
After his encounter with J-a, Hiram staggers in the direction of the West. As he approaches, J-o rises and goes out to confront him.

Meanwhile, J-a follows somewhat behind Hiram to observe the confrontation with J-o, his co-conspirator.

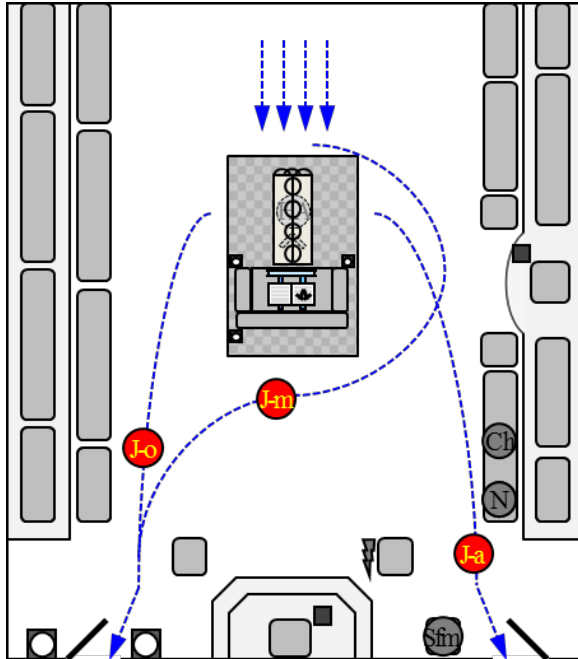


Following his encounter with J-o, Hiram staggers up the North sideline in the direction of the East. As he approaches, J-m rises and confronts him at the location where the canvass has been positioned on the Lodge room floor.

Meanwhile, J-a and J-o follow somewhat behind Hiram up their respective sidelines to observe the confrontation with J-m, their co-conspirator.

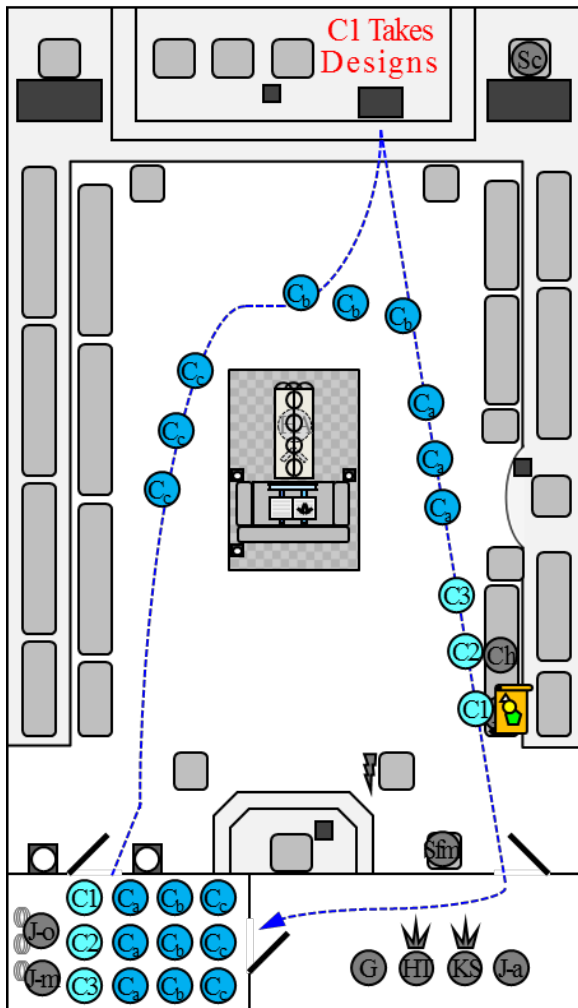


Immediately after the critical moment J-a and J-o proceed to either side of the canvass where they receive admonishment and direction from J-m, who has taken a position at the East end of the canvass.



The three Ruffians carry the canvass to the East side of the Altar, folding the sides into the middle so that Hiram is covered.

After agreeing to meet again at midnight, they take independent paths and rush out through the Outer and Inner Doors.

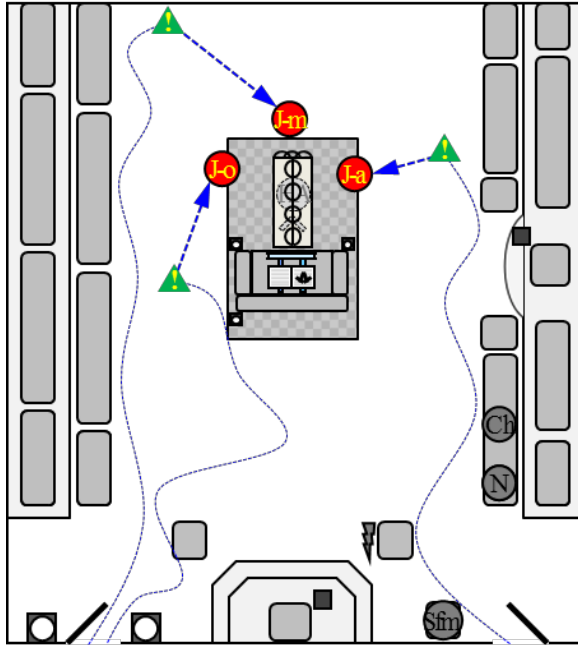


Following the Narrator's introduction, the First Craftsman leads the Craftsmen into the Lodge room through the Inner Door. They proceed up the North sideline to the Trestleboard where the First Craftsman takes the designs left there by Hiram and leads the Craftsmen out through the Outer Door. The Craftsmen immediately reconvene in the preparation room for their next entrance.

Craftsmen should always assemble in the preparation room where the Brother acting as Stage Manager can cue their entrances.

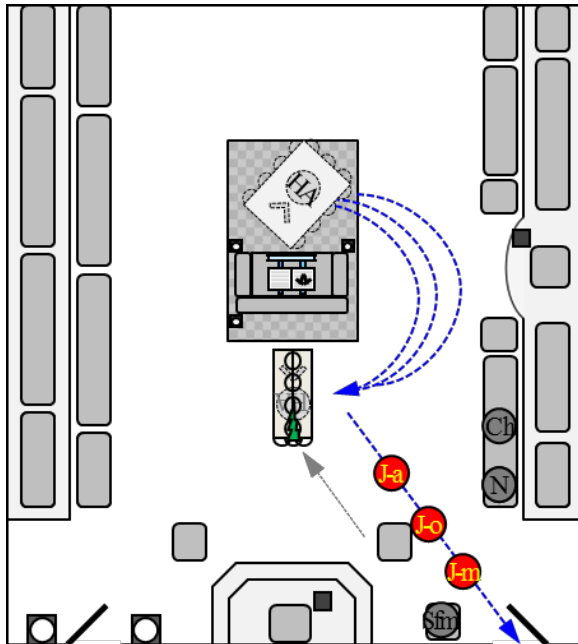
The pathway of the Craftsmen: The staging is simplified if the Craftsmen usually enter through the Inner Door, proceed clockwise around the Lodge room, and exit through the Outer Door.

Some Lodges place the designs near the Inner Door, in which case the Craftsmen confine most of their movements to the area of the Lodge room West of the Altar.



After the lights are turned down and low twelve is struck, the Ruffians enter the Lodge room individually through the Outer and Inner Doors and slowly sneak up the sidelines in the direction of the East.

J-m calls out softly to the other Ruffians in the dark. Once J-a and J-o have identified themselves, J-m raises his voice and orders them to assist him. Upon this direction, the Ruffians immediately converge on the canvass at the East side of the Altar.

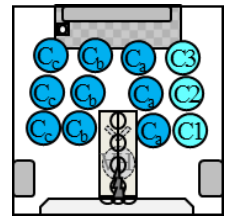


The Ruffians unfold the canvass and carry it West of the Altar, positioning it with Hiram's head to the West. They re-fold the canvass over Hiram, and J-m places the Sprig of Acacia at the head.

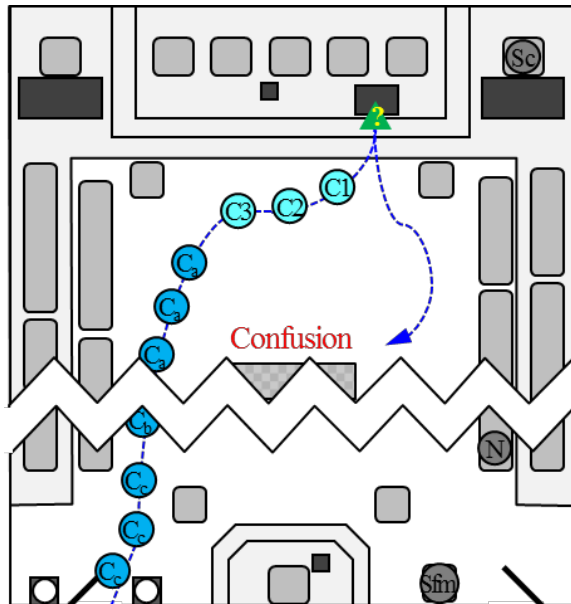
Upon J-m's order, the three Ruffians rush out the Outer Door and exit the Lodge room.

The Ruffians reconvene in the preparation room, where they are "bound" with Cable-tows and loosen the fastenings of their Aprons in preparation for their later discovery and capture by the Craftsmen.

Positioning the Canvass: Every Lodge room has a different size and configuration, and this will have some bearing on where the Ruffians position the canvass. There must be sufficient space for the Craftsmen to convene before King Hiram, and there must be sufficient space West of the canvass for the Kings and Chaplain to stand at the conclusion of the Drama. If there is limited space between the Altar and the West, the canvass may have to be positioned at the foot of the steps to the West Station, in which case the Craftsmen must assemble East of the canvass when addressing King Hiram



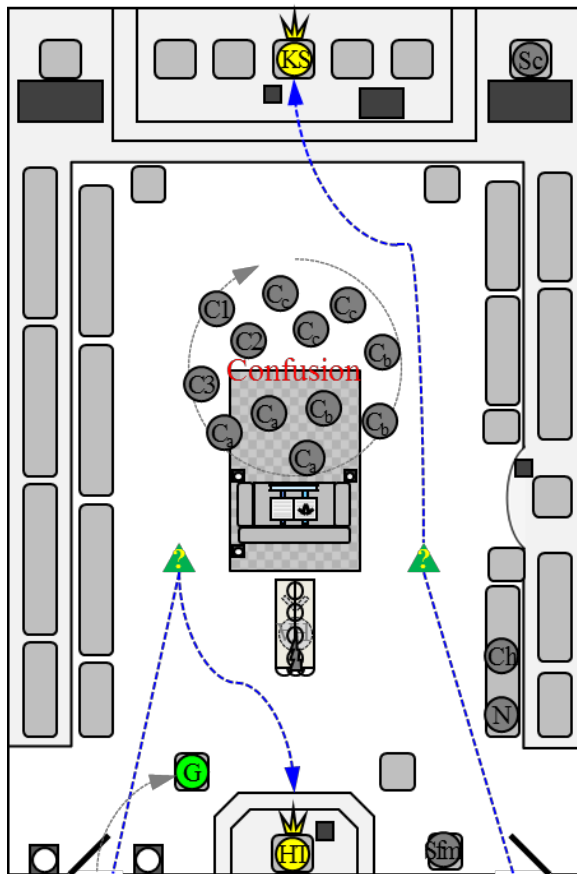
SCENE II: CONFUSION IN THE CRAFT



After the Narrator's introduction and the raising of the lights, the First Craftsman leads the Craftsmen into the Lodge room through the Inner Door. They proceed to the Trestleboard where the First Craftsman makes a brief show of looking for the Temple designs.

The First Craftsman then leads the Craftsmen to the center of the Lodge room East of the Altar where they congregate, *silently* engaging in questioning conversation and otherwise looking confused and aimless.

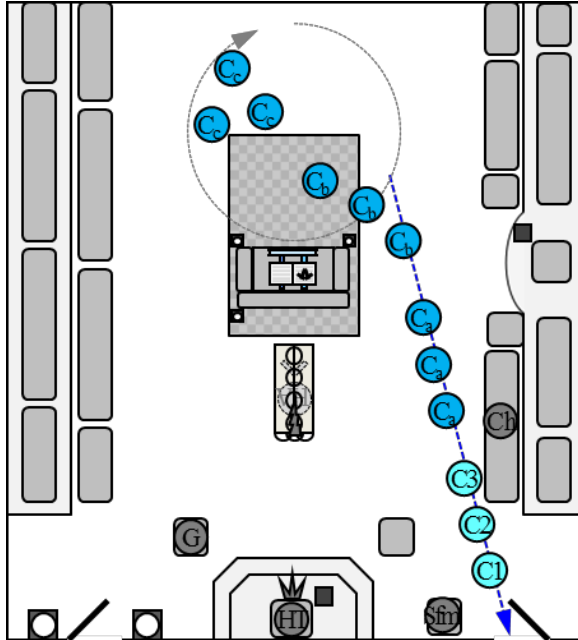
If the trestleboard has been situated in the West end of the Lodge room, the same movements take place West of the Altar.



Once the Craftsmen are in confusion, King Hiram enters through the Inner Door, followed by the Guard who discretely takes a seat in the Junior Master of Ceremony's chair.

King Hiram proceeds as far East as necessary to pause and notice the confused Craftsmen, then silently returns to the West and seats himself.

After the Narrator's introduction, King Solomon enters through the Outer Door. He proceeds far enough East to pause and notice the confused Craftsmen, then silently takes his seat in the East.

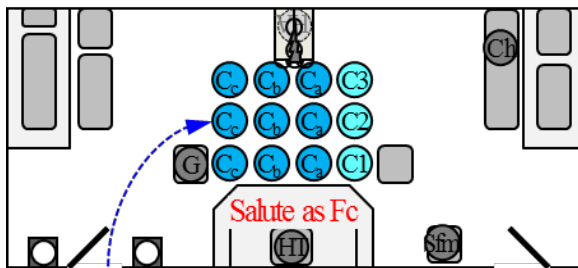


As soon as King Solomon passes by, the First Craftsman leads the Craftsmen out of the Lodge through the Outer Door. The Craftsmen immediately reconvene in the preparation room for their next entrance.

The Craftsman Team Leaders are responsible for taking the First Craftsman's cues, and making sure their team members follow them out of the Lodge room in a timely manner.

When the Craftsmen have exited, King Solomon and King Hiram engage in dialogue.

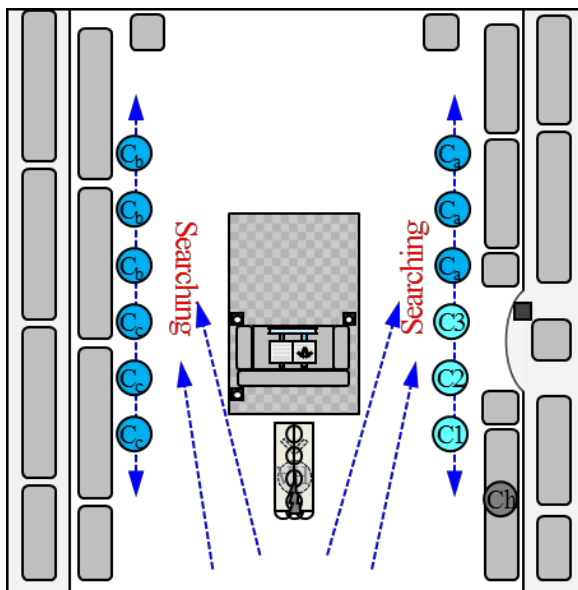
King Hiram always rises when addressed by King Solomon, but the Sign of Fidelity is never given during the Drama.



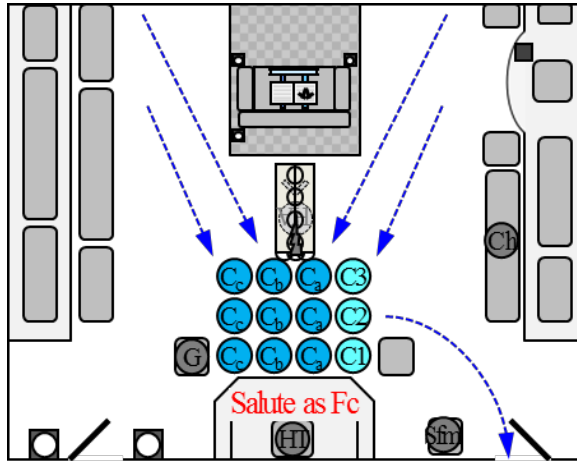
After being summoned by the Guard, the First Craftsman leads the Craftsmen into the Lodge room through the Inner Door and directly to the West where they assemble in teams – either in columns, a semi-circle or some other configuration depending on the limitations of the Lodge room and the Lodge's preferences. The Craftsman Team Leaders direct their teams to the correct locations.

As always when addressing one of the Kings, the Craftsmen give the dg of Fellowcraft.

King Hiram orders the Craftsmen to conduct a search, whereupon the Craftsmen teams divide into two groups and search up and down the North and South sidelines.



The Craftsmen should always keep an eye on the First Craftsmen, who is responsible for cueing the others when it is time to assemble or exit the Lodge room.

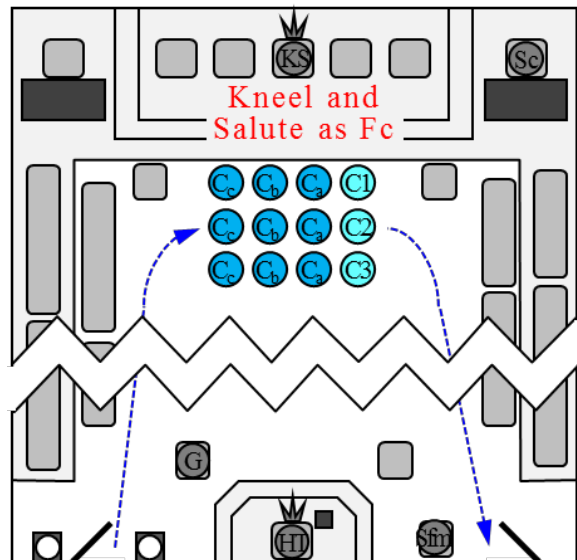


Following the First Craftsman's cue, the Craftsmen reassemble before King Hiram as before and salute as Fellowcraft

The First Craftsman reports, and then leads the Craftsmen out of the Lodge room through the Outer Door.

The Craftsmen immediately reconvene in the preparation room for their next entrance.

SCENE III: THE CONFESSION OF THE TWELVE



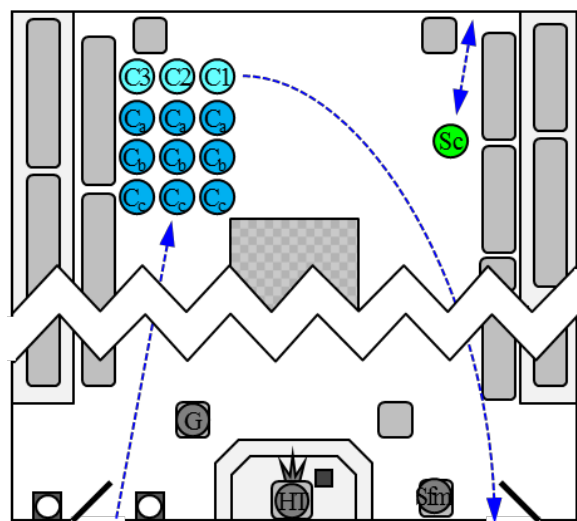
The First Craftsman knocks, then leads the Craftsmen to the East where they assemble as before. All Craftsmen kneel on their right knee and salute as Fc, after which the First Craftsman communicates their confession to King Solomon.

This is the only time they kneel to address a King.

If some Brothers are unable to kneel, it is okay for some or all of the Craftsmen to stand.

King Solomon then dismisses the Craftsmen, and the First Craftsman leads them out of the Lodge room through the Outer Door.

The Craftsmen immediately reconvene in the preparation room for their next entrance.

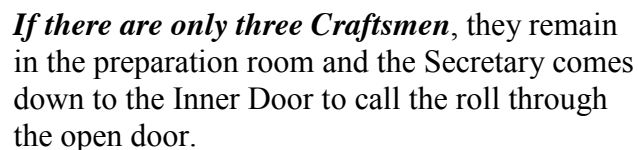


When summoned by the Guard, the First Craftsman leads the Craftsmen to the Northeast corner of the Lodge room where they form up as before, facing West.

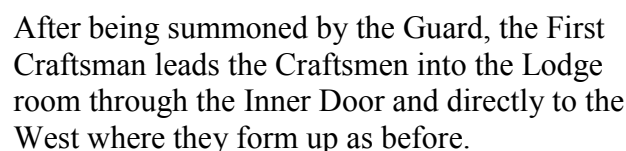
The Secretary comes onto the Lodge room floor to take roll call, after which the First Craftsman leads the Craftsmen out of the Lodge room through the Outer Door and they immediately reconvene in the preparation room for their next entrance.

After the Craftsmen have cleared the area, the Secretary reports to King Hiram.

If the Craftsmen forget to exit immediately after roll call the Secretary can remind them by saying, "Craftsmen, you are dismissed."



SCENE IV: SEARCHING FOR THE RUFFIANS

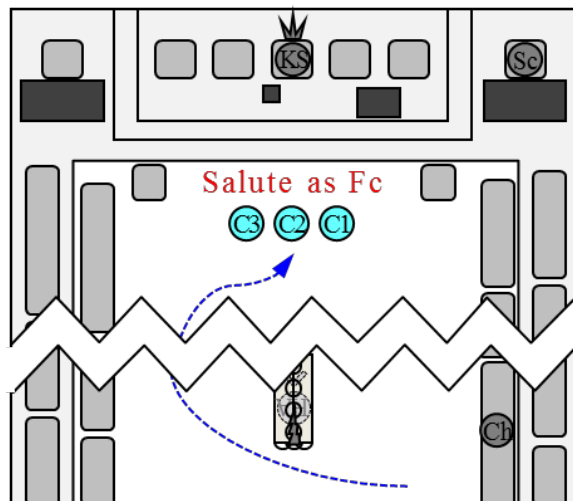


Upon receiving their orders, all Craftsmen remain in place to deliver their lines. The Craftsman Team Leaders say where their teams will search, and the other two team members reply “agreed.”

After all the lines have been delivered, each Craftsman Team Leader leads his team out the Inner Door, starting with the team closest to the Inner Door, leaving a small amount of space between teams. This is the only time they exit through the Inner Door.

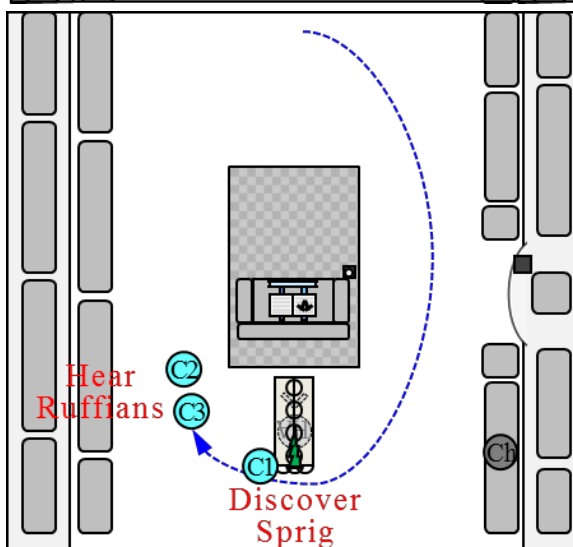
If the Lodge room is large enough, the Craftsman teams can exit through the Outer Door to maintain consistency and simplicity.

One the third team has cleared the way, the final team, consisting of the First, Second and Third Craftsmen, proceeds clockwise around the Lodge room to the Southwest corner, where they meet the Seafaring Man.



After communicating with the Seafaring Man, the First Craftsman leads the Second and Third Craftsmen to the East where they salute as Fellowcraft and report the conversation to King Solomon.

King Solomon dispatches the Craftsmen to renew their search for the Ruffians.

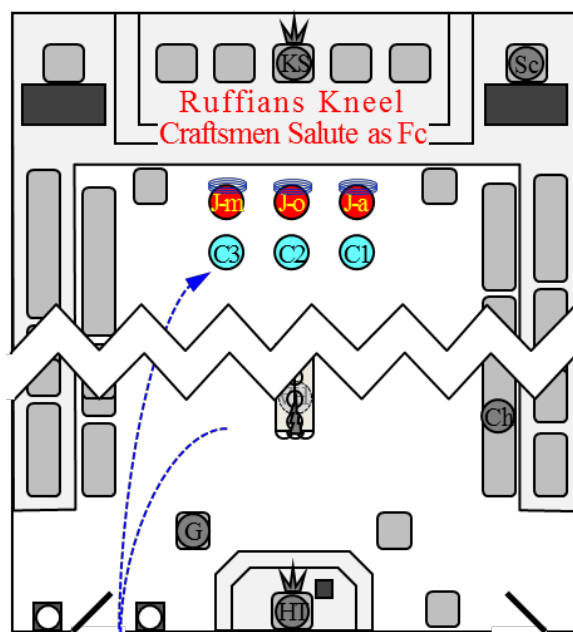


Upon receiving their orders, the First Craftsman leads the Second and Third Craftsmen clockwise around the Lodge room.

The three Craftsmen pause at the West side of the canvass where the First Craftsman discovers the Sprig of Acacia.

The Second and Third Craftsman should make sure they proceed well past the place where the First Craftsman pauses so that he has to call them back.

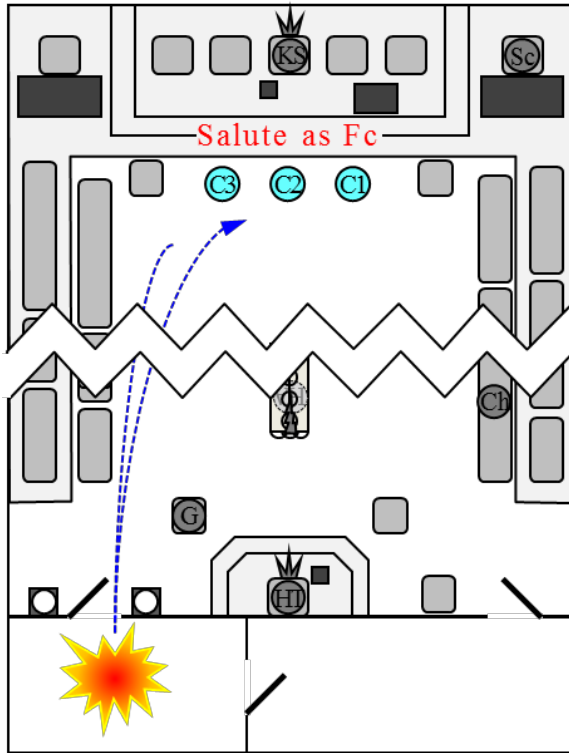
After the Second and Third Craftsmen return, they overhear the lamentations of the Ruffians.



Acting on the First Craftsman's suggestion, the three Craftsmen rush out the Inner Door.

After making some noise in the preparation room, the First Craftsman leads the Second and Third Craftsmen into the Lodge room through the Inner Door, each with a Ruffian in custody.

They proceed up the North sideline to the East, where the Craftsmen cast the Ruffians to their knees and salute as Fellowcraft.

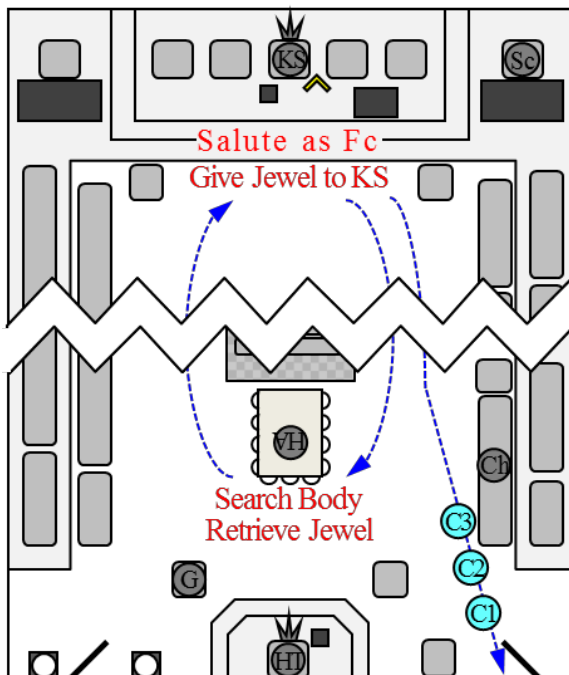


Following King Solomon's order, the First Craftsman leads the Second and Third Craftsmen out the Inner Door, each with a Ruffian in custody.

Having made some brief noises in the preparation room, the First Craftsman leads the Second and Third Craftsmen back into the Lodge room through the Inner Door.

They follow the First Craftsman up the North sideline to the East where they salute as Fellowcraft.

SCENE V: SEARCHING FOR THE BODY

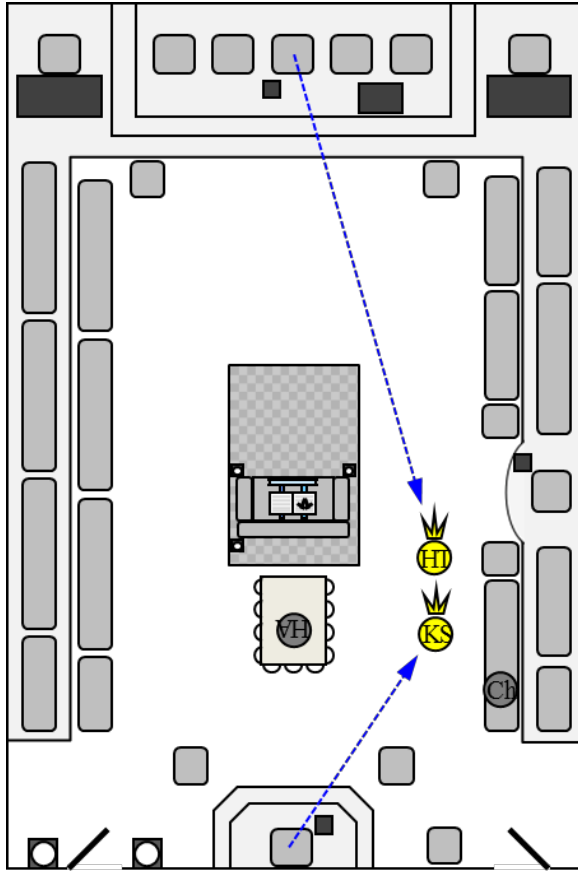


Upon receiving King Solomon's order, the First Craftsman leads the Second and Third Craftsmen clockwise around the Lodge room to the West side of the canvass.

They unfold the canvass, retrieve Hiram's Jewel and proceed clockwise to the East where they salute as Fellowcraft.

After presenting King Solomon with Hiram's Jewel, the First Craftsman leads the Second and Third Craftsmen out of the Lodge Room through the Outer Door.

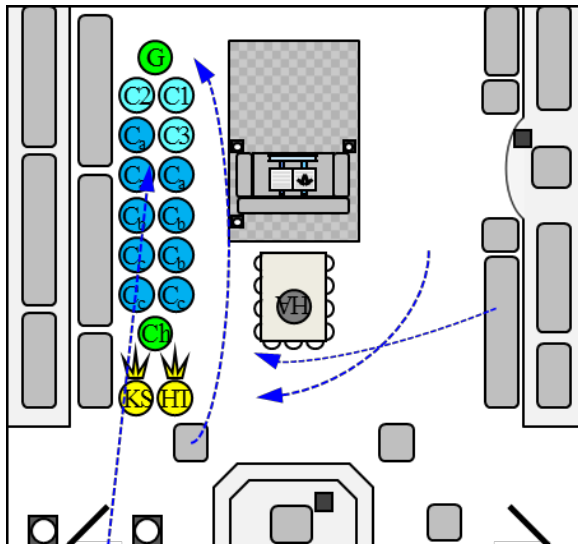
If the Craftsmen forget to exit immediately after King Solomon says that he recognizes the Jewel, King Solomon can remind them by saying, "Craftsmen, you are dismissed."



Next, King Solomon communicates the sad news to King Hiram. Although they can exchange these lines from their chairs, this is a highly personal moment as the Kings react to the news that their friend has been brutally murdered. The drama of their exchange can be communicated effectively if the Kings come down from their chairs and meet personally in an area of the Lodge room near the seated newly-Raised Master Masons, remembering to open themselves up to the audience by standing side-by-side.

Regardless of whether he delivers these lines from his chair or from the Lodge room floor, King Solomon can reinforce the message by making a subtle gesture towards the newly-Raised Master Masons when speaking of “future generations.”

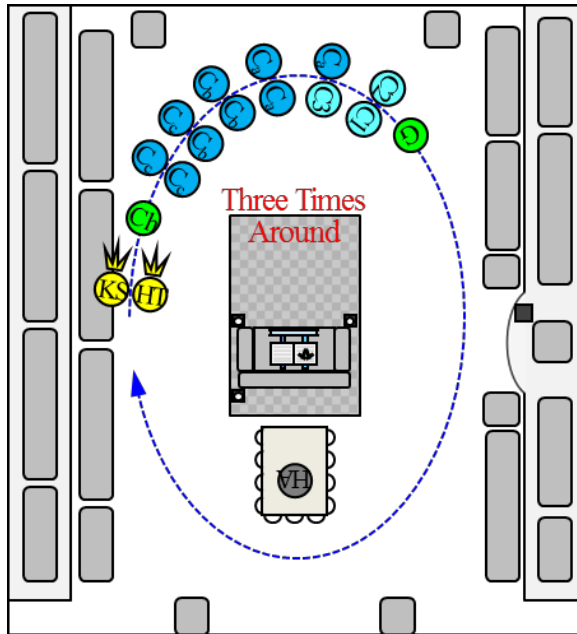
SCENE VI: PROCESSION TO THE GRAVE



Upon the Guard’s order, the First Craftsman leads the Craftsmen into the Lodge room through the Inner Door. The Craftsmen assemble into a two-column procession on the North sideline of the Lodge room behind the Guard, with the First and Second Craftsmen at the head.

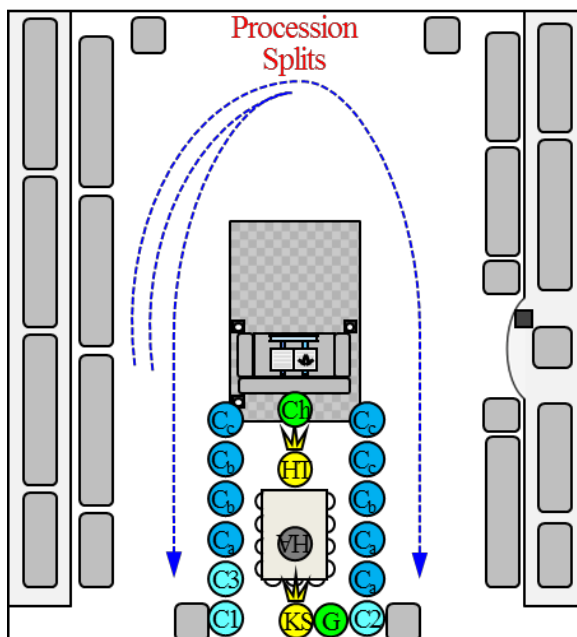
The Chaplain takes a place in the center of the procession behind the Craftsmen, and the Kings take places side-by-side at the end of the procession.

If the Lodge will be singing Pleyel’s Hymn during the procession, it is a good idea for the “stage manager” to give everyone who will be in the procession a card or small sheet of paper containing the lyrics.



Once the Craftsmen, Chaplain and Kings have assembled, the Guard leads the procession three times around the Lodge room.

Suggestion: The newly-Raised Master Masons can be encouraged to join the procession as it passes by their seats on the South sideline.



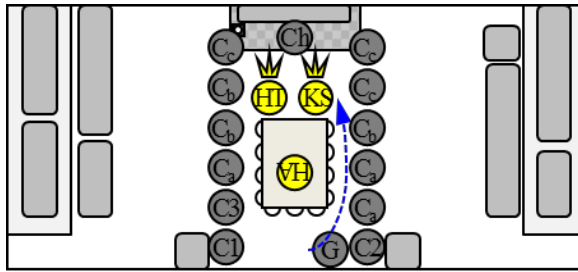
After the third time around, the Guard steps ahead of the procession and takes a position in the center of the Lodge room near the East.

There, he splits the procession in two, directing the Brothers on the inside column of the procession to double back and proceed down the North side while the Brothers on the outside column of the procession continue around to proceed down the South side.

The columns in the divided procession proceed directly West to the canvass.

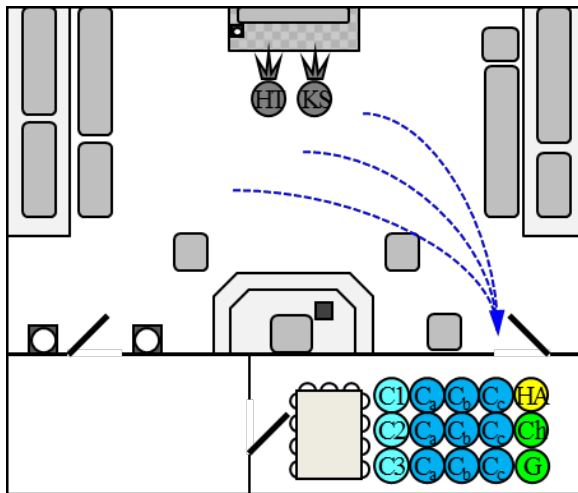
The Craftsmen form lines on either side of the canvass, King Solomon takes a position at the West end with the Guard at his right, King Hiram takes a position at the East end of the canvass, and the Chaplain stands between King Hiram and the Altar.

SCENE VI: RAISING THE BODY



After King Hiram's attempts to raise the body are unsuccessful and the Brethren have prayed, King Solomon takes a place at the West end of the canvass and both Kings take hold of Hiram's hands.

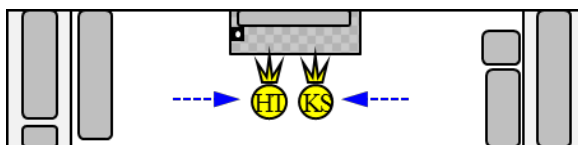
As the Kings pull upward, the Craftsmen on each side lift the canvass and Hiram is raised.



As soon as the canvass is lifted, the Craftsmen carry it out the Outer Door and all dramatists exit the Lodge room through the Outer Door except the two Kings.

Hiram should be carried out rather than walking out to the greatest extent possible, keeping in mind that he remains deceased and is not resurrected.

If the newly-Raised Master Masons have joined the procession, they should be directed to remain in place and not to exit with the Craftsmen.



Once all the other dramatists have exited, the two Kings come together and finish the exemplification.

POSTLUDE: TRANSITIONING TO THE NEXT PORTION OF THE RITUAL

The Ritual Director or Stage Manager should collect props and costumes as soon as the dramatists exit the Lodge room, and assist the Brethren in re-clothing themselves appropriately for Lodge as quickly and efficiently as possible to begin the Worshipful Master's Instructions to the Newly Raised Brother. The Master can instruct the Junior Deacon and Tiler to discretely admit any properly avouched Master Masons who may be a little bit late returning to the Lodge room after the Drama.

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STAGE DIRECTOR'S CUE SHEET

PRESET ITEMS

- ☐ Sprig of Acacia by the Sr. M. o Cs. chair
- ☐ Canvass on the Lodge room floor in the East
- ☐ Copies of Pleyel's Hymn in the Preparation Room
- ☐ Three Cable-tows in the Preparation Room
- ☐ 24-Inch-Gauge with J-a
- ☐ Square with J-o
- ☐ Setting Maul with J-m
- ☐ Designs with GMHA
- ☐ Jewel with GMHA
- ☐ Chaplain's Prayer with the Chaplain

RETAIN BACKSTAGE

- ☐ Aprons, jackets, etc. of dramatists as needed

PRESET CHARACTERS

- ☐ J-a near the South
- ☐ J-o near the West
- ☐ J-m near the East
- ☐ Secretary at the Secretary's Desk
- ☐ Seafaring Man in the Junior Deacon's chair
- ☐ Narrator at his place in the Lodge room
- ☐ Chaplain at his place in the Lodge room

BACKSTAGE CHARACTERS

- ☐ Craftsmen in the Preparation Room
- ☐ GMHA in the anteroom
- ☐ KS in the anteroom
- ☐ HKT in the anteroom
- ☐ Guard in the anteroom

PERFORMANCE CUES

Backstage Cue

(start)

Narrator: "My Brother, you have..."

Prepare for Upcoming Entrance

Hiram: enter
place plans
go to Altar
meet Ruffians

(Narrator finishes: "... is intended to portray.")

Hiram: enter Outer Door

Craftsmen: enter Inner Door
take designs from Trestleboard
exit Outer Door

Backstage Cue

Prepare for Upcoming Entrance

.....(*Ruffians exit*)

Craftsmen: enter Inner Door

Ruffians: enter
take GMHA in canvas to West
place Sprig of Acacia
exit

.....(*Craftsmen exit*)

Lights Down; Low Twelve

Ruffians: enter

Craftsmen: return to preparation room
enter Inner Door
go to Trestleboard
no designs
confusion
exit Outer Door *after KS notices*

.....(*Ruffians exit*)

Narrator: “The raising of the lights...”

Lights Up

Craftsmen: enter Inner Door

HKT: enter Inner Door
note confusion
take seat

Guard: enter Inner Door
take seat

KS: enter Outer Door
note confusion
take seat

.....(*Craftsmen in confusion*)

HKT: enter

Guard: enter

.....(*HKT takes seat*)

Narrator: “It ws the cstm of K S evy mrrng...”

KS: enter

Narrator: “On arvg at the T on ths ocsn...”

.....(*Craftsmen exit*)

(*dialogue between KS and HKT*)

Craftsmen: return to preparation room
enter Inner Door *on Guard’s order*
go to West
form up and salute as Fc
search
watch 1C to return to West
form up and salute as Fc
exit Outer Door

Backstage Cue

(Guard orders Craftsmen to enter)

Craftsmen: enter Inner Door

(Craftsmen exit)

(HKT finishes report: "...bn sn snc h twl yst.")

Craftsmen: knocks Inner Door

Prepare for Upcoming Entrance

Craftsmen: return to preparation room
knock
dialogue with Guard
enter Inner Door
go to East
form up, *kneel* and salute as Fc
confess
exit Outer Door

(Craftsmen admitted by guard)

Craftsmen: enter Inner Door

Craftsmen: return to preparation room
enter Inner Door *on Guard's order*
go to Northwest
form up, facing South
roll call
exit Outer Door

Or: *roll call in preparation room*

(Craftsmen exit)

(KS communicates with HKT about confession)

Craftsmen: return to preparation room
enter Inner Door *on Guard's order*
go to West
form up and salute as Fc
exit *Inner Door*

3 Craftsmen: do not exit with other Craftsmen
go to Seafaring Man
go to East and salute as Fc
go to canvas
discover Sprig of Acacia
overhear Ruffians
capture Ruffians and bring to East
exit Inner Door with Ruffians

(Guard orders Craftsmen to enter)

Craftsmen: enter Inner Door

Ruffians: return to preparation room
bind with Cable-tows
loosen Aprons for capture
prepare for lamentations and capture

Backstage Cue

Prepare for Upcoming Entrance

(nonspeaking Craftsmen exit)
(3 Craftsmen dialogue with Seafaring Man)

(First Craftsman discovers Sprig of Acacia;
Third Craftsman: "It prsts th app of a gr.")

Ruffians: lamentations (penalties)

(3 Craftsmen exit Inner Door & seize Ruffians)

Ruffians &

3 Craftsmen: reenter Inner Door

(3 Craftsmen exit with Ruffians)

(noise made in preparation room)

3 Craftsmen: enter Inner Door

3 Craftsmen: *(fast reminder)*

reenter Inner Door
return to East and salute as Fc
return to canvass
get Jewel
return to East and salute as Fc
give Jewel to KS
exit Outer Door

(3 Craftsmen exit)

Craftsmen: return to preparation room
get copies of Pleyel's Hymn
enter Inner Door *on Guard's order*
form up on North Sideline
procession to grave
carry GHMA out Outer Door

(Guard orders Craftsmen to enter and form procession)

Craftsmen: enter Inner Door

(all except Kings exit)

WRAP-UP

Receive all props and costumes from dramatists.

Assist dramatists to clothe themselves appropriately for Lodge as quickly as possible.

3^o S_TAGING

CASTING CONSIDERATIONS

<i>Role</i>	<i>Difficulty</i>	<i>Notes</i>
First Craftsman	High	Undoubtedly the most difficult and important role in the Drama, because he not only has a lot of lines but must direct and lead a number of other actors in their stage movements during the Drama. He must be ready to cue the Second and Third Craftsmen for their lines.
King Solomon	High	Probably the second most challenging role in the Drama due to the number of lines he must deliver. It is also important that he have an appropriately solemn and “regal” bearing.
King Hiram	High/ Medium	Probably the third most challenging role in the Drama. There are many lines, but they largely repeat things that were just said to him. Like King Solomon, he should have an appropriately solemn and “regal” bearing.
J-m	High/ Medium	About half of the lines are the same as in the Raising. The other two Ruffians largely follow his lead, so he must know all the movements of their staging and be ready to cue the other Ruffians. This role calls for very strong acting abilities.
Hiram Abiff	Medium	Helpful if this is a lighter Brother, since he must be carried around the Lodge room. With the exception of the prayer, which should be memorized, lines and staging are the same as the Senior Deacon’s in the Raising.
Narrator	Medium	Has several lines to deliver in the beginning of the Drama, and should have a voice that projects well. May also act as the Stage Director. May be called upon to manage the lighting. Can be combined with the Seafaring Man Guard, Secretary and Chaplain if necessary (but not recommended).

<i>Role</i>	<i>Difficulty</i>	<i>Notes</i>
Seafaring Man	Medium	Has a short paragraph of dialogue to deliver. Good if he can deliver a characterization without being corny. Can be combined with the Guard, Secretary, Narrator and Chaplain if necessary (but not recommended).
J-a	Medium/ Low	With one or two exceptions, the lines are the same as in the Raising and he largely follows J-m's lead. Good acting part.
J-o	Medium/ Low	With one or two exceptions, the lines are the same as in the Raising and he largely follows J-m's lead. Good acting part.
Second Craftsman	Low	Only a few lines, all of which can be cued by the First Craftsman who he follows throughout.
Third Craftsman	Low	Only a few lines, all of which can be cued by the First Craftsman who he follows throughout.
Secretary	Low	Calls the roll when ordered by King Hiram. Can be combined with the Seafaring Man, Guard, Narrator and Chaplain if necessary (but not recommended).
Guard	Low	Calls the Craft to assemble when ordered by King Hiram. Can be combined with the Seafaring Man, Secretary, Narrator and Chaplain if necessary (but not recommended).
Chaplain	Low/ Very Low	Reads the prayer at the end of the Drama. Can be combined with the Guard, Secretary and Narrator if necessary (but not recommended).
4-12 Craftsmen	Very Low	Largely just follow the First Craftsman. There should be three Craftsman Team Leaders who deliver the lines for their teams and are responsible for making sure their team members enter, assemble and exit appropriately.