

Mendokusai

A Play in Three Acts

By

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Mendokusai

Characters:

- KŪKUNU WAIKAHE** Male. 58 years old. Teacher. Kūkunu is driven by his desire to “escape” into his marriage with Risa. He forsakes his Hawaiian culture because he cannot face up to his abandoning his mother; although he believes it was his god abandoning him.
- RISA WAIKAHE** Female. 50 years old. Wife of KŪKUNU. Speaks English and Japanese. Risa desires a sanctuary from her past... a pu‘uhonua where nothing from her past can reach her. She hopes her marriage to Kūkunu will be this, but she needs a sign to confirm this before she can trust her decision to marry Kūkunu.
- ‘ĀPIKI COLLINS** Female. 53 years old. Lawyer. Activist. KŪKUNU’s ex-wife. ‘Āpiki is driven by power and influence, which she believes is the true salvation of the Hawaiian. She disdains weakness and believes in “tough” aloha.
- MIKIHILINA WAIKAHE** Female. 60 years old. KŪKUNU’s sister. Mikihilina is motivated to stop ‘Āpiki. She has always seen through ‘Āpiki, even when she was courting Kūkunu. Miki cannot stand ‘Āpiki’s use of Ililani and the ‘ohana’s hālau as a tool for ‘Āpiki’s personal advancement.
- ILILANI WAIKAHE** Female. 16 years old. Daughter of KŪKUNU and ‘ĀPIKI. Ililani is a confused teenager, who has been put in a position no one expected her to be in, including herself. This came about due to the dysfunction of the adults around her following her Tūtū’s death; and the volatile situation on the Mauna. It is truly a rite of passage no teenager should have to experience. She is motivated by just trying to figure out the situation she is in and trying to find someone she can truly trust since the death of her Tūtū.
- LAKI WAIKAHE** Male. 55 years old. Brother to KŪKUNU and MIKIHILINA. Laki is a retired metal worker who lives on the family homestead and enjoys the more country, outdoorsy side of life. He believes in aloha, ‘ohana and mālama, which is what motivates him.

SHINKO Male. 18 years old. Spirit of RISA’s son. Speaks English and Japanese. Shinko is motivated by his love for Risa and his desire for her love. He wants to be near his mother, which means he can only interact with her through the other people in her life. He shows this by helping Kūkunu understand Risa, and helping Ililani figure out what is going on. The big question for Shinko is: was his death an accident or did he choose to pass and allow his mom to live?

PALAI Late 50s. PALAI is the principal of the school where KŪKUNU teaches. Palai is motivated by local politics and position and a “what have you done for me lately?” mentality.

POLICE OFFICER Police Officer 30s to 50s. She is motivated by duty at any costs and may not read situations properly.

Time: Late 2019

Place: Moku o Keawe, Hawai‘i Island; KŪKUNU’s patio and other locations. Special note on patio: KŪKUNU lives on an acre of land in a rural area. There is reference made to a window which is a serving window on the patio wherein the character can be offstage while looking onto the patio.

Synopsis:

After losing his mother to the lava flow of 2018, Kūkunu, a leader in his community, family, and Hālau is faced with his own crisis that he fears to confront. He elects seclusion and dedicates himself to a third marriage until unforeseen events, perhaps destiny, compel him to act. He is then challenged to take a stand or forever fade into the abyss of fear.

Notes:

English translations for Hawaiian are in brackets []. Japanese is highlighted. Japanese by Kyoko Stack, Yoko Hasagawa, and Ayaka Masuda.

// indicates suggested moment when next line overlaps

{ } indicates implied subject

Lyrics for “He Lei Wena” and “A‘ole TMT” are original by author.

Author’s Note:

Although the play is based on actual events, the dramatic action of the play is based on fictional characters and entities.

*"Please build the future, darling, with our bomb.
Cherish and love it
For the sake of earthbound kingdom come."
Natalie Merchant*

*Go with the flow...
town motto of Pāhoa, Hawai'i*

To S. K...I mendokusai you, forever.

ACT I

SCENE ONE

(Lights up on RISA praying at a shrine. Light on KŪKUNU. He “talks” to SHINKO as dance continues but addresses the audience.)

KŪKUNU

Only one video. You are sleeping and she is brushing your face with one of those make-up brushes. Is this the way they wake children up in Japan, I thought? You looked so peaceful. There was that thing in your mouth, like a little spit bubble forming, but I knew it wasn't spit but plastic and I thought, oh, you must have some type of sleep apnea. Then she said...

(RISA crosses from dance)

RISA/KŪKUNU

Last day.

KŪKUNU

It took me a moment. I flushed. Tears came to my eyes and I realized...you weren't sleeping. In a moment there would be a roar with an eternal echo she would live forever with.

(Beat)

Before your mother, I was an idealistic Hawaiian fundamentalist, who believed a culture can survive if traditions and rituals are observed. If you eat the right foods. Dance the right dances. Oli the right oli. Marry the right person or, in my case, people. Then my god abandoned me and took my mother; I was left to die. Prayed to death by the specter of a meaningless life.

I was part of a hula workshop visiting Japan when I met her. I don't know if it was me searching for meaning or her seeking asylum from her ghosts that brought us together. That's where I need your help.

(RISA begins to sing the Doe-Ray-Mi song to SHINKO. She is reminiscing now as she crosses into *real* time.)

RISA

DO wa DONATSU no DO
LE wa LEMON no LE
MI wa minna no MI
FA wa FAITO no FA

Do is the do from donuts
Le is the le from “lemon” [Lemon]
Mi is for “minna” [everyone]
Fa is for “faito” [fight]

SO wa aoi sora
RA wa RAPPA no RA
SHI wa shiawase yo
Sa, utaimashou

RISA (Cont'd)
So is for "aoi sora" [blue sky]
Ra is for "rappa" [trumpet]
Shi is for "shiawase" [happiness]
Then, let's sing.

KŪKUNU

(As RISA crosses to him)

This is how it starts: carefree, fun, silly, childish. This is the happy Risa. The Risa I love.

(As song repeats SHINKO exits. RISA is in scene with KŪKUNU. KŪKUNU tries to repeat/sing with RISA. He stops on "Mi".)

Do wa donatsu no do,
Le wa lemon no le,
Mi wa minna no mi,

RISA
Do like in donuts.
Le like in lemons.
Mi is mi like in everyone.

KŪKUNU

(To SHINKO)

Then I say something random.

(To RISA)

Wait. The second letter is 'r' not 'l'.

RISA

Nihongo say, 'l', not 'r'.

KŪKUNU

So if I just say the first three, I can say, "Do-lay-me."

RISA

Hai.

KŪKUNU

I like that. Because, of "lei" me. You know, lei.

RISA

American always joking.

KŪKUNU

I'm Hawaiian.

RISA

Japanese “mi” means everyone, not just you. So, you like that? “I Do-lay-everyone?” I can joke, too, ero-gi-gi...

KŪKUNU

Ho‘omau [*Continue*]. Continue.

RISA

No Hawaiian. Have to learn English first.

KŪKUNU

E kala mai. Sorry. Going.

(KŪKUNU receives text.)

RISA

Fa wa faito no fa...nani [*what*]?

KŪKUNU

Nothing.// (To SHINKO) Then my something random turns into something stupid.

RISA

Then sing. Another song.// Sho, sho, shojo-ji...

KŪKUNU

(To RISA)

I’m a man’s man.

RISA

What do you mean, “a man’s man”?

KŪKUNU

I mean to a man, I am a man.

RISA

You mean, men like you? You like men?

KUKUNU

No. No. Difficult to explain.

(To SHINKO)

Happy Risa starts to wane.

(To RISA)

So, I mean, I am an example to men and men wouldn’t sing a children’s song.

RISA

You are liar. You get trouble-text (referring to text message).

KŪKUNU

(To SHINKO)

The wind shifts and that strange little cloud comes like a sunset star on the horizon. Risa with the narrow cat eyes, comes.

(To RISA)

No trouble-text. Just Miki. She's coming over.

RISA

Trouble-text. If Miki drop-by, no trouble. If Miki text to drop-by, trouble. Again with the Hālau and the Mauna and the Ili.

KŪKUNU

No. I am sure it's a drop-by, talk-story.

RISA

The Hālau, the Mauna, the Ili.

KŪKUNU

It's just "Ili", // not "the Ili."

RISA

Always her. Now we live in bad remembers because you forget to fight for her. So American, forget and move-on, rather than making fight and struggle. Never struggle.

KŪKUNU

That's not true. We choose our battles. And I'm Hawaiian, not American.

RISA

Hawaiian. American. Irish. German. Who are you? So mendokusai.

KŪKUNU

What's that?

RISA

What? Mendokusai? The debt. You, Hawaiians, think we must move-on, forget and move-on, but yet the debt still heavy on your dreams, so you never get sleep and to forget about bad dreams, you buy more and then so much in debt you don't even remember the first forget.

KŪKUNU

(To SHINKO)

I'll take some suggestions, here. I can't be American and say, "I'm not going to argue" and leave because then it's, what was she saying, "mendokusai".

(To RISA)

I accept. I don't forget.

RISA

Then so, obake of the Ili ever after and we can never know each other, because there's always accepting giving up.

KŪKUNU

(To SHINKO)

The little cloud got bigger like kūkaepele [*sulfuric cloud. Vog*].

(To RISA)

I did do it for us. 'Āpiki was using you as a reason she should get Ili. She said you would not be a good mother.

RISA

Why? Being broken mother is not same as good mother.

KŪKUNU

You are not broken. Shinko was not your fault.

RISA

You do not speak his name.

KŪKUNU

You are a different culture.

RISA

Where is difference, if I am a good mother?

KŪKUNU

Language. You grew up in a different way. American is different like "me" and "mi" in "Doe-Ray-Me" song.

RISA

Then I will back to Japan. I am no good here.

KŪKUNU

No.

RISA

Then why didn't you fight for me?

KŪKUNU

Difficult to explain.

RISA

So then never mind?

KŪKUNU

We are just married and I didn't want to drag you into it. I wanted it to be me and you only.

RISA

So. Now never can be happy. We can never go to Hiroshima Festival.

KŪKUNU

Why can't we be happy? We can go to Hiroshima.

RISA

We can't happy ourselves alone because ghost of Ili is always there.

KŪKUNU

In two years, when she turns eighteen, she can do whatever she wants.

RISA

Two years of shame. You never fight that I'm a good mother. Always coming the ghost of Ili, so now we can only be happy this far, and then stop, because I'm afraid the obake come.

KŪKUNU

We can have our own.

RISA

Obaachan, almost me. And broken, remember? Can't be good mother because Bomb dropped on her city and can't raise American child when mother is broken and from losing side.

(KŪKUNU crosses and hugs her. She resists. Car noise.)

KŪKUNU

Risa, I love you.

RISA

Love? Mendokusai. Don't grab. いい加減にしてよ！なんでそんなことするの？馬鹿にしないでよ！も一離してってば！あっち行ってよ！腹立つなー
Iikagennisiteyo! Nandesonnakotosuruno? Bakanisinaideyo! Mōhanasitetteba! Attiitteyo!
Haratatunaā.

(RISA resists, forcing KŪKUNU to release her. RISA exits.)

KŪKUNU

(To SHINKO)

Ola i ka waha; Make *[Death]* i ka waha, Life in the mouth. Death in the mouth. For a Japanese woman, she knows it better than Hawaiians. Your mother holds the mirror up

KŪKUNU (cont'd)

and she's right. I didn't fight for custody because I didn't care anymore. I wanted to move-on. Who cares when your god abandons you and all meaning vanishes from your life? I wanted only Risa.

(KŪKUNU remains on stage for next scene.)

END SCENE ONE

SCENE TWO

(SCENE ONE segues into SCENE TWO.
MIKIHILINA enters.)

MIKIHILINA

I'm too late.

KŪKUNU

You're early.

MIKIHILINA

I love a good fight.

KŪKUNU

A little argument. It keeps things real.

MIKIHILINA

What happened to the language barrier being the great refuge from truth?

KŪKUNU

Aia ke ola, aia ka make [*Life in the mouth; death in the mouth*].

MIKIHILINA

But kēia manawa, [*right now*], the only thing I want in my mouth is a beer.

KŪKUNU

(Crossing for beer)

It was your text. She thinks the only time you come-by is to talk about the Mauna.

MIKIHILINA

That's not true. I drop-by plenty to talk-story.

KŪKUNU

Pololei, akā [*Right, but*], she knows the difference between “drop-by to talk-story” and first “text” then drop-by and talk-story. She calls it “trouble-text”. What's so funny?

MIKIHILINA

{*I remember in high school all the girls would complain*}, “Oh, Miki, your brother, all the time (gesture) and he never stops, grinds, grinds, grinds for more than an hour.” At volleyball/all the time the limping girl, “Kūed.” Then this small Kapanī girl comes along and climbs Mount Nu and pau ka puhi [*conquers*].

KŪKUNU

(Handing beer)

Very funny. She’s small, but don’t mess. One move...

(MIKIHILINA mimicks, very racially, meek stereotypical, Japanese wife)

MIKIHILINA

During the day she is the meek little Kapanī wife, “Ohayogozaimasu, would you like foot rubbed? Yoroshiku onegaishimasu. How would you like your egg? Over rice? Biru? Sushi roll? You have worked hard all the day in the māla [*garden*], let me make you warm bath...sake?

KŪKUNU

You are so off.

MIKIHILINA

But at night she turns into Ninja Risa, “Motto, motto, motto. Eeee. Eeee. Eeeeeeee.

KŪKUNU

Too much adult anime.

MIKIHILINA

What now? Asian hate? (Pause) She still can have, right?

KŪKUNU

I think so.

MIKIHILINA

No. Not that. Bēbē [*Baby*].

KŪKUNU

We’re old already.

MIKIHILINA

Still-yet. You want. I know you.

KŪKUNU

Her last one almost killed her.

MIKIHILINA

(Indicating beer)

Why don't you have one of these?

KŪKUNU

It's not five, yet.

MIKIHILINA

(Laughing)

“Risahed”.

(Getting a beer)

Close enough {*to five*}.

KŪKUNU

That bad (referring to nature of visit)? Maybe I should go straight to the Jack.

MIKIHILINA

No this is good. Maybe, I can get you half-half custody with Ili or maybe even full.

KŪKUNU

Are you sure you didn't hear us fighting?

MIKIHILINA

What else could you be fighting about, “Oh Nu chan, your ears get fur. Let me pluck them// after foot rub. Onegaishimasu.”

KŪKUNU

Uoki [*Stop*] already.

MIKIHILINA

I talked to Pōhi and she said CFS is clearing out the interim houses for a wave of new children. They're moving in.

KŪKUNU

When?

MIKIHILINA

She feels it's soon.

KŪKUNU

They're always “moving in” and nothing happens except the kia'i get tighter. Pōhi's a gossip. Always has been. Yak, yak, yak all the time.

MIKIHILINA

You're missing the point. They can't get around the EIS or land tenure issues, so they're taking the kids. They're claiming neglect.

KŪKUNU

What does this have to do with Ili? But more importantly, why do I care?

MIKIHILINA

Hello, you want your daughter in an interim house?

KŪKUNU

I know where this is going. I'm not getting involved. Ili knows she can come down anytime.

MIKIHILINA

If she has a choice.

KŪKUNU

Sure, she has a choice. Pick up a phone and text me.

MIKIHILINA

Remember kuleana [*responsibility*], Nu? Drilled into us since keiki snot-nose days? Mom trained her to lead the Hālau. She was groomed and chosen. She has no choice.

KŪKUNU

And now's her time, so what's the pilikia?

MIKIHILINA

Don't act.

KŪKUNU

What about you? You're so worried why don't you take her?

MIKIHILINA

You're the dad. Besides, I'm too busy.

KŪKUNU

Bullshit. You want me to step-up so you can pull the strings from the sidelines.

MIKIHILINA

We both know who's pulling the strings.

KŪKUNU

And like I said before, if Ili didn't want to be up there, she would call. I can't remember the last time she did just to talk story.

MIKIHILINA

(Indicating RISA)

You know what they call her, you know? Chocho ‘Ono.

KŪKUNU

Don’t drag Ris into this...oh, I see. You wouldn’t dare.

MIKIHILINA

Oh, wouldn’t I?

(RISA enters at window.)

KŪKUNU

(To MIKIHILINA)

Hāmau [*quiet*].

RISA

(In window)

Nu, do you want to eat?

MIKIHILINA

(Aside to KŪKUNU)

I can’t. I’m on a curry free diet.

RISA

(Offstage, but visible at the window)

I have goza and inari sushi.

KŪKUNU

Cone sushi and the goza is—

MIKIHILINA

(To KŪKUNU)

I know what goza is. (To Risa) I’m in.

RISA

(Entering)

Here is sushi and I will make goza.

MIKIHILINA

No. No need. Cone sushi is fine. (to KŪKUNU) Braddah, another pia [*beer*], ‘eā?

(KŪKUNU crosses for a beer.)

RISA

(Exiting to make goza)

Too easy. Already, made.

MIKIHILINA

(Referring to food)

‘Ono [*Delicious*]. All my life I have eaten cone sushi, but Risa, I swear, yours is the best.

KŪKUNU

It’s the rice. They...she cleans it like she’s pounding poi.

RISA

(OFFSTAGE)

Proper way. When I first saw Nu make his rice, he wash three times, stick finger, then put into cook. No scrubbing.

(KŪKUNU brings her beer.)

MIKIHILINA

Maybe a Jack too.

KŪKUNU

You driving home?

MIKIHILINA

Mahalo for the offer.

KŪKUNU

(Exiting.)

I’m not driving and never mind me hāpai-ing [*carrying*] your ass to the couch.

(KŪKUNU exits. RISA enters with goza.)

RISA

(Referring to sauce)

This one not so spicy.

MIKIHILINA

Thanks for remembering. Maika‘i [*Good*]. It’s about being a wahine [*woman*], right? How our bodies get all bust to raise our keiki, so then the kāne, they can still eat whatever. Shit, Laki and Nu, no problem eating curry or red pepper or pour on the chili water. Even beer sometimes makes the na‘au [*stomach*] all ‘eha [*sore*]. E kala mai [*Sorry*], sorry, my ‘ōlelo [*Hawaiian*] is mixing you all up. Nu, said you like to concentrate on English first.

RISA

Daijoubu [*no problem*].

MIKIHILINA

Didn't you have a restaurant in Hiroshima?

RISA

No restaurant. Just bar. Karaoke.

MIKIHILINA

Fun. I always dreamed of having a bar and sleeping in then get up and stay up all night with friends. Did you have a pool table? Pool table.

RISA

Oh, poola table. Poola table. No. Darts.

MIKIHILINA

Was that like a dream come true? To own your own bar?

RISA

No. Kagura dancer was dream.

MIKIHILINA

Kagura dancer.

RISA

Temple dancer. Like hula, a family tradition...but I had...at juu...10 year old...

(RISA types something in cellphone and shows it to MIKIHILINA.)

MIKIHILINA

Epileptic.

RISA

Seizure. So, the doctor said I could not play anymore. Too dangerous. So after, I have no dreams, because I think too dangerous. Even baby. Too dangerous. Then baby came...

MIKIHILINA

He wasn't planned?

RISA

I mistook. If get no dreams, then live careless, right? No need to be good girl, because everything is too dangerous. When everything is too dangerous, then more life can live.

RISA (Cont'd)

But after, comes baby...and I dream then. I dream for him to be a great person and have great things like dreams. Become man's man. Have good Japanese wife with plenty of grandchildren.

MIKIHILINA

You still have time.

RISA

No thank you. I want children. I love children, but not me, I cannot. Too dangerous.

MIKIHILINA

I know Ili loves you.

RISA

I am stepmother only.

MIKIHILINA

You know I have never seen a picture of Shinko. Do you have one?

RISA

They're at home in Hiroshima.

MIKIHILINA

Nu says you want to start a BnB here for Japanese tourist. What a great idea.

RISA

One more dream and just B. Just Bed. I can drive and give bedroom, but cooking, maybe no.

MIKIHILINA

You cook so well, though.

RISA

For Hawaiian maybe. Not Japanese. Better knowing power spots more than food is good for Japanese. Chain of Craters, National Park, Pohoiki, Mauna Kea, Green Sands Beach, Waipi'o.

MIKIHILINA

Moonbow?

RISA

Ehhhh? You seen moonbow?

(KŪKUNU enters with drink.)

‘A‘ole, but Nu has. MIKIHILINA

Seen what? KŪKUNU

Moonbow. Night Rainbow. (To RISA) Hawaiians call it Night Rainbow. MIKIHILINA

Maybe. Once. KŪKUNU

Ehhhh. Where? RISA

They say best place is on the Mauna because you are in the clouds, // and on a full moon. MIKIHILINA

No one knows when or where. Cannot know. Risa, for the Hawaiian, a Night Rainbow—Moonbow—is a sacred thing. For Hawaiian, the Night Rainbow is a good message from the other side, from the ones who have passed. KŪKUNU

Passed? RISA

Died. (To RISA) MIKIHILINA

(To MIKIHILINA) Miki, this isn’t a good idea. KŪKUNU

Ho...ho...ho... RISA

Nu, let her decide. MIKIHILINA

Maybe Nu doesn’t want to go. RISA

I’m sure he’d want you to see it. MIKIHILINA

RISA
Trouble is on the Mauna. (To KŪKUNU) You are afraid?

KŪKUNU
I have seen my moonbow.

RISA
So, you can't see another one?

MIKIHILINA
Sure.

KŪKUNU
There is no way to know if you will see one.

RISA
Like green flash?

KŪKUNU
Like green flash. And moonbow is not always good. I saw mine the night Mom disappeared.

RISA
Souka.

MIKIHILINA
But that only means, Mom was okay.

RISA
Souka. When is moonbow?

MIKIHILINA
Next full moon. Wednesday night or Thursday morning.

KŪKUNU
Sounds like you want to come along.

MIKIHILINA
I can only go on weekends.

KŪKUNU
(To Risa)
Ris, they may not let us through the picket to get up the Mauna, you know.

RISA
Picket?

Roadblock. KŪKUNU

Who? RISA

The activist. The kia‘i Mauna. The Mauna guardians. KŪKUNU

The guardians? RISA

The protestors with the flags upside-down. KŪKUNU

You said you were not afraid. RISA

You might have to ask permission. MIKIHILINA

Permission? To who? RISA

‘Āpiki. MIKIHILINA

You are a man’s man. RISA

I’ve been had. KŪKUNU

‘Oia nō [*yes, indeed*]. MIKIHILINA

(exiting)
I don’t care how. We go Thursday morning. RISA

(To RISA)
Even so, the chances of seeing a moonbow is small. KŪKUNU

(RISA exits.)

MIKIHILINA

(Singing)

Somewhere, over the moonbow people stay married...

KŪKUNU

(Singing)

If I want to stay married, I have to stay away from you.

MIKIHILINA

Kuleana [*responsibility*] doesn't ask permission, you know.

KŪKUNU

So what? Use Risa as leverage? She has a hard time understanding the politics of the Hālau. She doesn't know about "why" the Mauna or TMT or Aloha 'Āina.//She only thinks I didn't fight 'Āpiki for Ili because she is a broken mom.

MIKIHILINA

Or how 'Āpiki is turning the Hālau into a terrorist group and using Ililani. Is that what Mom died for?// I will use Risa, Night Marchers, or a fireball to get you to go.

KŪKUNU

(Overlapping)

Don't pull the mom card on me.

MIKIHILINA

You know protests Nu. You want your daughter at the center of it because of that bitch { 'Āpiki }? What do you think they'll do if they start taking the children? I was up there when the County cut the flag in half. It was this close to tear gas and LRAD and rubber bullets. A rock or fire cracker or airhorn and it would have went from kapu aloha [*peace*] to koko [*violence*], like that. Think about it. You need to get Ili and bring her down before that happens.

KŪKUNU

All this namunamu bullshit is why Mom disappeared.

MIKIHILINA

No. kuleana is what *killed* Mom,// but she was a grown-up. Ili is a child.

KŪKUNU

(overlapping)

So kuleana kills now { *not misplaced kuleana* }?

MIKIHILINA

'Ae { *If you have the guts* }.

KŪKUNU

Yeah? Well where were you?

MIKIHILINA

I'm an ER nurse, Nu. We can't call in sick.//What could I do, besides? Stop you from falling asleep at the wheel? You were Mom's kia'i.

KŪKUNU

(Overlapping)

And I can? Every night for a month we went in to ho'okupu and oli. And for what? Pohō 'cause when 'Ailā'au flexed, what difference did it make? Same result with the telescope. When the trucks want to move in, same-same. They can move through the kia'i like 'Ailā'au through Lower Puna. No matter how much the protocol or oli or hula or kūpuna or wāhine mana.

MIKIHILINA

'Ae. 'Ae. 'Ae. And Ili will be a martyr for that backrow dancer { 'Āpiki }. And it's "mana wāhine."

KŪKUNU

And I didn't "fall asleep at the wheel". That's the way Ma wanted it. 'O ia wale nō. She told me to wait. If I had known...

MIKIHILINA

Now you know. Don't let Ili go in alone. If you get her, that whole house of cards will fall. 'Āpiki is nothing without her. Pōhi can get you the palapala [\[documents\]](#) tomorrow.

(RISA enters to clear food. She heard the argument.)

RISA

I was only joking about moonbow. We don't need go, if too difficult.

KŪKUNU

No, I will ask Laki for the best place and we'll go.

RISA

What about 'Āpiki?

KŪKUNU

I don't need to ask.

MIKIHILINA

You go.

RISA

Daijoubu, if cannot.

KŪKUNU

No. I should check-in up there anyway.

RISA

Maybe see Ili?

KŪKUNU

If we have time. I don't want to miss work. Sometimes it takes time to find the moonbow.

RISA

It took time for you last time?

KŪKUNU

I wasn't looking for it.

MIKIHILINA

Like I said, I have lived for sixty years...never have seen a moonbow.

KŪKUNU

Or maybe we'll see it first time.

(She exits.)

MIKIHILINA

Hey, brah, what's that sound? That's the truth barrier coming down.

KŪKUNU

Don't think there'll be anything big. I'm just rolling through Checkpoint Charlie to the nine-thousand-foot level, find the moonbow, or not, then back down. Say, hi to Ili. If she like come. She can come. If no, then no. But no power move. No Pōhi and the palapala.

MIKIHILINA

Remember to leave an offering at Pu'uhuluhulu, Keōua-style.

KŪKUNU

I left that long ago.

MIKIHILINA

Look on the bright side, it will show Risa you're not scared of 'Āpiki, and you might see a moonbow.

KŪKUNU

Oh, that's all I'd need.

(Lights)

END SCENE TWO

SCENE THREE

(Light up on ILILANI. She raps/slams the following.)

ILILANI

‘A‘ole TMT in the land of the free
Occupying fascist spreading their disease.

‘A‘ole TMT, ‘ā ‘oia nō ho‘i
Ke ala pō o Kāne nā kānaka do recede.

Lilo ka ‘āina to the haole man
Lilo ka hana to the Kepanī
Lilo ke kālā to the Pākē poi man
Koe wale nō nā pōhaku for me!

‘A‘ole TMT, we will not be deceived
Lilo our mauna to this greedy band of thieves

Aloha laced smiles, disguising their greed.
As they look to the stars, what’s in it for me?

NASA, Pākē or Kepanī, their trickle down is just pee
Land of the pī, pee for me!

‘A‘ole TMT, that’s what I believe
No profit in space, when we’re drownin’ here in pī.

E mālama ka ‘āina a me nā keiki pū
E mālama nā kūpuna is enough for me.

Mōhai ola no ka po‘e a pau.
Mōhai ola, Mōhai ola, Mōhai ola, now.

END SCENE THREE

SCENE FOUR

(Later, that week. Lights up. KUKUNU is teaching his class.)

KŪKUNU

Does everyone have water? I know. I can hear the grumbling. Why does he have us out here, where shade is paper thick? Hot the morning sun. Kumu, let's go to the shady pavilion already before I get stroke. 'A'ole [No]. If you are not Kanaka Maoli [native Hawaiian], if you are haole [non-native], then go. Go wait at the pavilion in the shade. We are all native, yeah? Like my mom used to say, deep down in the na'au, in the guts, we are all native. No matter, Kanaka Maoli, Choctaw, Cherokee, Ojibwe, Gaelic, Sami, Inupiat, Hippie, this is where we start. In the māla. We are here because this is our beginning. These meakanu [plants] are our gods. Hāloa, our oldest brother. Look the 'ulu [breadfruit]. Choke, so many get the branch is ready to break. It says to us, you are me. Mai 'ai. 'Ono me. I'll keep making to break to feed you. Stop eating the deep fried and barbecue and pizza—look, you get hungry already—'cause of the fat. Fat makes the haole food good. When you eat the haole food, you eat his fat. You become his fat. Hawaiian starts with the 'āina. The 'āina is not fat. The 'āina is rock and lava and the bone that you're built from. We don't protect the 'āina, bom-bye the 'āina becomes hotel, a bombing range, a telescope. We become dead because we are no longer Hawaiian. We are native to someone else.

(To "students")

Now go. Clear the land. Mālama 'āina. Aloha the 'āina.

(KŪKUNU "watches" as students "exit". PALAI enters.)

PALAI

Does that talk ever get old?

KŪKUNU

Ancient. Can you tell?

PALAI

It doesn't have the panache it once had. It's still good. It gets the message across. You notice no one was standing in the shade.

KŪKUNU

Except you.

PALAI

Senior discount. Look, I heard you are going up tomorrow.

KŪKUNU
Early in the morning. Stargazing with Risa.

PALAI
Really?

KŪKUNU
Something funny?

PALAI
Are you stopping by the kauhale *[compound]*?

KŪKUNU
Maybe. To visit Ili. I'll be to work on time.

PALAI
No. No. Nothing like that. I need a favor.

KŪKUNU
What?

PALAI
Reconnaissance.

KŪKUNU
Pehea?

PALAI
I know. I know. It's strange, but you see...yeah, can you take a big group picture...or just take a video of everything all around. Get people in it. Get kids in it.

KŪKUNU
That sounds weird.

PALAI
No, no. It's nothing like that. Shit. Keep this between us. I mean, yeah, it does sound weird. But just between you and me, okay.

KŪKUNU
I wasn't planning to take pictures. Risa wants to see a moonbow...what's so funny?

PALAI
The moonbow part.

KŪKUNU
Do you know how many times I've been married?

PALAI

I've been to two of them. Missed the last one, but promise I'll make the next one. I need you to send it to me right away. The picture.

KŪKUNU

What the fuck is going on? Polly, I'm not doing shit unless I know what's going on.

PALAI

They're moving in.

KŪKUNU

No shit.

PALAI

Thursday morning they're moving in and when they found out you were going up. They need a picture for...you know, where people are. Who the people are. When the people are. Maybe how many kids and who...it's perfect because they trust you and you don't...well...like I said, the whole "'āina is Hawaiian and Hawaiian is 'āina" thing doesn't ring true. It's like anniversary sex.

KŪKUNU

Anniversary sex?

PALAI

You know it's true. So, what do you say?

KŪKUNU

'A'ole loa. My sincerity may be missing, but I'm not a snitch.

PALAI

Fuck. You know the position you're putting me in?

KŪKUNU

Yeah.

PALAI

Come on. For old times' sake? Brah.

KŪKUNU

Did you just "Brah" me?

PALAI

Brah, please. Just a pic of you and Chocho 'Ono—

KŪKUNU

Risa.

PALAI

Rika and Ili with a bunch of people in the background, especially the kids, upload it to me right after, and we'll be "G". Two, three, if can. For old times'...brah. Brah.

KŪKUNU

No. If someone happens to take a pic and they share it with me, sure, but my mind has to be clear. I'm dealing with a lot just going up there.

PALAI

Yeah. Yeah. I catch. I catch. Wink-wink and all that shit. And share it with me pronto.

KŪKUNU

Polly, I know you're principal and everything, but I think I should go teach my class. They're clearing Job's tears with scythes today. It's a safety thing.

PALAI

Oh, shit, yeah. Wouldn't want you to get in trouble. What time?

KŪKUNU

What time, what?

PALAI

Will you send the picture? I have to let them know.

KŪKUNU

(Exiting)

A hui hou. I'll letcha know.

PALAI

Five? Five-thirty? Six? Six? Six. I'll let them know six.

(KŪKUNU exits. Lights.)

END SCENE FOUR

SCENE FIVE

(Evening. A few days later. RISA discovered on stage. She is braiding cordage made from ulehala. She is singing a Japanese nursery rhyme. There is a small bundle of plant cuttings next to her. KŪKUNU enters with a ti-leaf tied in the shape of a ho'okupu [*offering*] bundle that

has yet to be closed. Inside the open leaves of the ho'okupu are items he has placed in it. He places it on the table.)

KŪKUNU

Did you remember to wear a swimsuit?

RISA

Swimsuit?

KŪKUNU

For the kapu kai [*purification bath*]?

RISA

I know kapu kai. We did it in I-E-P class.

KŪKUNU

You kapu kai in IEP?

RISA

Hai. No need to wear swimsuit. Like onsen, hot springs.

KŪKUNU

So no swimsuit? Just...no swimsuit.

RISA

For English class, I wore swimsuit, but tonight, no swimsuit. No time to rinse swimsuit. You said no can talk.

KŪKUNU

Kapu, right. So kapu kai. Mauna. Ho'okupu. Moonbow—maybe. Then after, talk.

RISA

No time to rinse swimsuit.

KŪKUNU

No.

RISA

No swimsuit then. (Referring to his bundle and hers) You and me lehua.

KŪKUNU

So. So. So.

RISA

I choose all loose for mine. Is that bad?

KŪKUNU

No. It's the kaona...sorry//...meaning behind it.

RISA

Dozo, Hawaiian is okay. Meaning?

KŪKUNU

Your intent...reason...why—behind the loose lehua (gesturing with fingers) the maka lehua [*lehua petals*].

RISA

Slowly, please.

KŪKUNU

(KUKUNU translates on phone)

The reason (shows translation) for the loose lehua. But good because, how to say,...well for mine all the petals are together showing strength, whereas...with yours as lihilihi [*lashes*] it is each individual thing about our love. Am I right?

RISA

Maybe.

(He picks up petals and places them in ho'okupu as he explains.)

KŪKUNU

This is our romance from our love at Mauna Ulu. Birth of our passion in the crater of passion.

RISA

The nēnē [*Hawaiian Goose*].

KŪKUNU

'Ae. The nēnē. (Referring to petals) These are from our battles when you ripped my shirt and threw the beer at me.

RISA

You grabbed. You shouldn't grab.

KŪKUNU

These are for you cooking dinner when Miki comes, and foot rubs and doing laundry.

RISA

Good Japanese wife.

Still, you do it for love. KŪKUNU

Mendokusai. RISA

This is when we sit out here and you teach me Japanese— KŪKUNU

Mendokusai. RISA

‘Ae, and I teach you English. KŪKUNU

Chevbolet. Chevbolet? RISA

Chevrolet. KŪKUNU

Chevolet. RISA

Perfect. KŪKUNU

Dodge Lam. RISA

Ram. KŪKUNU

Dodge Ram. Lunch is ready. RISA

Perfect. This is for your love of Ili and my love for—. KŪKUNU

(RISA places her finger on his mouth.)

And all your loose petals come together in my blossom. You see? Understand? Me and you. (Beat) Ris, maybe we don’t see Night Rainbow or Moonbow because—our offering is good, we show respect to them—but the gods will see I am lying.

You liar about your love? RISA

KŪKUNU

No, about my respect to them. I want to forget them. I, too-long live, believing them, honoring them, protesting for them, but in the end, we die and we miss the chance of only living.

(RISA doesn't understand)

KŪKUNU (Cont'd)

Difficult to understand. I don't believe in gods anymore. I want to be me. How much fun we have in Hiroshima. You said, I am all smiles in Japan and fool you—

RISA

You are liar.

KŪKUNU

Then come here and so much heavy on me it pushes my smile away. Because I have kuleana. Expectations from people. From family. I cannot be happy.

RISA

Like with ghost of Ili.

KŪKUNU

Hai.

RISA

Then why make offer? Why all the prayering? Is it 'Āpiki?

KŪKUNU

No. Saving face. Easier than changing.

RISA

You are not man's man then?

KŪKUNU

No.

RISA

Maybe then I am only one to see Moonbow. I am true with my offering. Yoroshiku Onegaishimasu. (Referring to maka lehua) You mistook my meaning. The loose lehua are not many small things of strong love...how to say, they are each cherry blossoms. Cherry blossoms are very beautiful but fragile and only in Spring. There is only a short time for cherry blossoms then gone. Same for our maka lehua.

KŪKUNU

They are your humbleness.

RISA

They are our love.

KŪKUNU

Our love?

RISA

My okaasan told me that after the Bomb, many Spring plants come to life again in August: panic grass, feverfew, bluets, lilies...many green growing from everywhere in the middle of black and gray because of Bomb. We call it Kimyōna Haru, Strange Spring. That is our love. You want our love to be strong, so you can escape into it. That is your lie. My lie is I say, I love you; but I don't know if my love is strong enough. You say, power of love started at Mauna Ulu. But at Mauna Ulu I also see the power of Pele. —all land bare and black, like...start over. Pele such a great god. How can my love rip that from you? That is inside you...your...your...how to say (she phone translates).

KŪKUNU

Backbone. 'Ae.

RISA

Our love is strong now like hōpoe, but...ichiji-teki, sparkle then gone. Pele did not leave you. Pele is you. Pele will wake-up and our love will be back to lava field.

KŪKUNU

I will always love you.

RISA

Hawaiians believe Night Rainbow is sign from sosen...kūpuna. If I see moonbow, then I know my love is strong enough, because moonbow is hope in the hopeless.

(KŪKUNU places kukui nut in ho'okupu)

Why is that?

KŪKUNU

It is a kukui nut. A symbol of enlightenment. Another reason I love you.

(He kisses her. She returns it.)

RISA

Kapu kai?

KŪKUNU

We have time. Kapu kai, after.

(Kiss again. Lights.)

END ACT I

ACT II

SCENE ONE

(Spot up on ILILANI.)

ILILANI

Plenty people okay to die for democracy, but what is that? Where does democracy exist? In a white building, with white men, with white laws. That's not our law. Our law. Our law is here. Our law stay connected through the piko. We're okay to die for our law. Not laws dead white men perpetrated.

Our mauna is the piko for our existence. My tūtū knew this. That's why a few years back she had a dream that if the telescope was built our sacred lake Waiau would dry up, our piko, our island, our gods, our culture, us. Dry up. Scientists scoffed at this native logic. They say it is uninformed, ignorant, primitive, but if that's so, let us see the core samples they took from the na'au of our mauna, our kupuna. Let us determine—using their science—whether or not the 'ōiwi intelligence is wrong. But they don't. They don't return the pound of flesh they have cut out of our kupuna because their way is conceal and deny...that's their democracy. Their democracy allows the weak to accept the terms of compromise and exist another day. Silence is desired. Truth is the enemy of the state.

(Lights fade on ILILANI. Light up on 'APIKI. Evening of the following day. 'ĀPIKI is speaking on the phone to KŪKUNU. KŪKUNU is in a separate spot. ILILANI remains lit, but dimly so.)

'ĀPIKI

Brah, what the fuck is this? I know you listening. I can hear the nose whistle. You know it's me. I want to mahalo you for kidnapping my daughter, because it alerted us, so CFS nevah can take the keiki then. Don't tell me it's the pidgin.

KŪKUNU

You're from Kailua—same neighborhood as the Obamas—you went to Punahou. Graduated from Columbia. Law degree in ethnic studies from Washington U.. You don't talk pidgin—very well.

'ĀPIKI

Can't help it. I'm up the Mauna.

(An airport boarding announcement for Molokai.)

What the fuck? Where are you taking her?

A place you'll never find her. KŪKUNU

They'll find you and arrest you. 'ĀPIKI

That's the chance I'll take. KŪKUNU

Why are you doing this? 'ĀPIKI

To save Ili. KŪKUNU

You know you're only doing what they want. You're working for them and everyone will know. 'ĀPIKI

We have to board. KŪKUNU

Don't do this. You don't have to do this. 'ĀPIKI

(Airport announcement. 'ĀPIKI continues to protest.
Lights change. 'ĀPIKI and KŪKUNU exit.)

END SCENE ONE

SCENE TWO

(KŪKUNU's patio, late evening.
MIKIHILINA and LAKI enter.)

MIKIHILINA

Have the boat ready?

LAKI
(Looking at his phone)

That's what it says, "Have the boat ready." "We're all good. Be home by nine. Have the boat ready."

MIKIHILINA

Where's the boat?

LAKI

Wailoa. What did you tell him?

MIKIHILINA

I told him that something was going to happen.// That they were moving in this morning. I didn't say, kidnap Ili.

LAKI

Why did you tell him that?

MIKIHILINA

Pōhi said something was going to happen. I thought maybe he would just talk to Ili to come down.

LAKI

No one's been to the boat.

MIKIHILINA

Pōhi won't answer. If Braddah would hide, where would you go?

LAKI

Molokai probably.

MIKIHILINA

Airports are covered.

LAKI

I'd try to get a boat and go Hāmākua, then. Maybe Waipi'o or Waimanu.

MIKIHILINA

But the boat's still here.

LAKI

Then the Homestead boonies by Maku'u Market or the badlands of Ocean View.

(Car noise.)

They're here.

(KŪKUNU and RISA enter.)

KŪKUNU

I need a beer.

(KŪKUNU crosses for a beer.)

MIKIHILINA

Where's Ili?

KŪKUNU

Not sure. Scotch.

(KŪKUNU exits.)

MIKIHILINA

(To offstage)

What do you mean you're not sure? You were all over the scanner. Where have you been?

KŪKUNU

(Offstage)

Laki. I need to find the interim house. They took Ili there. They were waiting for me at the airport. Pōhi was with them.

LAKI

(On phone)

Give me a minute.

MIKIHILINA

(To offstage)

I didn't say anything. I thought you guys were going up to hunt for moonbeams or bows or whatever. I never said kidnap her.

KŪKUNU

(Offstage)

I didn't kidnap her. I asked her if she wanted to get McDonalds. She didn't answer. She just jumped in my truck. We left. That's the story and I'm sticking by it.

MIKIHILINA

And it took you all day?

RISA

We went Pohoiki road.

MIKIHILINA

Kumukahi?

RISA

He saw moonbow. I was toire [toilet]. After, he became all fear and said we had to go.

MIKIHILINA

You never saw Moonbow?

RISA

No. He get upset face. At place of upside-down flags, he finds Ili. She wants to go eat in secret. We go and then as we leave, many police cars come up, but we get away. Ili wants to go back, but Nu says, no. They battle all the way to restaurant. We eat and then go to Kumukahi. Ili still wants back to Mauna, Nu says, no. He says Molokai. Again, battle, battle. At the airport the police take her. Your friend was with them.

MIKIHILINA

Pōhi? I never said anything.

(KŪKUNU enters with Scotch.)

KŪKUNU

It was 'Āpiki.

MIKIHILINA (Cont'd)

How did she know?

KŪKUNU

Maybe she was texting with Ili.

MIKIHILINA

What happened at Kumukahi?

KŪKUNU

Nothing. I needed time with Mom. Ili said it was hewa [*wrong*] for me to use "Tūtū" as an excuse, but I wasn't. The Night Rainbow was Mom. How else could we have escaped?

MIKIHILINA

Damn.

KŪKUNU

That's why. That's why, I shouldn't get involved. But here I am and I better find her before her mom finds out or she'll rip me a new one. (To Laki) Any word on the interim house?

LAKI

They're all over.

KŪKUNU

Where all over?

LAKI

One in Pāhoa. Two in Kea‘au and choke in Hilo.

KŪKUNU

What’s choke?

(‘ĀPIKI enters.)

‘ĀPIKI

She’s not at the interim house. She’s at the hospital.

KŪKUNU

How do you know?

‘ĀPIKI

I have a tracking app for her phone. Before they decommissioned it, her location was the hospital.

KŪKUNU

She was fine with me.

‘ĀPIKI

One drawback about the Mauna is you can’t fucking drink.

(RISA exits.)

‘ĀPIKI (Cont’d)

What’s up with her?

KŪKUNU

She doesn’t like the “F” word.

‘ĀPIKI

How’s the Green Card going?

KŪKUNU

Still in limbo.

‘ĀPIKI

How long’s it been?

KŪKUNU

One year this month.

‘ĀPIKI

That’s the limit, isn’t it?

KŪKUNU

It's eighteen months now. Because of Trump's wall, everything is backed up.

‘ĀPIKI

You know what they're saying.

KŪKUNU

I don't care.

‘ĀPIKI

You're not coming up because of her {RISA}.

KŪKUNU

Let 'em talk. Flying their upside-down flags off their Japanese pick-ups. They don't even drive pick-ups in Japan.

‘ĀPIKI

No telescopes on Mt. Fuji either.

KŪKUNU

And what's wrong with telescopes? Look to the past. You can't get anymore past than the stars.

‘ĀPIKI

They don't need a five-star hotel, eight stories high to see the stars. Even your mom said so.

KŪKUNU

Still-yet, Mom would not like the Jonestown fanaticism. That's why she never joined the Aloha 'Āina movement.

‘ĀPIKI

So then we have a dozen telescopes on the Mauna now. She said so herself, how she regretted the inaction.

(RISA enters with a martini for 'ĀPIKI.)

‘ĀPIKI (cont'd)

You remembered. Arigatō.

RISA

Dōitashimashite.

‘ĀPIKI

Your English is getting better.

RISA

Thank you.

KŪKUNU

You know I didn't just hand her over to CWS?

‘ĀPIKI

You'd been better taking her to Moloka'i.

KŪKUNU

You set me up.

‘ĀPIKI

They set you up. The latest strategy with winter approaching, they're getting the court to order the children be brought back down due to neglect. If we don't, they'll take the child. Oh, B-T-W, their attempt failed because your kidnapping alerted us.

KŪKUNU

One, I'm the father. Two, Ili wanted to come, so it's not kidnapping. And three, I'm a teacher and Miki's a nurse, we're obligated by law. What? We report abuse of other children, but not our own?

‘ĀPIKI

Abuse is the furthest thing...they're learning their culture...building a lāhui [[Hawaiian Sovereign Nation](#)].

KŪKUNU

They can't do that down here?

‘ĀPIKI

It's not the same. If you'd come up and show a little support, you'd see.

KŪKUNU

The camping-out part is over. That system up there doesn't support a settlement of people. It's an arctic climate during the winter. That'll be the culture you'll be dealing with. When was the last time you dealt with subzero weather?

‘ĀPIKI

There are indigenons from the Great Plains and Alaska. They are willing to help us.

KŪKUNU

Indigenon? Is that even a real word?

‘ĀPIKI

Maoli, natives.

KŪKUNU

Buffalo-skin malos. That'll work.

‘ĀPIKI

Bison, you idiot. Just so you know, I've been trying to get in touch with my friend at the clerk's office and get in tomorrow. (to KŪKUNU) Where's the order?

KŪKUNU

The order?

‘ĀPIKI

They served you the court order before they took her? You fucking idiot.

(RISA exits.)

KŪKUNU

What are you doing?

‘ĀPIKI

Texting the Mauna. The kanaka rangers will be occupying the ER pretty soon.

KŪKUNU

What?

MIKIHILINA

Wait. I'm on call.

(The following overlaps.)

‘ĀPIKI

(Overlapping)

We have to force the issue. You let them kidnap our daughter without a court order. Social media is the only alternative, and if we overwhelm ER with our huddled masses, they'll get the message. That's the point, isn't it? Fire with fire.

KŪKUNU

(Overlapping)

They looked pretty official and I'm not locking horns with cops and guns. Every step you take is going to backfire on you. Mom wouldn't want this. For Ili especially.

MIKIHILINA

(Overlapping)

What kind of publicity will closing the ER get you? The working people aren't going to look too kindly on you using sick people as leverage...hostages. Do you want that type of attention for her? For Ili?

(RISA enters with chips and dip and a beer for
MIKIHILINA.)

Thanks. MIKIHILINA

Mahalo. ‘ĀPIKI

Hai. RISA

MIKIHILINA
(On her cell phone)
If I can get Pōhi, we can get a reason for all this. I think, maybe, it wasn’t such a great
idea to take her to Molokai.

So what, Molokai? Why did they take her in the first place? KŪKUNU

That’s what I’m trying to say: they’re assholes. (to RISA) This dip is really good. ‘ĀPIKI

Hai-dozo. RISA

MIKIHILINA
Yeah, but, still-yet, they had to get a court-order to take her, which means CWS had to
convince a judge she was in immediate danger.

Same ol’ Miki. ‘ĀPIKI

MIKIHILINA
What the fuck does that mean?

(RISA exits.)

‘ĀPIKI
“Oh, innocent me. I never know what’s going on.”

MIKIHILINA
Listen, backrow Hawaiian, you’re nothing without that girl.

‘ĀPIKI

Pololei. Pololei. You didn’t tell him, did you?

MIKIHILINA

Tell him what?

‘ĀPIKI

You were there. The flag cutting.

MIKIHILINA

I told him.

‘ĀPIKI

About Ili too?

KŪKUNU

What about Ili?

‘ĀPIKI

(To MIKIHILINA)

I didn’t think so. (To KŪKUNU) When the County cut through the flag and started to dismantle the hale, Ili stopped them. You know how it is. The police always try something to incite, so they can say we were threatening violence and they had no choice, but then Ili, nothing on but her tattoos, real native... she oli something I’d never heard. Voice of the ancients. Shook the ground. Grew the chickenskin. Then we all held our ground. No koko. Just kapu aloha. She could have been walking on water. (Referring to phone) It’s the Trib. Where’s the best reception? I don’t want anything to drop.

RISA

(RISA entering with cone sushi)

Driveway.

‘ĀPIKI

(Taking sushi. To RISA)

Mahalo.

(Into phone)

Yes, this is Lauren Collins. One word, “kidnapping”...

(‘ĀPIKI exits.)

MIKIHILINA

I like the way she uses her haole name with the newspaper. (To KŪKUNU) What?

KŪKUNU

Which oli was it?

MIKIHILINA

I don't know. *I Kū Mau Mau*. One of the standards. It's Ili's leo. (Referring to 'ĀPIKI)
She's being over-dramatic.

LAKI

(Looking at phone)

She's right. They're starting to mobilize.

MIKIHILINA

How do you know?

LAKI

My people up there.

MIKIHILINA

You have people up there?

LAKI

The kanaka rangers aren't as kia'i as they want people to think.

MIKIHILINA

And what do your people do?

LAKI

Union guys waiting for the right moment.

MIKIHILINA

What's the right moment?

LAKI

We'll know when it happens.

MIKIHILINA

That's brilliant.

(RISA exits.)

KŪKUNU

(Referring to RISA)

It's the tone.

LAKI

(To RISA)

This dip is 'ono.

RISA

(At window)

Mahalo.

‘ĀPIKI

(Entering. Referring to newspaper)

They have it all. It’s pretty good.

KŪKUNU

Why, what did you say?

‘ĀPIKI

You can read it in tomorrow’s headlines. Now I need to get back up there. Laki, I’m glad you’re here. I need you to take me back through Waiki‘i.

KŪKUNU

That’s it? You’re not going to court tomorrow?

‘ĀPIKI

Don’t need to now. With ER full and tomorrow’s headlines, I expect Ili will be special delivered by tomorrow morning.

(RISA enters with more dishes)

KŪKUNU

I would have thought you wanted to be there.

‘ĀPIKI

Dah. I will be there. (Referring to dishes) Oh god, is this your ‘ulu poke?

RISA

Hai-dojo.

KŪKUNU

Yeah, but I mean with Ili. Escort her.

‘ĀPIKI

You stole her away. You can escort her.

MIKIHILINA

It’s about appearances.

‘ĀPIKI

Hell yeah.

MIKIHILINA

(Referring to 'ĀPIKI) She's at the Mauna. Now she's in Puna. Now she's back on the Mauna to receive her daughter back. It's magic just like the Virgin Mary without the virgin. (To RISA) Best cone sushi, ever.

RISA

Mahalo.

(RISA exits.)

KŪKUNU

So, it's not really about Ili?

'ĀPIKI

It's all about Ili and the keiki and how the State is holding them hostage. Oh, yeah, sorry if you sound like an idiot.

KŪKUNU

Why? What did you say?

MIKIHILINA

(Referring to phone)

Oh look, it's Pōhi. Imagine that.

(MIKIHILINA exits.)

'ĀPIKI

Laki, how much have you been drinking?

LAKI

(Showing beer)

Only this.

'ĀPIKI

I better drive.

KŪKUNU

You've had a martini.

'ĀPIKI

I hold my liquor better.

LAKI

Did I say I was taking you to the Mauna?

‘ĀPIKI

It’s for the Lāhui.

LAKI

The only lāhui I have is my Brotherhood of Metal Workers and they want that telescope.

‘ĀPIKI

Right, they want to build the telescope, but are you ready to give up your culture for it?

LAKI

Culture begins with ‘ohana and if I can’t feed them, there’s no culture, right?

‘ĀPIKI

Yet your Brotherhood stays up there and does protocol and chants and whatevahla.

LAKI

You can be both.

‘ĀPIKI

What did your mom say? Go with the flow.

LAKI

Not the same.

‘ĀPIKI

Nu since he won’t...can you take me up?

(RISA enters with a skillet.)

‘ĀPIKI (Cont’d)

Wow, what is that?

KŪKUNU

It’s okonomiyaki. It’s like the loco moco Hiroshima style. Try some.

(RISA starts serving them.)

KŪKUNU (Cont’d)

Risa is it okay if I take ‘Āpiki back to the Mauna?

RISA

Hai.

LAKI

I'll do it. I just think it's funny how there's a thousand kanaka up there that don't even know the trails in and out of that camp. They all love the Mauna now, but where were they before?

‘ĀPIKI

(Referring to okonomiyaki)

Wow, Risa, too good this. We should bring you up to the Mauna to cook. (To KŪKUNU) Once the headlines hit, I'll call the mayor and let him know you're coming to pick her up. Make sure you insist on a police car so you can get through the logjam that will be the highway.

LAKI

I would have thought a helicopter.

‘ĀPIKI

There's a thought. They could land at Pōhakuloa and bring her up in a military vehicle.

LAKI

Like a political prisoner.

‘ĀPIKI

Like an exchange.

MIKIHILINA

(Entering)

And you would be there to part the roadblock like the Red Sea.

‘ĀPIKI

I appreciate the sarcasm. (Referring to her phone call) If they want me to sign something, tell them I'll be up the Mauna.

MIKIHILINA

The sooner the better. (To KŪKUNU) You still have a back way out of here?

KŪKUNU

Sort of.

MIKIHILINA

Laki, you better get her out of here. (To ‘ĀPIKI) They're coming to arrest you.

‘ĀPIKI

(To MIKIHILINA)

You bitch-cunt.

(Pause. They look at RISA.)

KŪKUNU

She doesn't know what that means.

‘ĀPIKI

On what charge?

MIKIHILINA

They have a list.

‘ĀPIKI

A list. They arrest me. More headlines.

MIKIHILINA

Do you want headlines or your daughter?

KŪKUNU

Laki, just follow the driveway to the back shed then find an opening and keep going. I did it once when the driveway washed out. I'm not sure if there's been any new growth.

LAKI

Got 'em. I keep a chainsaw and a come-along in the back of my pick-up.

(RISA has packed up okonomiyaki in Styrofoam plates.)

‘ĀPIKI

(To RISA)

Mahalo. I don't know what you did to be sentenced to a marriage with him.

RISA

Sentenced?

KŪKUNU

Bad American joke. (To ‘ĀPIKI) Waha 'awa.

‘ĀPIKI

E kala mai. (To RISA) It was a compliment.

(‘ĀPIKI exits with LAKI. Car noises. RISA clears the table and exits into the house.)

KŪKUNU

What do we tell them when they get here?

MIKIHILINA

I said they're coming. I didn't say when.

KŪKUNU

You mean Laki could have taken her out the regular way?

MIKIHILINA

She wants to be the drama queen. Let her play the part.

KŪKUNU

I wouldn't tell Laki.

MIKIHILINA

He loves adventure. Besides, I don't want her sniffing around. We have to get to the hospital. Ili is still there. Pōhi says she's suffering from what appears to be an acute anxiety disorder.

KŪKUNU

She was fine before they picked her up.

MIKIHILINA

Right? We gotta go. Pōhi is with her. They want you to authorize some meds.

KŪKUNU

I can't do that.

MIKIHILINA

You can now. Don't worry. I'll be there.

KŪKUNU

If I can now, why can't Pōhi go to the judge and get 'Āpiki declared unfit and I get custody and we live happily ever?

MIKIHILINA

That doesn't happen overnight.

KŪKUNU

And what happens overnight? The Kanaka zombies come down and hold us hostage?

MIKIHILINA

That's why we have to leave now.

KŪKUNU

I'm not going anywhere until I know what's going on.

MIKIHILINA

Nu, can we talk about this on the way. The Kanaka Klan will be burning ki'i in front of the hospital in an hour.

KŪKUNU

What's your plan?

MIKIHILINA

My plan? My plan is to get the fuck there and get her somewhere else. Pōhi has it all arranged.

KŪKUNU

Then hide her and move her again like a hostage?

MIKIHILINA

Brah, damn, we have two choices i kēia manawa, talk like two Portagee at Tex's, or get our asses up to the hospital now and move her.

KŪKUNU

What was all that tattoo, walk on water crap 'Āpiki was spouting?// What oli was Ili doing?

MIKIHILINA

She was making that crap up.

KŪKUNU

Then I say, let them take her back to the Mauna. That's where she wants to be. I'm done. Finished. Lies, lies, lies. That's all this shit has turned into.

MIKIHILINA

Okay, okay, you want some truth? Here's the truth. Whether you authorize drugs or not, they're going to give them to her, and then whether you care or not, they're going to move her//somewhere else.

KŪKUNU

And the truth is you don't care what happens to Ili as long as you stop 'Āpiki.

MIKIHILINA

'Ae. Because she's hewa and what she's doing to the Hālau, our Hālau is hūhewa. Do you think 'Āpiki gives a shit whether they build that telescope or not? Or if Waiiau dries up or not, or the culture dies or not? It's all power and status to her. And, yeah, 'Āpiki is right. Ili is the messiah up there. Just like Mom. She walks on fucking water and in the clouds. They weren't going to take all the kids...they were only going to take one.

KŪKUNU

So the Night Rainbow was legit.

MIKIHILINA

'Ae. 'Ae. Even Mom needs you to act.

(RISA enters with buppanki.)

Risa. Miki and I are going to the hospital.

KŪKUNU

Hospital. Hospital. Ili?

RISA

Yes. I'm not sure when I will be back.

KŪKUNU

I will come. I will come. One minute.

RISA

I'll go on ahead. I'll text you the room.

MIKIHILINA

(MIKIHILINA exits. RISA places buppanki on table)

Why are you putting that out here? The cat will eat it.

KŪKUNU

Daijoubu. We go.

RISA

Ris?

KŪKUNU

Miki say hurry.

RISA

(RISA and KŪKUNU exit. SHINKO enters from the shadows and eats the rice in the buppanki. Lights.)

END SCENE TWO

SCENE THREE

(An hour later. ILILANI is discovered in a hospital bed. She has tied restraints on her hands. Her eyes are open but, in a trance,-like state. She emits a low—from the guts—hum. SHINKO enters and crosses to her. ILILANI breaks from her trance and hum.)

ILILANI

(To Shinko)

‘O wai ‘oe? E kū ‘oe! E kū! [*Who are you? Stay where you are. Stay.*]

SHINKO

Watashi wa Shinko desu. Tasuke ruyo. [*I am Shinko. I can help.*] Me Shinko. Shinko.

ILILANI

E kokoke make au [*Am I dying?*] E kū. Stay away. Hele pēlā [*get out*] Kū ā hele [*Go away*]. ‘A‘ole hele [*don't come*]. E kū. E kū. E ho‘i no ‘ai i kou kahu [*return to your sender*]. Ma hea ka‘u lei kūpe‘e [*Where is my kūpe‘e necklace?*]

(ILILANI continues to resist. SHINKO tries to calm her but very carefully. KŪKUNU and RISA enter. SHINKO exits.)

KŪKUNU

Shit, she’s shaking.

(KŪKUNU and RISA cross to ILILANI. KŪKUNU and RISA untie her.)

KŪKUNU

(Noticing restraints)

What the hell is this?

ILILANI

(Hugging RISA)

Aia ‘o ia. Aia ‘o ia [*He is here. He is here.*]

KŪKUNU

‘O wai [*Who?*]

ILILANI

‘Ailā‘au. Ma hea ka‘u lei kūpe‘e [*Where is my kūpe‘e necklace?*]

KŪKUNU

(Searching for necklace)

Mai hopohopo [*Don't worry*], we are here now. We are here. Where the hell is Miki?

(KŪKUNU finds necklace and places it around ILILANI’s neck. As ILILANI speaks KŪKUNU tries to soothe her.)

ILILANI

I saw him. He is here, not old like Tūtū said. He is young. Kepanī-kind and speaks Kepanī [*Japanese*].//He was going to take me like he took Tūtū.

KŪKUNU

Shhh. We are here. You will be okay. You were dreaming me ka weke [*with the nightmare*].

ILILANI

‘A‘ole, I was wide awake like now. I wasn’t dreaming.

RISA

Ili, what did he say?

ILILANI

I never understand. It was Japanese. Shinko. Over and over, Shinko dis. Shinko dis. And he was young like me. Dad, take me back to the Mauna. This is all because of the Mauna.// They need me to return.

KŪKUNU

Ili, please maopopo [*understand*], Tūtū sent a hō‘ailona [*sign*] to me. That’s why I took you. She would never unless you were in danger. The police were coming to take you. Ask your ‘Anakē Miki when she gets here. I take you to the Mauna, they will take you. You will be safe with me.// I promise. That’s what the kia‘i would want. They wouldn’t want you held hostage. They would want you safe.

ILILANI

(overlapping)

He mūhe‘e ‘oe [*You lie*]. I am ready to die for the Mauna. He mōhai [*sacrifice*] au like Tūtū, I am willing to give the koko [*blood*] for the Lāhui.

KŪKUNU

Over my dead body. That’s pupule [*crazy*] talk. Tūtū would never want that.

ILILANI

I have to go back. E ho‘i i kēia manawa...right now. You never cared before, why now?

(ILILANI struggles up and rushes toward the door.

MIKIHILINA enters with a police officer. ILILANI backs away.)

MIKIHILINA

Aloha Titah, pehea [*Hi Sister, what’s going on*]?

ILILANI

I need to get back to the Mauna. I know what’s going on. They’re trying to bust us up by taking the keiki.

MIKIHILINA

Lucky for you, the Mauna has come to you. Look out the window. It's an RV camp of upside-down flags. All for you.

(ILILANI crosses and looks)

ILILANI

‘O ia ho‘i. They can’t see me. Pono au e ho‘i iā lākou [*I must go to them*].

MIKIHILINA

Akā, ‘a‘ole hiki [*But, no can*].

ILILANI

Why not?

MIKIHILINA

Titah, you may think it's safe, but it's not. All the kia‘i, they're just using you. The kanaka maoli, they never like do nothing ‘cept fly flags upside-down, hang bumper stickers saying “aloha” and “defend” but they never aloha or defend and// at the end of the day defend is getting drunk on beer and talking about it. But they just like you to defend and they'll be right there behind you, backrow.

ILILANI

(Overlapping)

‘A‘ole. ‘A‘ole. Ahu ka pala [*A pile of crap*]. All of you are liars. Na‘u mana‘o akā you treat me like a child.

KŪKUNU

Tūtū would not want you hurt.//You are not old enough to see what is going on. Come with me, you'll see.

ILILANI

Kuli! Kuli! [*Shut-up*]. How would you know what Tūtū wants? You betrayed Tūtū. You are a coward. You want to hide behind your Kepanī wife and never mind what Tūtū dedicated her life to. I will go and nothing can stop me.

(MIKIHILINA motions to the officer. Who approaches ILILANI. ILILANI backs away. She begins to oli.)

ILILANI (Cont'd)

Kū ka Pō i ka mākole ‘ō.

Suddenly the night is aflame.

Eia ka uila

There is the lightning.

Ku‘i ka hekili

Busting, the thunder.

Hulihia ka mole o ka honua

The core of the Earth twists.

Hina ka lani.

The heavens fall.

Hina ka honua.

The Earth tumbles.

Ma‘ema‘e ka pae ‘āina.
Pono nō ka ea.

ILILANI (Cont'd)
The land is clean.
The spirit cleansed.

KŪKUNU
(Overlapping oli)
Miki, I'll take her. We'll go back to my house. It'll be okay.

MIKIHILINA
We're beyond that. This shit stops here.

KŪKUNU
(Crossing to ILILANI)
No. I have custody and I say she goes back with me.

MIKIHILINA
Well, no, Nu, you see, your inaction has caused the State to step-in. She's under State protection now, and they will take her to a facility that can really protect her.

OFFICER
Please move sir. I'm here to escort the girl.

(KŪKUNU backs off. OFFICER goes to ILILANI.
ILILANI continues to oli and resists. OFFICER
intensifies.)

KŪKUNU
(To MIKIHILINA)
Why are you doing this?

MIKIHILINA
This all has to stop. (To ILILANI) Ili stop this shit now.

RISA
This is no good.

(During the following, RISA steps forward and struggles
with OFFICER. In the ensuing struggle OFFICER loses
her taser and weapon. RISA severely injures OFFICER's
arm. ILILANI stops her oli.)

MIKIHILINA
Nu, tell her to stop.

KŪKUNU
Risa, no.

OFFICER

(Writhing in pain)

Fuck, fuck, fuck I think she broke my elbow.

(RISA grabs the weapon and keeps everyone at bay.
ILILANI lines up behind her. RISA starts for the door.)

MIKIHILINA

Nu, tell her to stop. This means guaranteed deportation.

KŪKUNU

Ris, please, please. Give me the gun. Give it to me. Please.

(RISA gives KŪKUNU the gun.)

MIKIHILINA

Thank fucking god.

KŪKUNU

Risa, get her out of here. I will hold them here.

MIKIHILINA

Brother, what the fuck are you doing?

KŪKUNU

You said it. This shit has to stop. (To RISA) Take her back to her people.

RISA

Itte kimasu.

KŪKUNU

Itte rashai.

(RISA, ILILANI and SHINKO exit. Lights)

END ACT TWO

ACT III

SCENE ONE

(A Japanese lullaby in the darkness. RISA dimly lit is discovered. She is holding a mukaebi [*floating lantern*]. Spot on KŪKUNU. During his monologue RISA continues to sing and as KŪKUNU's monologue ends, she has released the lantern and it *drifts away*.)

KŪKUNU

(To audience, SHINKO implied)

I posted bail. Actually, 'Āpiki did. She said the case won't make it to court, and I would be free to fulfill my true destiny on the Mauna. The trouble is, I lost my job, for defending the Hawaiian culture—imagine that—and so, I had no desire to remain in Hawaii. Then why not go to Japan and find a job? Japanese know how to live in the modern world without losing their culture. Look at Japanese baseball. You won't see upside-down flags there. The only worry is your mom. No doubt she'd be deported, but will she want the added humiliation of an American husband returning to Hiroshima with her?

(Lights cross to ILIANA. Pre-dawn. She is chanting. Her appearance has changed.)

ILILANI

'O nā 'aumakua wāhine, mai ka lā 'ō'ili i Kumukahi

A hāili i ka mole o Ka lae o ka lā'au.

Nā wahine i ka lewa lani,

I ka lewa nu'u

'O Haumea wahine

'O Nu'akea

'O 'Ā

Iā Melekule

Iā Kaeneahuea

Iā Lei'ā'īopunakea

I 'aumakua wahine a pau loa,

Iā 'oukou pale ka pō,

Pale ka make,

Pale ka pilikia

Eia kau keiki ha'aha'a

'O au nei o Ililani

Ka pua kēlā i ke ao

E hō mai ka mana

'Eli 'eli kapu,

'Eli 'eli noa

ILILANI (cont'd)

Ia lahonua
'Āmama, 'āmama, ua noa.

E Tūtū, hear me. I know I hewa and say the oli when overcome with emotion, but the voices wouldn't stop; still, Dad is in jail and I cannot return to the Mauna. Ha'eha'e heats the rain at Kūki'i. Hō'ike iho a maka. E kū mai kou māna. E ulu. E ulu nō.

(SHINKO enters. ILILANI reacts.)

You are Shinko.

(He bows. He reaches for her, but she pulls away)

Still not mākaukau [*ready*] for that. Sorry, yeah, Shinko? Why are you so real and are you real? Ah, so nonsense I am now. Nunui the voices come.

(SHINKO begins to imitate ILILANI to get her to oli. He attempts to chant.)

SHINKO

Kuka po i kakoli oh. Kuka po i kakoli oh.

ILILANI

(Laughing. Referring to his chanting)

What? You heard me in the hospital. 'A'ole. Lawa. Lawa. Stop. 'A'ole hiki iā 'oe can chant. It is a special chant, handed down to me. It's to make you clean. After, you see clear sky to sea, sea to sky...you are ready to sacrifice everything.

SHINKO

Onegaishimasu.

(SHINKO reaches out and takes her lei kūpe'e. She is hesitant at first, but submits. SHINKO begins a kagura-style step with the lei. He raises it up and shakes it. He turns ninety degrees and repeats the shaking ritual. He continues to turn ninety degrees and repeats motion. When he returns center, he raises his right hand straight up with lei and holds it for a moment. He replaces it around ILILANI's neck. He motions her to oli. She begins tentatively and then builds in power.)

ILILANI

*Suddenly the night is aflame.
There is the lightning.
Busting, the thunder.
The core of the Earth twists.*

Kū ka Pō i ka mākole 'ō.
Eia ka uila
Ku'i ka hekili
Hulihia ka mole o ka honua

Hina ka lani.	ILILANI (cont'd)
Hina ka honua.	<i>The heavens fall.</i>
Ma'ema'e ka pae 'āina.	<i>The Earth tumbles.</i>
Pono nō ka ea.	<i>The land is clean.</i>
Ma'ema'e ko'u ea.	<i>The spirit cleansed.</i>
	<i>My soul is cleansed.</i>

(Beat of new realization.)

Look Shinko, the sun is coming up. Let's help the sun.

(She turns toward the sun's early rays and begins to chant it up using a hand clap. LAKI enters before ILILANI begins chanting. He has a bag of food. ILILANI turns to LAKI and hugs him.)

Titah. Shhhhh.

LAKI

Uncle. You got my text.

ILILANI

LAKI

Ho. I'm glad I stopped you from oli because no can hide that leo. Have to akahele, 'eā? Or bombye someone will see you. Get choke police everywhere.

ILILANI

I am so hau'oli to see you. I was just praying to Tūtū for kōkua.

(SHINKO exits.)

LAKI

(Referring to her appearance)

Titah what did you do?

ILILANI

Pretty good, yeah?

LAKI

Yeah, you look like one of those K-Pop boys you like.

ILILANI

No way. You think so?

LAKI

(Offering food)

Pōloli [*hungry*]?

ILILANI

‘Ae.

(ILILANI takes food.)

LAKI

Where is ‘Anakē?

ILILANI

In the boat. It was her idea to come here. ‘A‘ole maopopo [*I don't understand*] Uncle. Why did she kōkua me?

LAKI

No clue.

ILILANI

Kind of ‘ano ‘ē [*strange*] because out of nowhere, for no reason, she just defend me. She risked her life for me. Why? And not only, but after, Dad finally woke up.

LAKI

Plenty of us woke up. Everyone wants to help—hide you guys—but no one knows where you are. I had to borrow a friend’s truck and sneak out of the restroom down at Four Miles dressed like one tourist to get here undetected. (Referring to Risa) Maybe she like to eat.

ILILANI

‘A‘ole. Moemoe paha [*Maybe sleep*]. All night she hummed and sang these Kepanī songs. She was doing something. Then midnight maybe she came out with this little boat she had made from hala and driftwood then let it sail out to the bay. So I think she sleeps now.

LAKI

Different culture.

ILILANI

Is Dad in jail?

LAKI

I think so. But no matter, we need to hele.

ILILANI

But where?

LAKI

I have some ideas. We go.

(They exit. Lights fade.)

END SCENE ONE

SCENE TWO

(Later that afternoon. Patio. KŪKUNU and
‘ĀPIKI discovered on stage. KŪKUNU is
reading from the newspaper.)

KŪKUNU

I can't really blame her father for kidnapping her. It's all about the keiki, right? It begins with the Mauna, the piko, we connect, we channel the energy of the kūpuna and it comes down to the children. That's culture. 'Ike kūpuna. Nohona Hawai'i. It's our culture manifest here below the clouds. We lose that, we ransom that, we ransom our 'ano, our place, our culture. We become like everyone else: nomads.

(To 'ĀPIKI)

Mahalo for the sympathy.

'ĀPIKI

It's more empathy. There was no compassion.

KŪKUNU

Then why help me get out?

'ĀPIKI

We need to work together.

KŪKUNU

And what side are you on?

'ĀPIKI

The side that shows we're all bound by the koko, no matter what.

KŪKUNU

The koko of kālā or koko of aloha? What about Risa?

'ĀPIKI

She's another story.

KŪKUNU

She's a big part of the story.

‘ĀPIKI

Look, I can get you off, but the best for her is deportation.

KŪKUNU

I always wanted to see the cherry blossoms.

‘ĀPIKI

I’m not that good. You guys did take down a law enforcement officer and kidnap Ili.

KŪKUNU

What happened to kōkua kekahi i kekahi?

‘ĀPIKI

There’s a condition to that.

KŪKUNU

I’m not joining the movement. I’m not surrendering to the Mauna.

‘ĀPIKI

Nu, that’s the only way. Why would I help you if it meant you escaping to Japan?

KŪKUNU

What choice do I have? The Hawaiian school fired me because I acted too Hawaiian. I can’t live the rest of my life under that hypocrisy.

‘ĀPIKI

There’s honor.

KŪKUNU

Honor? I’d rather go to prison. Serve my time. It’s more real than believing in some bullshit that these Hawaiian gods are going to return and we’re going to create some Eden on Earth.

‘ĀPIKI

I don’t know what happened that night on the lava field with your mom, but ever since then// you’ve changed.

KŪKUNU

You want to know what happened? Nothing. Nothing happened. Mom vanished and nothing happened. He took out lower Puna and then you came along and used Mom’s disappearance and my wife’s foreignness as grounds to steal my daughter;// it may have jaded me a bit.

‘ĀPIKI

Our daughter.

(MIKIHILINA enters.)

MIKIHILINA

Am I violating lawyer-client confidentiality?

KŪKUNU

No. There is no confidentiality to my life. Bought and sold on the block of kuleana.

‘ĀPIKI

I’m not sure if it’s a good idea you’re here.

MIKIHILINA

‘Ohana has certain privileges. I was going to say something about strange bedfellows, but bed wouldn’t be so strange for you two.

‘ĀPIKI

We were just finishing up...the consultation.

MIKIHILINA

(To ‘ĀPIKI)

I will admit you were brilliant today. But you’re always brilliant when there’s headlines.

‘ĀPIKI

And there’s more tomorrow.

MIKIHILINA

What’s tomorrow?

‘ĀPIKI

When I get this whole thing thrown out.

MIKIHILINA

You’re throwing the Kepanī under the bus.

KŪKUNU

We didn’t talk about this.

‘ĀPIKI

I thought it was obvious.

KŪKUNU

She could go to jail?

‘ĀPIKI

I said *the best* was deportation. I didn’t say she wouldn’t go to jail.

KŪKUNU

She's the only one to do anything than *talk* kapu aloha. In one move she turned kapu aloha into kapu pono and showed what wahine mana [*woman power*] is.

MIKIHILINA/‘ĀPIKI

Mana wahine.

‘ĀPIKI

It's you or her. The cop saw her. I'm just going with the truth. Are you sure she'd even take you back to Japan?

MIKIHILINA

She has a point. If the situation was reversed, would she choose you over her? He pula paha 'oe.

KŪKUNU

Maybe 'Āpiki's right. Maybe it's not such a good idea you're here.

MIKIHILINA

I'll take my chances.

‘ĀPIKI

Remember your hearing. I don't want to lose my bail money. I would also make sure she (MIKIHILINA) isn't recording.

(‘ĀPIKI exits.)

MIKIHILINA

(Placing cellphone on table)

I'm not recording.

KŪKUNU

That damn moonbow.

MIKIHILINA

(Singing)

Moonbow, I got lost in your glow.

Now there's nowhere to go.

I am feeling so low.

(Spoken) Only joking. (referring to 'ĀPIKI) Told you, brah. You scratch my back, I scratch yours. That's how she operates. If you have eyes, you can see maybe not only Ili.

KŪKUNU

What do you mean not only Ili?

MIKIHILINA

She may have you in the crosshairs, too.

KŪKUNU

Don't make me sick.

MIKIHILINA

Brah, she posted bond for you and wants you to come up to the Mauna? She loses her leverage over Ili unless she...(gestures throwing RISA under the bus) and cozies back up to you. Like the great reuniting of Pele and Hi'iaka. You could be Lohi'au, because let's face it, brah, you're taking forever.

KŪKUNU

That won't happen.

MIKIHILINA

A lots happened already I wouldn't think would happen.

KŪKUNU

Why are you here?

MIKIHILINA

Same reason. Make a deal. Laki's boat is gone.

KŪKUNU

Molokai would be two days.

MIKIHILINA

Coast Guard is on alert everywhere.

KŪKUNU

I don't know anything. House arrest.

MIKIHILINA

Can you track Risa's phone?

KŪKUNU

I'm done with deals. My only road leads to the cherry blossoms.

MIKIHILINA

What happened at the hospital made it worse. Absolute backfire. Now the Kanaka Klan are galvanized even more. They believe your turnaround was destiny. That you couldn't help yourself. Even the situation with QS firing you, meant to be. They're picketing now. You're the second-coming.

KŪKUNU

But I didn't join. I got lost in the moment. It was for Ili and Ris...I never knew.

MIKIHILINA

You could have fooled me. When you pointed that gun at me...

KŪKUNU

I never pointed it at you.

MIKIHILINA

Toward me, brah, shit...sometimes it feels like life doesn't pass in front but through, night marcher like, and I felt it. Something different. There was something noho on you and I felt, damn.

KŪKUNU

You knew she was doing *Kū i ka Pō* up at the Mauna?

MIKIHILINA

Yeah. When she brings it... 'Āpiki's right, chickenskin...hair on the neck and niho.

KŪKUNU

I almost shit a brick when I heard her in the hospital. The leo so much like Mom.

MIKIHILINA

'Ae. Every hapahā [*six hours*], she walks out to the ala hulu humming and they follow. Just like Mom.

KŪKUNU

She's too young, but. You can't misuse it.

MIKIHILINA

E pono 'oe e kōkua [*You must help*].

KŪKUNU

I can't do that to Risa, though. Let her take the fall so I can go back to something that betrayed me?

MIKIHILINA

So you will choose the Kepanī over your own daughter?

KŪKUNU

It was Ili.

MIKIHILINA

Huh?

KŪKUNU

‘Āpiki “won” custody because Ili chose her. Yeah, Ili chose ‘Āpiki over me. Because of Risa. So, yeah, I will choose the Kepanī over everything because that’s real. Not some cultural appropriation of a culture that only exists in our minds.

MIKIHILINA

How many night rainbows does Ma have to slap you in the ass with before you realize you’re in denial.

KŪKUNU

Denial? What? I am not.

MIKIHILINA

(Referring to how he views his mom’s death)

Vanished. Disappeared. Ascended. Then tell me what you said that night.

KŪKUNU

What night?

MIKIHILINA

Definite denial.

KŪKUNU

What night?

MIKIHILINA

The night she died or disappeared or rose to the heavens in a fiery chariot or fireball or akua lele, whatever? What did you say?

KŪKUNU

I didn’t say anything but, I lost Mom.

MIKIHILINA

Back at the hub. You were talking to Laki and you told him, about the night rainbow and mom.

KŪKUNU

No. I don’t remember.// Honestly, I don’t remember. I don’t remember. I don’t remember. How many times do I have to say it? I don’t fucking remember. Stop it. Uoki. Uoki. Shut up.

MIKIHILINA

(Overlapping)

Say it. Yes you do because you deny it everyday except last night when you pointed that gun at me then I knew what you saw...I knew what it meant. Say it. Say it. Say it.

(KŪKUNU is quiet)

MIKIHILINA (cont'd)

You said, “A Night Rainbow on a Pō Kāne, no bigger hō‘ailona can be. She’s safe, but, because she got away on a fireball.” Brah, you believed it then. You believe it now. ‘Ailā‘au never took the PGV. He took Kawaiopele, but not the geothermal. Mom stopped him and you weren’t there to save her. Look at me. Look at me. It’s not your fault. Mom told you to wait in the car because when get only one mōhai, then only one mōhai get. She knew. She knew and didn’t want you to be taken. Make peace with this or it will kill you.

(Lights.)

END SCENE TWO

SCENE THREE

(Māhukona. Pre-dawn. As in the previous scene, ILILANI and SHINKO dance a duet. She dances the hula ki‘i as SHINKO dances the kagura. ILILANI’s oli sounds more confident now.)

ILILANI

Suddenly the night is aflame.

There is the lightning.

Busting, the thunder.

The core of the Earth twists.

The heavens fall.

The Earth tumbles.

The land is clean.

The spirit cleansed.

My soul is cleansed.

Kū ka Pō i ka mākole ‘ō.
Eia ka uila
Ku‘i ka hekili
Hulihia ka mole o ka honua
Hina ka lani.
Hina ka honua.
Ma‘ema‘e ka pae ‘āina.
Pono nō ka ea.
Ma‘ema‘e ko‘u ea.

(Spoken) Ganbatte [*Imua*].

(BEAT)

SHINKO

Kimyōna haru.

(SHINKO exits. RISA enters. She is carrying a pair of tī-leaf slippers she has woven.)

RISA

I never made slipper from leaf before. So, maybe...

ILILANI

Oh, 'Anakē, so good you. Look at this (Trying on slippers). You have to come to the Mauna.

(They sit down as Risa makes adjustments to slippers.)

RISA

I am Japanese.

ILILANI

But you are native. Tūtū would say we are all Hawaiian because we're all native.

RISA

Your tūtū was smart woman.

ILILANI

After Mom left, Tūtū was my mom. She was the best mom. Shinko, too, has a good mom. He said so.

RISA

You can't speak Nihongo.

ILILANI

He always runs away when you come. Why? Is he scared?

RISA

No. That is Shinko's game.

ILILANI

Like hide and seek?

RISA

Hide and seek?

ILILANI

(Demonstrates)

It is a game when one person hides, like this, and then...you look for me?

RISA

Oh kakurenbo. Japanese call it kakurenbo. I know where he is.

ILILANI

Where is he then?

RISA
(Pointing at ILILANI)

Right there.

ILILANI

What? Me?

RISA
Sure. Ever since we left the hospital you have got less scared. You make yourself look different, but you chant every time and I know he is there, helping you. You have bravery now. Not scared like at the hospital.

ILILANI

How did you know?

RISA
I am mother. Mother always know.

ILILANI
Pololei ‘oe, because before when I first learned the chant, my Tūtū told me, “Ili-girl never just hammajang it like a rap or pop song. You must pray and pray to the ancestor and ‘aumakua and feel the wela upon the piko and then pono. And then puka me ka pono. I worry I teach it to you so young and you will think you are now Superhero and let it lele like one of those anime fireballs you watching all day rather than practice hula or oli.”

RISA
What will happen if you say it wrong?

ILILANI
Hewa then. Must be pono or pohō. Waste and hewa. That’s what my Tūtū was scared of...that I was too young yet. Cannot be fooling around; everything must be laid bare from sky to sea; from po‘o to piko...here. Everything cleansed...everything a mōhai...an offering. Must be Pele. Fire. You never know what the akua like, so you offer it all—even yourself, like Hōpoe at Ha‘ena.

RISA
Souka. At the hospital, too, you were ready to die?

ILILANI
No. That’s the hewa. No can oli because you’re scared. It’s an oli of strength and grit. But I never can think then and all the voices crowding in...I know my Tūtū is so da kine with me now. That’s why I feel all junk.

(RISA comforts her.)

RISA

Souka.

ILILANI

But now, Shinko comes and the voices leave; he dances with me...why are you laughing?

RISA

Shinko can't hula.

ILILANI

Yeah, no, he doesn't. He does this kind of dance—

RISA

(overlapping. Almost in denial)

He was in a wheelchair since he was born. He had difficult.

ILILANI

...he holds my kūpe'e and does this and turns so smooth.

(ILILANI demonstrates the Kagura.)

RISA

Ehhhh. That is kagura, temple dance.

ILILANI

After I can dance with no fear.

RISA

The temple dance cleans you so the god may come in.

ILILANI

That's why, though. Even now if a helicopter landed and took me, I would not be maka'u because Shinko will always be with me. I wish you could see him like I do.

RISA

That's his punishment on me. He will haunt me through you. That's why it is so difficult to love you or your dad, because when I get close to loving...he is there. No way to kakurenbo. He will always find.

ILILANI

No. He loves you. I feel the same when he hugs like your hug. That night in the hospital, remember?// He loves you like you love him.

RISA

You can't understand. I am bad mother.// A broken mother. A selfish mother.

ILILANI

No. No. You are a good mother. You loved your son.

RISA

That is not love. That is shame. (BEAT) I made comfort bar after Shinko death. I think if I make others happy then Shinko will forgive me for being broken. Instead, he haunted me. So, I try to hide into every man. Be someone different. Not Shinko's mother. I made love with many men to forget. To move on. I showed love. They felt love. But no love for me. I felt good because I felt punished. Punished for being selfish. Punished for not loving Shinko. Punished for being broken. To live like that is to be a ghost, like Shinko. Like you haunt him {KŪKUNU}. Your dad.

ILILANI

I haunt him?

RISA

You haunt him because of your Tūtū. Remember in the hospital he was all scared and then after the chant...he changed. I changed. Even Miki change. Johnny Law never change, so I helped her change.

ILILANI

'Oia nō. I maopopo now. The night Tūtū ascended, they had a fight, Tūtū, Dad, and even 'Anakē Miki. But I never knew what it was about. I just know Dad was upset not wanting to go.

RISA

Go where?

ILILANI

Make an offering to 'Ailā'au. Tūtū had a dream that 'Ailā'au took out the geothermal plant; there was this great explosion like an...just really big explosion. And many people were killed and injured; so she had to go make an offering to stop him.

RISA

And your dad didn't go?

ILILANI

He went, but Tūtū never came back. He said she ascended in a fireball. (BEAT) 'Anakē, is there a way you can love me and my dad and Shinko? Will you have to go back to Japan?

RISA

I don't know. Japanese believe the opposite of love is not hate, but shame. Shame is after we are selfish. The only cure is patience and forgiveness. That is the highest level of love.

ILILANI

‘Ae. ‘Ae. Like Hawaiian ho‘oponopono.

RISA

I don’t know. Maybe for you and your dad you can homoponopono...

ILILANI

Ho‘oponopono.

RISA

Yes. But even if I back to Japan, me and Shinko, maybe no.

ILILANI

But you can love me, then that is loving him.

RISA

If I make myself believe it is love, I am back to being ghost. Sorry. Gomen. Gomen.

(ILILANI reacts emotionally to what RISA has said and RISA comforts her.)

ILILANI

I cannot believe what I feel is not love. Is not aloha. I feel warmth. I feel a heartbeat. No one but Tūtū has hugged me like this. Oh ‘Anakē, maybe I am the guilty one. I broke Dad’s heart when I chose Mom over him, but he chose you and I was so huhū...but...I am so sorry. It’s my fault. All this and Dad going to jail, now you will have to leave and go back.

RISA

Being young is being selfish.

ILILANI

Can you forgive me?

RISA

Forgive yourself then I can forgive you. If you don’t forgive yourself, I can never forgive because you will act selfish again. You will never love. Learn now as young person. Then easy to forgive later.

ILILANI

I think it’s so sad you can never love again.

RISA

One time. Before married, we go to Molokai and visit your grandpa’s ‘ohana because to marry, I have to meet all the ‘ohana. So, we go and Nu tells me he has aunt down in Kalaupapa.

ILILANI

‘Anakē Sarah.

RISA

Hai. So, we go down and she waits for us at the bottom of the trail. I am afraid at first, because she is a resident, you know. Her eyes weepy, nose, like this, mouth open and missing fingers and I think, how can meet with aloha? But your dad went right up, hug and kissed her; never mind weepy eyes or wet chin. So, I did the same and first time in long time came close. The whole day we stay with her at Kalaupapa and she was aloha to me, no past, no judgement, no shadow, just Auntie at Kalaupapa. So maybe, kind of close, I feel aloha. I feel hope.

ILILANI

So maybe, can?

RISA

Hai. Maybe yes. Maybe no.

(LAKI enters.)

LAKI

We have to go. A buddy of mine, says the rangers are moving up from Pu‘ukoholā, so we gotta move. This is the plan: you two hike up to Kapa‘a and you remember Uncle Kerry, yeah?

ILILANI

‘Anakala with tats even on his teeth.

LAKI

The ones left, yeah. He’ll meet you there.

ILILANI

But Uncle, what about you?

LAKI

Here’s the genius part: I take the boat, go the other way. Draw everyone’s attention and you get away.

ILILANI

Yeah, but they’ll catch you.

LAKI

Catch me? Catch me what? Fishing?

ILILANI

Get it.

RISA

No good.

LAKI

We don't have a choice. We try by boat, the Coast Guard will nail us.

RISA

You go by boat. You get caught too soon then they catch us walking to Kapaa.

ILILANI

She's got a point. And they have helicopters.

LAKI

(To RISA)

Then what's your big plan? We go by boat we get caught. We all try hiking, we get caught. 'Cause they have helicopters.

RISA

I go. I can drive boat.

LAKI

And you escape the Coast Guard because what? You're a better captain than me? Have you ever pilot a boat before?// It's not like driving a car.

RISA

Hai. My uncle fish every day. He was a fisherman. Hiroshima is on the ocean and has many rivers. He taught me to drive boat. I take boat. Johnny Law chase me.//You get away. You know the land better.

LAKI

They will catch you faster than even me.

RISA

I can act poor Japanese geisha girl. Stall a little more.

ILILANI

'Anakē, 'a'ole. You're with us.

RISA

I am dangerous for you. I am no difference.// They will back me to Japan. No big deal. Not jail.

LAKI

It's too dangerous. Nu, would kill me if something would happen to you.

RISA

I go.

(RISA starts to exit.)

ILILANI

‘Anakē, no.

LAKI

(Grabbing her)

We have no time—

(RISA delivers a roundhouse kick that temporarily incapacitates him.)

RISA

No grab.

LAKI

Holy fuck.

RISA

Next one will make broken your nose.

LAKI

No. No. I'm on blood thinners. You'll kill me. You are one crazy-ass kamikaze wahine. (RISA starts to exit) Kali, wait, go out until the water is deep blue then go this way (indicates left) Try to get to Kawaihae, but if they stop you. Stop. Don't try anything. God, that's all I'll need, Nu 'okiing me and my boat impounded forever.

(RISA begins to exit. ILILANI runs to her. They embrace. She takes off her lei kūpe'e and places it around RISA's neck.)

ILILANI

This lei my tūtū made. It will keep you safe. I will learn how to say "I love you" in Nihongo and let Shinko know.

RISA

Daijoubu. I can.

ILILANI

‘Ae. ‘Anakē...what we talked about...promise you will stop if they stop you.

RISA

Go home to Mauna and dance. For me, dance. For Shinko, dance. For your Dad, dance.
For all of us, dance.

(They embrace once more. RISA exits. ILILANI stands for a moment. The sound of a boat motor. Boat motor revs and then fades.)

LAKI

Help me up. That wahine is one strange kind.

(ILILANI helps LAKI to stand. Lights.)

END SCENE THREE

SCENE FOUR

(Patio. Later that day. KŪKUNU is present on the porch. There is a glass vase present. It is filled with pebbles, kūpe‘e, a stock of sugar cane, kukui, palapalai, and maka lehua. The vase and its contents represent an ahu or altar. He is singing *He Lei Wena* and remembering back.)

KŪKUNU

‘Auhea ho‘i ke kumu o ka mele kahiaka?
He lei wena mai nā ‘puna mai.
Ua ‘eha koni ko‘u pu‘uwai,
E ‘ike kou maka hinu,
Pā nō i kou leo ‘olu,
E ‘ike kou pili mālama
Ua pulu paha ko‘u maka i kou ea.
Ha‘ina ‘ia mai ana ka puana,
He lei wena ‘o Kumukahi.

*Where does the morning music come from?
A glowing garland from the ancestors.
My heart aches
To see your smiling face
Hear your soothing voice
To feel your warm embrace
Your breath moistens my face.
Say again,
A glowing garland is Kumukahi.*

(Lights shift. He flashbacks to the time he met RISA at a hula conference in Hiroshima. He is finishing up a hula. Risa is dancing. The following goes through three different encounters.)

RISA

(Finishing hula)

He inoa no Hi‘iakaikapoliopele.

KŪKUNU

How long have you been dancing?

(RISA appears to not know he is talking to her.)

KŪKUNU (Cont'd)

Excuse me. Sumimasenn. (RISA responds) How long have you been dancing?

RISA

(Puzzled)

Too long? Dancing?

KŪKUNU

You dance good. Good dancer.

(SHINKO, in a different persona, translates. RISA responds. SHINKO translates back to KŪKUNU.)

SHINKO

ダンスうまいね Dansu umaine.

RISA

この嘘つきアメリカ人! Kono usotuki amerikajin!

SHINKO

She says you are an American liar.

KŪKUNU

No. No. No, I am not. I am not American. I am Hawaiian. I'm a Hawaiian liar.

(RISA exits.)

SHINKO

She owns a bar. Karaoke. She likes to run and you chase her. She is a different Japanese girl. A yankī.

(Scene shifts to RISA's karaoke bar. KŪKUNU sits. SHINKO serves him a beer. RISA enters. She is singing karaoke. She sings to KŪKUNU. After she is finished singing, she talks with him. SHINKO translates.)

RISA

ここは癒しを求めて男が来るとこなんだけど、なんで来たの?
Kokowa iyashiomotomete otokogakurutokonandakedo,nandekitano?

SHINKO

I am nothing but bar owner to comfort men. So why do you come?

KŪKUNU

You have a beautiful voice.

SHINKO

歌うまいね Utaumaine.

RISA

ほーんと嘘ばかり Hōnto usobakkari.

SHINKO

All the time you lie. You like to lie.

KŪKUNU

You are Japanese, yet dance hula beautifully.

SHINKO

日本人なのにフラ上手だね Nihonjinnanoni hulajouzudane.

RISA

あんたこそアメリカ人なのにハワイアンって呼ばれたいんでしょ、そうゆうことよ Antakoso amerikajinnanoni hawaiiantteyobaretaindesyo sōyūkotoyo.

SHINKO

You are American, but want to be called Hawaiian. Same-same.

KŪKUNU

You are Japanese and want to be called Asian.

(RISA stops SHINKO from translating.)

RISA

I am Nihonjin. Americans want to call me Asian. Easier for American to make difference between Japanese, Chinese, Korean by only seeing Asian.

KŪKUNU

Touché.

RISA

Touché? What mean, touché?

KŪKUNU

It means good point.

RISA

Thank you. I live here in Japan and I speak Japanese. I eat Japanese food. In school, I am taught Japanese writing and reading and history. Yet, when you are in Hawaii you speak English. You use American money. Learn American history. Tell stupid American jokes, yet you believe you are Hawaiian. How can you say you are Hawaiian?

KŪKUNU

I believe in the Hawaiian Creation chant. My life, my belief, my being comes from the chant. "O Wākea noho iā Papahānaumoku.//Hānau 'o Hawai'i...

RISA

(Dismissive)

I know this. Lesson three. Arigatō. So, you create from incest family?

KŪKUNU

No. No. Once more, touché. But what is your chant? What is your Japanese creation chant?

RISA

Too difficult. I am created. So, I need a chant?

KŪKUNU

There has to be something? Some myth? Shinto or Buddhist?

RISA

I am not religious. I believe in me.

KŪKUNU

Where does Risa come from, though? Hiroshima yes. Eba, yes. But where from history? You did not just come out of the swamp.

RISA

Swamp?

KŪKUNU

From nowhere. From nothing. There must be a history. A mythology.

RISA

My creation begins with the Bomb. Many Americans think the Bomb was horrible-horrible. It was horrible-horrible, but how else to wipeout the old world of Emperor and Shogun? Always fighting over power and property. Done in a split second. All we believe for centuries gone in a flash. Someday, too, maybe Americans get wake up call.

(BEAT. Scene shift.)

RISA (Cont'd)

Now I begin again. Don't ask for child, please. I cannot. I am broken. I want only creation from you. You are nothing but torii, gateway to my new creation: sunrise, hula, rainbow, stars, lava, sunset.

(RISA exits.)

SHINKO

She will never love you.

(Lights fade to present. SHINKO exits. LAKI and ILILANI enter.)

KŪKUNU

Holy shit. Holy shit. What the hell?

(They greet one another.)

You're one pupule [crazy] idiot to come back here?

LAKI

That's why. No one would guess this.

KŪKUNU

You can't stay. No doubt, they're watching the house. Where's Ris?

LAKI

That's why we stopped by.

KŪKUNU

That doesn't sound good. Next, you'll need a beer.

LAKI

I don't think we have time...do we?

KŪKUNU

Actually, no because 'Āpiki's on her way over to take me to court.

LAKI

Now remember, I'm the younger brother who has the lease on the homestead, which the rumor mill says you might need to move back, since you loss your status job with the status school.

KŪKUNU

This ain't sounding too good.

ILILANI

You should have seen what she {RISA} did to Uncle {LAKI}.

LAKI

Brah. Your wahine is the pupule one. Look you see this? (Reveals leg) Right above the knee. An inch lower and pau the knee.

ILILANI

So quick, too. One time he's like this and the next he is on the ground.

KŪKUNU

You tried to grab her.

LAKI

'Ae.

KŪKUNU

Where is she?

LAKI

Kali. I'm telling you. So we go Māhukona and try to decide if safer to go up Mauna or set out for Molokai. But get choke Coast Guard everywhere, so we hide at Māhukona, but someone gets wind of us and a buddy of mine, Kerry. You remember Kerry from the drywallers.

KŪKUNU

Sure. Kahekili.

LAKI

That's the one. So Kerry tells me the Rangers down at Pu'ukoholā are coming up and the police from Waimea, too, so we have to make a getaway to Kapa'a to meet Kerry. You know living like a fugitive is the only way to live. It's being like alive.

KŪKUNU

Ris took the boat?

ILILANI

For a diversion.

LAKI

Where did you find that wahine and does she have a sister? I mean she's, no problem, just captain the boat. Now I tried to stop her and that's where I got this (referring to bruise).

KŪKUNU

But instead of going to the Mauna, you had to stop here.

LAKI

Yeah, because you know Gary, from the IBEW? His son works for the Coast Guard and he said they boarded the boat at Kawaihae.

KŪKUNU

Now she's in custody.

LAKI

Ho, yeah, and her geisha girl stall tactic// must have worked good because we made it to Kapa'a, no worries.

KŪKUNU

Her what?

ILILANI

Ho, such the titah too. She never care about circumstance or consequence or nothing. She just act. She act for me and who is me? Someone who never even cared to give her the time of day and chose Mom over you because stupid me think only of myself and was jealous you chose her.

KŪKUNU

Ili. I chose her, but not over you.

ILILANI

No, Dad, she explained it. 'Anakē told me about your haunting same as me and her.

KŪKUNU

'Anakē? Haunting? My haunting?

ILILANI

I haunt you like I haunt 'Anakē, akā there's two different haunts. Tūtū haunts you and Shinko haunts her through me; makes sense?

KŪKUNU

It sort of does in a Risa-kinda way.

ILILANI

I just never knew that two different people could have the same kind of haunting.

KŪKUNU

Guilt and shame, same-same. (BEAT) Ili I know it's going to seem like I'm choosing Ris over you again, but I'm not. I'm trying...I'm trying...

ILILANI

To love me again?

KŪKUNU

Titah, I have always loved you, but yeah, the shadow of your Tūtū is always there...

LAKI

Braddah, you don't have to say it.

KŪKUNU

No, I have to lele the words or else, it'll keep festering...(to ILILANI) You remember the night Tūtū disappeared...died? Well, we had a fight.

ILILANI

Yeah, I remember.

KŪKUNU

She asked me to kōkua her ho'okupu for 'Ailā'au to keep the wells at geothermal from exploding like a nuclear bomb; and I argue that, that wasn't going to happen. They had sealed and secured the wells and they were safe; but she believed better because her na'au and her hō'ailona and her et cetera said, no trust the science; and worse was many Hawaiians were against her. They never believe it was 'Ailā'au. They believe it was Pele come back for the payback and that if Pele like seal the entire plant with lava, then ha'ina 'ia mai to PGV and the local people could be the haole venture's death companions. But not your Tūtū. "Too many innocent po'e will get hurt. Where is the aloha and pono to know people will be hurt and do nothing?" So, I go anyway but still very huhū and when we get out there she told me to stay in the truck, because, like she always say, "if get only one mōhai, then only one mōhai get." Usual times I'd say to her, no Ma, kāko'o kekahi i kekahi. But that night I was so huhū, I think, you go luahine and make your offering and see what happens: no difference to 'Ailā'au. (Pause) I even went sleep and next thing came the roar and the fireball and the Night Rainbow in the steam of the lava.

(BEAT)

Ili, I know you are just sixteen, but you need to take everything that Tūtū taught you and start using it, because to make this pono, it's my time to mōhai...take the fall for the police officer at the hospital, so that 'Anakē can go back to Japan and I can love you again. (Pause) Maopopo?

ILILANI

'Oia. 'Oia nō. But after jail...will you go to Japan?

KŪKUNU

(Nodding)

I just can't live with ghosts anymore.

(Car noise.)

KŪKUNU (Cont'd)

That's your mom.

(MIKIHILINA enters. There's a pause. She lets out a scream and runs to ILILANI and hugs her. She starts punching LAKI on the arm. The rest are puzzled.)

MIKIHILINA

I knew it couldn't be. It couldn't be. It couldn't be. They are so full of shit. (To LAKI) You stupid palooka. Don't you ever do something stupid like that ever again.

LAKI

What did I do?

MIKIHILINA

What did you do? Try to outrun, outgun the Coast Guard.

LAKI

What? That wasn't us.

MIKIHILINA

Never mind then, I'm just so hau'oli loa to see you. Aloha. Aloha. Aloha nō.

(‘ĀPIKI enters. Upon seeing ILILANI there is a great weight removed. She crosses to her and sobs. After a moment.)

LAKI

Jesus. This wasn't exactly the fugitive ending I was thinking in my head. I was thinking more cops and guns and yelling and screaming, special ops, SWAT...that kind. Not hugging and kissing and crying like Auntie Keola's come-to-Jesus picnic.

KŪKUNU

‘Āpiki, I've decided to change my plea and confess to perpetrating everything. I don't want Ris spending another minute in custody.

(Pause.)

‘ĀPIKI

(To MIKIHILINA)

You didn't tell him?

MIKIHILINA

Tell him? What?// Laki just said it wasn't them. (Looking around) Risa.

KŪKUNU

Tell me? Tell me what? Tell me what?

‘ĀPIKI

Nu. Shit. I’m not the one to tell you.

KŪKUNU

Tell me what? Tell me.

MIKIHILINA

The Coast Guard spotted Laki’s boat around dawn this morning heading towards Kawaihae. They stopped it and as they were preparing to board; it took off again heading towards Maui.

KŪKUNU

Did they catch her? Did they catch her?

‘ĀPIKI

Nu, someone jumped into the water. She never came back up.

(‘ĀPIKI produces the lei kūpe‘e and hands it to ILILANI. ILILANI crosses to the buppanki and places the lei kūpe‘e around it.)

KŪKUNU

She’s back with Shinko now.

‘ĀPIKI

She saved them, Nu. The Coast Guard was so involved looking for her, they didn’t have time to look for them {LAKI and ILILANI}.

MIKIHILINA

Nu, I’m sorry. I thought she was here. I didn’t know... I would have never been like...if I knew what happened.

LAKI

Are they sure they saw someone go over? Gary said they boarded.

‘ĀPIKI

Last I heard. Coast Guard haven’t found anyone yet.

KŪKUNU

No. It was her.

MIKIHILINA

Why, though?

KŪKUNU

Mendokusai.

‘ĀPIKI

Look, Nu, I was with the Judge when this all came out. She’s dismissing the case. You’re free.

KŪKUNU

I’m free. If I don’t take responsibility for this, I’ll never be free.

‘ĀPIKI

Nu, my god, she did this for you. Don’t let it be in vain.

MIKIHILINA

Nu, listen to your lawyer.

‘ĀPIKI

The Trib’s been calling me asking for a statement. Risa’s something of a hero now.

KŪKUNU

You can tell them she was a simple girl from Eba, Hiroshima who loved rainbows, butterflies, and cherry blossoms...and especially her son, Shinko. (To ‘ĀPIKI) You should get her back to the Mauna.

‘ĀPIKI

Yeah.

LAKI

Can I catch a ride?

‘ĀPIKI

Up the Mauna?

LAKI

I can rotate some of my brothers down.

MIKIHILINA

You can come with me.

‘ĀPIKI

You too?

MIKIHILINA

A little mauna air would be good right now. (To KŪKUNU) Will you be alright?

KŪKUNU

I just need time.

(MIKIHILINA and LAKI exit.)

‘ĀPIKI

(Producing a letter and handing it to KŪKUNU)

They found this under the lei kūpe‘e. (To ILILANI) Honey?

ILILANI

Kali iki, Momma.

‘ĀPIKI

(Exiting)

I’ll be in the car.

KŪKUNU

I will be up soon, Ili. I promise. She wanted me to be with you.

ILILANI

Daddy, the last thing she said...I should have known. I did know, but I never...

KŪKUNU

It will be okay. Pono nō ka ea.

ILILANI

Ma‘ema‘e ko‘u ea. (Referring to letter) Daddy can I read it?

(KŪKUNU thinks for a moment, then nods.)

KŪKUNU

(Handing letter to ILILANI)

‘Ā ‘oia.

(ILILANI begins to read and then a light comes up on RISA and she takes over the reading. During RISA’s monologue, the instrumental of *He Lei Wena* is played.)

ILILANI/RISA

Anata. When you grow up Hiroshima...

RISA

...the Bomb is your culture. Not Kagura dancing or Castle or Miya-Jima; only the Bomb and its mushroom shadow. So we all the time live to make sure we get peace. Dream of

RISA (Cont'd)

peace. Fight for peace. Peace for us and our children. World Peace. That is the lesson of the Bomb. The culture of the Bomb. But sometimes—like me—too hard to run from the mushroom shadow.

When Shinko first come, I think, I am whole mom with dreams. I will teach him peace. Then my grandchildren would know peace. Then I would die in peace without the shadow. Then Shinko comes and tells me I am broken mother with no dreams. Just shadows of dreams.

With Shinko's sickness, his head always had to be this way so he can breathe. Always, had to hold him this way.

(Pantomimes how to hold SHINKO making sure his head is supported.)

Very difficult for a broken mom to take the pain away from a broken child and sometimes the shadow would creep back in and he would, how to say, squirm loose and begin the crying. I would fall asleep like this, then he mojomojisura, squirm awake and pain and crying. Seven years like this. Single mother working okonomiyaki restaurant until the late afternoon. Seven years. So tiring after seven years, that maybe my arm would slip so no breathe so no crying. Then a few seconds the arm pick-up. Quiet. Sleep. Then squirm. Cry. Arm slips. Quiet. Arm pick-up. Sleep. After a long work, sometimes many times my arm slip and pick-up.

One night during festival, the lines out the door forever and me over the hot grill and burnt noodles and cabbage and beer making me sick more than before, I get home. Shinko and me bathe, eat, and for festival, I buy a puzzle. It is Miya-Jima with the deer and torii and beautiful temple. Shinko loves puzzles and he wants to keep working until finished. So mendokusai, I think, and plus the next day, I work the early shift for a double-shift, but broken mom must be perfect, so we finish the puzzle and we bed and I yorisoiyasu [cuddle]him close. Then neru.

But comes crying, so the arm slips. Then up. Then sleep. Then crying. Slip. Up. Sleep. Crying. Slip. Up. Sleep. Crying. Slip. Up. Sleep. Crying. Slip. Sleep. Deep sleep. I dream of Shinko and me at Miya-Jima. Shinko plays with deer and we walk across our favorite bridge with all the cherry blossoms. Then the sakura become like chō [butterfly] dancing a kite tail dance; even my Shinko is chō flying higher and higher. A beautiful lavender chō among all the pink blossoms, smiling. Laughing. I call to him, come back, you are too high... but too late; he is lost in the blue sky, pink sakura, mikan torii, green ocean, the temple bell (Bell sounds.)

Next morning, I wake up. Now the crying never stops. Shinko's death is my creation chant. I cannot hide from mushroom shadow...

RISA/ILILANI

...like the death of your mom and shadow of the Ili. Only you can fix your truth. Maybe when you read this letter, I will have fixed me. Then we can love each other. Please accept this, my ho‘okupu to you.

(ILILANI embraces KŪKUNU)

(Lights)

END SCENE FOUR

SCENE FIVE

(Mauna. Early dawn. Music from previous scene continues as SHINKO and RISA dance the opening dance. ILILANI addresses the audience as though she is at a press conference. ‘ĀPIKI, MIKIHILINA, LAKI stand with her. KŪKUNU crosses to the group as ILILANI speaks.)

ILILANI

As reported by the governor this morning and confirmed by the mayor, the group planning the multi-national telescope has decided to temporarily cease its planned construction of the telescope. We have reached an agreement based on the promise of both the governor and the mayor that no further construction efforts will be made for the next two months. After two months, if there are any plans to resume construction, we will be notified a week in advance. In the meantime, we, Nā Kia‘i Mauna will vacate the area around the Mauna access road leaving behind only a remnant group to watch, guard, and monitor activity involving our sacred Mauna. We reserve the right, though, to assemble at any time as we feel necessary to preserve and protect our gods, our culture, our future. I.E. don’t pull a fast one or we’ll be back up here in numbers too many to count. Mauna translated: life, liberty, property. That’s the ground we stand on. This is who we are.

(Dance continues as lights fade.)

Pīpī Holo Ka‘ao

CURTAIN