

Pu'u Kū  
A Play in Two Acts  
By  
Eric Stack

## CAST

“/” indicates doubling

KŪKOA‘E .....	Male. 20. Son of MAMO.
MAMO.....	Male. 40ish. Father of KŪKOA‘E.
POGO/BRENNAN.....	Male. 40ish. MAMO’s cousin./ Male mid-40s. Hawaiian Robber Baron.
ŌKEA.....	Male. 40ish, Police Officer.
LA‘I.....	Female. 40ish. MAMO’s partner.
KAULUWAI .....	Female. Mid-60s. Kumu hula and Hawaiian cultural expert.
ECHO/HIOLELE.....	Male. Early 20s. Grandson of KAULUWAI./Female. 20s. ‘Uhane kīheipua [ <i>muse</i> ].

## TIME

Present.

## PLACE

Molokai, Hawai‘i. There are three locations indicated throughout the play, but the central location is MAMO’s carport, which is situated on Pu‘u Kū. The carport is furnished as a usual carport in a rural area where the last thing it is used for is a carport. One essential set piece is a stuffed and mounted ‘Alalā or Hawaiian crow placed in a prominent place on a kuahu or altar.

The other settings are implied, but do not need to be expressed physically:

- Wai‘alalā, a natural spring.
- Maunahui Sandalwood pit

## Notes:

English translations are in **blue** and brackets [ ]. Translations are not exact translations. They carry the meaning of the word or phrase.

*make* is inserted to reflect the Hawaiian term for death and to avoid confusion with the English word, make. It is pronounced, mah-kay.

// indicates when next line of dialogue begins.

References are made to the Hawaiian musical instrument the *oeoe*. It is a hollow shell, usually a coconut or la‘a mia that is attached to a cord and swung above the head of the musician in order to make a whistling sound through a hole that has been drilled in the shell. This sound can be recorded.

Oli (chants) are original by playwright except for *Eia Ka ‘Awa*, which is traditional.

The use of language vanished long ago. Hawaiians today speak the missionary language, a literal type of Hawaiian. The riddle is gone. This is tragic, for when you lose the language, you lose your identity. When you land in Japan, Japanese is spoken. When you land in France, French is spoken. The Hawaiians have nothing, nothing but aloha, and even that they have to re-learn.

*Nana Veary*

## ACT I

## PROLOGUE

(Oeoe in the darkness. Spot up on  
KŪKOA‘E.)

Ma uka i Wai‘alalā	Up at Wai‘alalā,
Kahi o ka makani ‘ākiukiu	The place of the searching wind,
Mai Keālia mai ka moani maile	From Keālia comes the maile breeze;
Eia a‘e pū Moanianikāluhi.	There comes also the Moanianikāluhi.

Wai‘alalā is a natural spring just mauka [upland] of my house. During the 19<sup>th</sup> century, my ancestors dug plenty tunnels to form this small spring so fetching water is easy-easy.

Many think Wai‘alalā means crow water because ‘alalā is the Hawaiian crow. Pololei [correct], but, not accurate. ‘Alalā also means to gargle or as my tūtū said, to gurgle. When we see it this way, it has many meanings. Some think of it as the gurgling kind chant that the kahuna uses in sorcery. I like to think of it as the na‘au [guts] talking in dreams or signs or whatnot. If we don’t hear it, we are lost souls. If we do hear it—and listen—lucky us, because we find the maile scented path to Pō.

Here is where the tour begins: the source of my ancestors.

(Lights. Oeoe fades.)

END PROLOGUE

SCENE ONE

(MAMO’s carport. Early morning. Car noises. Headlights. Voices.)

POGO (OFFSTAGE)

You know we can both carry.

MAMO (OFFSTAGE)

And make two trips? Waste time.

POGO (OFFSTAGE)

What’s the rush, but?

MAMO (OFFSTAGE)

Just like the modern Hawaiian. Always a step behind.

(MAMO and POGO enter. MAMO has a big cooler and rifle slung across his back. POGO enters with a smaller cooler. They place coolers on the table and begin to lay out deer meat to quarter, cook, or freeze. MAMO mounts rifle in a deer rack.)

POGO

The boss no even stay.

MAMO

So what am I? Chopped liver?

POGO

You're back as boss now?

MAMO

Where's the difference? There's a pecking order and you're the smallest pecker.

POGO

Smallest maybe, but not exclusive.

MAMO

Pololei that [\[That's right\]](#). Exclusive to nothing. I'm surprised the hens don't squat for you.

POGO

'Cause I can. You cannot even with a sixteen-year-old, but for the GMO. I've seen you sneak into Molokai Drugs.

MAMO

So? 'Cause I got a conscience? Angel City won't get rich off me. You could set me square in the middle of that Sodom with a bottle of Viagra and never once would I look twice at a wahine.

POGO

Talk, talk, talk, 'cause you never been there. But sure as a pack of Camels, the AC would cure your addiction to Viagra.

MAMO

I don't think so. I'm hardwired for the Hawaiian wahine wale nō [\[woman only\]](#).

POGO

Ka mea, ka mea, ka mea [\[Whatever\]](#). All large wala'au [\[talk\]](#), still-yet, the proof is in the pudding.

MAMO

Until they start asking for child support.

POGO

They love me there. I help build their economy. Every child I make is a new generation worker for their tourist industry.

MAMO

You could end up screwing your own granddaughter.

POGO

Like a true kanaka [native].

MAMO

Founding father of the missing links.

POGO

And where's your missing link?

MAMO

In your 'ōkole [ass] pretty soon, so hana ka lima and stop with the waha [start working and stop talking].

POGO

(Referring to deer)

So just the back straps and the rest freeze?

MAMO

No. We need the sirloins. We have the full tour today.

(MAMO exits.)

MAMO (Cont'd)

(Offstage)

What the shit? (Entering) The pig still no stay.

(ŌKEA enters.)

ŌKEA

Good morning.

MAMO

It started out that way.

ŌKEA

(Referring to deer)

Is that from this morning?

MAMO

All legit kind. No poaching. We have a pass from Brennan.

ŌKEA

I'm sure. Still-yet, I can't keep turning the blind eye.

(MAMO takes a piece of meat and presents it in front of the 'alalā. He says a prayer and eats a bit of the meat.)

MAMO

And who pokes that eye? If the Board of Health wants to shut me down, who are they going to send? You? Kea, you goin' shut me down?

ŌKEA

Mamo, this isn't your ma and pop tour no more. You got partners—

MAMO

Partners? What partners? Brennan holds my lease is all.

ŌKEA

I'm sure Brennan doesn't want the liability either.

MAMO

What liability? This is still my tour. I pay the liability.

ŌKEA

Sure-sure, but it's his land and with his advertising, // even Pogo there has a job. And with La'i hustling...

MAMO

(OVERLAPPING)

He's whatchucalled, indemnified anyway. What's that mean (referring to LA'I comment)?

ŌKEA

I'm just saying, if you don't want to end up like the Mule Ride.

MAMO

La'i doesn't work for Brennan. We work together. And the Mule Ride was an act of God.

ŌKEA

God's been doing a lot of acting lately, and Brennan's always there to pick up the pieces. Pretty soon he'll own all of Kala'e.

MAMO

Over my dead body.

ŌKEA

When you were out hunting, did you run into Echo?

POGO

Yeah, he was with your wahine [wife].

ŌKEA

The boy's truck still stay down the road.

MAMO

It's been down the road for one week now. Put two and two together then. He's probably in the bush gutting my pig.

ŌKEA

Your pig? What pig?

MAMO

Natural kind. You know. Make nice with a feral that's making all kind with your sweet potatoes or kalo or whatnot. Feed 'em a little garbage. Make him tame. Deworm him then when he gets fat—pak—right behind the ear. Like that.

ŌKEA

Still wild though?

MAMO

Best yet, because never have the smell of the piggery. Yeah? But Hawaiian style, you know, when a feral comes right up to you, it's someone else's. Someone's feeding it. No need to keep him penned in. They know who feed them in the morning and evening. I dewormed it too. It was ready for the graduation lū'au. Then that damn kid came around and killed it.

ŌKEA

Yeah, how do you know Echo-boy w'en take him?

MAMO

The ground is all disturbed, like rooted up. Like one struggle took place.

POGO

We caught him poaching up mauka once and he dropped his pants and told us to go fuck



ourselves. That little fuckah didn't respect no one just because his tūtū is one natural treasure on this island.

ŌKEA

(To POGO)

And what did you do about it?

MAMO

We sewed his ass to his face.

POGO

Yeah, so you won't know its him from your wife.

ŌKEA

Or one of your Filipino bastards?

MAMO

No joke, Kea, find out who is off island working and go to his house and nickels to nuts, the boy is poking the wahine.

ŌKEA

We did that already.

MAMO

Or better yet, stop worrying about him twenty-four/seven, and just hopohopo your wahine [\[worry about your wife\]](#).

ŌKEA

Twenty-four/seven is what Aunty Ulu calls me. She thinks he's around here. She thinks something happened.

POGO

No doubt. You know him. Always thinking he's better because of Aunty Ulu. He thinks he's an untouchable.

MAMO

Twenty-four/seven is how much she's up here with her fucking dogs sniffing around. Sniffing the truck. Up and down the road, barking at my sheep making them [maka'u \[scared\]](#) to no end.

ŌKEA

She swears she sees his ghost up here.

POGO

I hear she gets those visions after one of her dogs hump her. She sends them out to sniff around and they come back, hump her and then through the ecstasy she discovers the vision.

ŌKEA

You should have more respect.

POGO

Respect after the way she raised that boy. He is one wild dog, menace.

ŌKEA

Says the AC shopper.

POGO

Yeah, but never one pig strangler.

ŌKEA

Just hump daughters.

POGO

Real aloha.

ŌKEA

Keep your eyes and ears open is what I'm asking.

MAMO

Same old Kea. Like in high school, always asking the other girls first to find out if the Lu'uwa'a girl likes you before just asking her. And we know how that turned out.

ŌKEA

Maybe I should ask La'i.

MAMO

Listen you shit, we're busy here trying to make a living. We work. Half the problems on this island wouldn't be problems if you would do your fucking job instead of running around stirring up gossip.

ŌKEA

Then I'll let her tell you. A hui hou [later].

(ŌKEA begins to exit. MAMO stops him.)

MAMO

What the fuck does that mean?

ŌKEA

Let go of me you shit. The old days are gone, Mamo. No more the broken pipes or the murdered dogs or the night marchers or gaslighting me about my wife. If the Board of Health calls me, I will shut you down.

MAMO

Brennan's putting the big boy pants on you.

ŌKEA

There was a call last night, report of a domestic at Brennan's.

MAMO

Where's La'i? //What happened to La'i? Tell me where she is.

ŌKEA

(Overlapping)

Let me finish. Will you let me finish? I don't know where she is now. Last night she was at the police station and the ER.

(Sound of a pick-up. MAMO starts to exit.)

ŌKEA (CONT'D)

Mamo. She's had it rough. Brennan is off island. He flew back to the Big Island last night.

(LA'I enters. Her arm is in a sling. Bruises. ŌKEA exits.)

LA'I

I don't want to talk about it.

(MAMO crosses to her. He tries to embrace her.)

LA'I (CONT'D)

Nuff already. We have a full tour today, so we need the laulau.

MAMO

No more laulau. Just deer.

LA'I

Cannot. Too many Kepanī [Japanese] today. The deer is sacred or something.

POGO

Tell 'em it's dog.

LA'I

You're so kua'āina [backward]. Not every Asian eats dog. (To MAMO) What you mean, no laulau. Where's the laulau from the other day?

MAMO

Gave them to Kalaki. He needed more for a lū'au last night.

LA'I

And you never asked?

MAMO

You was never around.

POGO

How about chicken then?

LA'I

Kepanī hate chicken worse than deer.

POGO

Virgin olive oil and throw some curry crap on it. They will go all oishi over it.

MAMO

I can call Kalaki. He has pig koena [leftovers] from the lū'au show last night.

LA'I

Never mind Kalaki. His pig get the wild taste.

MAMO

The wild-taste is more legit.

LA'I

Legit-shit. People will get rat worm to the brain. Plus, he overcharges.

MAMO

What other choice we got?

LA'I

Maybe, already, okay. Call him. You have to raise pig. Too much deer.

MAMO

The pig was poached.

LA'I

Legit pig. Not the kind get all worm inside.

MAMO

I wormed ‘em, but. (On phone to KALAKI) Kalaki, Mamo, good, good. Hey, you get pig? Yeah, yeah. I need for today. Yeah, but he got poached. No doubt. No more that kind spirit, yeah? It’s all for one and none for all. Yeah. Yeah. Ehia? Sounds good. Mahalo. See you cuz. Mālama. (To LA‘I) Done deal.

LA‘I

‘Ehia [How much]?

MAMO

Three-fifty.// For an entire roast boat. We’ll have koena for tomorrow too.

LA‘I

(Overlapping)

Three-fifty. Call him back and tell him never mind.

MAMO

What other choice? Plus, it’s already cooked imu style.

LA‘I

Kalaki or his manuahi [common-law wife]? ‘Cause the only thing cooked on her is her brain. Well done. Remember the laulau?

MAMO

You always bring up the laulau.

LA‘I

It was oinking.

MAMO

It was beef. Blood never matter.

LA‘I

To the haole it does, and the grease spilling out all over the place.

MAMO

They like authentic.

LA‘I

Their authentic is different from ours. I tell you, no more of this ma and pop fresh meat and catch crap. Just outsource to Sanuki’s.

MAMO

That’ll double the cost.

LA'I

Pass it onto the tourist.

MAMO

Lose business then.

LA'I

You're so kua'āina . This isn't like when your makuahine [mother] ran the tour.

MAMO

Still-yet, choose the Kepanī over the koko [blood]. So haole still.

LA'I

(Looking in cooler.)

So haole, so haole, so haole. Hello, we live in a haole world, so we do like the haole do. When are you going to get that through your thick kanaka head? What's this?

MAMO

Tilapia. We huki them in from the lake.

LA'I

When?

MAMO

This morning.

LA'I

Call Kalaki. Tell him no need the pig. The Kepanī will be fine with the i'a [fish]. We bring hotplates, no-stick skillets, lemon, and chopsticks, they'll fry them themselves. I've seen them do it in Japan...for breakfast. Don't argue. Do it. (to POGO) Red-necktie some chickens for the haole and I'll cook the deer.

POGO

Pluck 'em or skinned?

LA'I

Quick-kine, yeah? Most haole never eat the skin anyway.

(MAMO calls Kalaki. POGO exits. LA'I starts cooking deer.)

MAMO

(On phone)

Kalaki. Mamo. Never mind the pua'a [pig]. Yeah. Yeah. Aloha.

LA'I

Get two holes in my back where your eyes stay, but never mind. Kalaki's business just like us. Three-fifty.

MAMO

Still-yet. 'Ohana is 'ohana.

LA'I

Still-yet. Still-yet. You were born still-yet. No need tell Brennan about tilapia.

MAMO

I can't huki tilapia from the lake anymore?

LA'I

What does the lease say? And don't get all allodial on me.

MAMO

It never say I couldn't huki when I like.

LA'I

It said you could never huki at all. Deer and pig only.

MAMO

The lease says wild game. Even birds.

LA'I

Wild game. Stocked fish in a net isn't wild game.

MAMO

No different from the fishpond.

LA'I

Loko i'a [\[fishpond\]](#) isn't wild game.

MAMO

So sassy now.

LA'I

Sassy gets us profits.

MAMO

At a price. (Referring to arm) You like this?

LA'I

Collateral is all. Business.

(She takes the sling off.)

MAMO

Not my kind business.

LA'I

'Ae. Not your business. If you like it exclusive, right here. (Indicates ring finger).

MAMO

I need the proof in the pudding first.

LA'I

That ain't happening. Too old. No extended warranty on this wahine. No more the dreams of 'ohana and children and grandchildren. Look my keiki [children], already incarcerated for drugs and prostitution. Too late. And with mo'opuna [grandchildren], too. You don't even know if you get mo'opuna. And what? Even if—they grow up haole in Vegas.

MAMO

Mesa.

LA'I

Mesa, Vegas, Timbuktu, the plains of Kalaeloa for all of us. We'll all gather at the pit in Maunahui. Yeah? No laila, kēia manawa, [Therefore, now,] live for today. I don't have land or house to sell for someone to stick me or change my diaper when I'm a toothless, muffin-head. For me, forget e kala mai [sorry]; it's e kālā mai [show me the money].

MAMO

So quick you forget.

LA'I

Not quick enough.

MAMO

Bringing you in. Teaching you the business. Teaching you the 'ike [knowledge]. Negotiating with Brennan. Giving you profits.

LA'I

And what your mom? Who took care of her while you were showing the Kepanī the power spot? Changing diapers, making sure she gets her medication? Chasing her all over the pu'u [hill] when she's chasing the Night Marchers? Huh? 'Ae. Wau [me]. 'Oe [You].



MAMO

Pololei. Pololei. Because it was her 'ike who sells these tours. No one knew this land like her and how many Kepanī tourist would you get without that power spot? No one else knows about that ana [cave] or where the small leaf maile grow or nothing.

LA'I

You think the tourists care about the 'ike? They only care about their Instagram moment with phallic rock sticking them in the 'ōkole [ass].

MAMO

The 'āina can't live without the 'ike and we can't live without the 'āina.

LA'I

Ho Hawaiian, I never sell the 'āina over to Brennan.

MAMO

Brennan is like a missionary. He's only interested in kālā [money].

LA'I

He's done his homework is why. He's a smart buggah. Akamai [smart] to the tooth. He target Molokai, Kahoolawe style 'cause get all the toothless futs who swear to the 'aumakua [guardian] never to give up the 'āina 'cause the 'āina [land] is them and them the 'āina; then instead dying like a dog full of sores on the 'āina, they sell out to the great Medicare. Mediscaid is what. My back is getting all sunburn from your eyes.

MAMO

The land is only half the story. The rest is the 'ike.

LA'I

Easy to say that now when you're healthy and think you'll live forever. Think about your mom. You think your son is going to come back and change your diapers knee-deep in 'ike?

MAMO

No doubt A'e come back.// His piko is buried at Wai'alalā.

LA'I

Piko is buried at Wai'alalā. Probably some pig come and eat 'em already. He's like the mom, kūakalikea [tart]. Haole at the bone. Bottom line is not 'ohana, but money.

MAMO

He can have the tour after I *make* [die]. I will teach him all the 'ike. That's Hawaiian style.

LA'I

He will sell it to Brennan quicker than you.

MAMO

Can't have the land without the 'ike and Brennan will never have that. The price tag for that comes from the bones and the guts.

LA'I

Sometimes your sense makes no sense. Better if you put your 'ike to use like fixing this table to work. Look it's all pāloke [wobbly]. Look the leg.

MAMO

Throw some more duct tape on it.

LA'I

There's the 'ike for you. Throw some duct tape on it. Why not just buy a new one? I'll tell you why. This table get the mana of generations behind it. My mom and dad butchered hundreds of times on this table; so many pā'ina [party] on this table; how many poker games on this table? Oh, the sacred 'ike. (Indicating 'alalā ) Like that stupid crow.

(MAMO crosses to get tape and begins to fix the table. POGO enters with chickens and puts them down almost collapsing the table. LA'I has to hold it up as MAMO finishes fixing it.)

MAMO

Hūpō [Stupid]. Can't you see I'm trying to fix this thing.

LA'I

Try using the two eyes instead of the one.

POGO

'Anakē is coming up the road.

LA'I

Nui ka ua, pohō ka hana [When it rains, it pours]. Does she have her damn dogs with her?

POGO

Guaranteed.

MAMO

(To POGO)

Move the sheep off the hill.

(POGO exits. Mamo finishes the table.)

LA'I

Mamo, we're too busy. We cannot.

MAMO

You can ho‘ohaole [act rude] if like, but not this Hawaiian.

LA‘I

And what about the bento?

MAMO

Get time still. Besides almost pau anyway. (Calls offstage to KAULUWAI) Hūi, ‘Anakē, ma ‘ane‘i, mai. Mai. [Auntie, come].

LA‘I

The dogs. The dogs. Make sure she ties the dogs down there.

MAMO

‘Anakē. ‘Anakē. Can you tie the dogs? Right there. No. No can. I still have sheep on the hill. Mahalo. (To LA‘I) Get some lemonade.

LA‘I

(Exiting)

You’re such a momma’s boy.

KAULUWAI

(Entering with tī-leaf. During the following she is weaving a tī-leaf lei.)

Aloha kakahiaka.

MAMO

Aloha, Aunty. You’re up early.

KAULUWAI

You let the hedge grow.

MAMO

It’s a pain to keep it trimmed. Better to get rid of it altogether.

KAULUWAI

Your mom never liked the hedge. It was your dad who planted it for privacy.

LA‘I

(Entering with lemonade)

It is a beautiful view.

KAULUWAI

‘Ae. She wanted it for the view. So she could see who was coming. Your father had to always promise to keep it low, so she could see over it. It keeps people from seeing what

KAULUWAI (Cont'd)

you killed. That's what your father wanted. (Referring to lemonade) Mahalo na'e [Thanks, but no]. Sorry, the acid. Old age and too much vodka. I can't even drink my screwdrivers anymore. Water is fine. Never mind a glass.

(LA'I crosses to get water. POGO enters.)

KAULUWAI (Cont'd)

(Referring to LA'I's arm and bruises)

What happened?

LA'I

I fell down the stairs.

KAULUWAI

This house is so old and the steps so tiny like before. People were smaller in the old times. Akahale [be careful] all the time have to, especially you in your condition. You're no spring chicken. (LA'I hands her a water.) Mahalo.

LA'I

What Auntie? You think I'll fall down and break a hip? I'm not that old.

POGO

(Taking some tī-leaf)

Auntie, here. Maybe we can iron or microwave?

KAULUWAI

No need. Crunchy is fine. I can see you're busy with bentos, so to the point. Can someone drive his pick-up down to my house? If it was automatic, maybe I wouldn't have to bother, but the clutch plays with my arthritis.

MAMO

You used to drive everywhere in your old Willy.

KAULUWAI

'Ae. But old Willy is rusted through like this luahine [old lady].

POGO

I can, Auntie.

KAULUWAI

No rush. Just sometime... What's your real name?

POGO

Pukoa.

KAULUWAI

Pūko‘a. I gave your mom the name.

POGO

It’s longer, but.

KAULUWAI

Pūko‘aikamoananui. Your mom asked for a name. She wanted to give me all the different hō‘ailona [omens] and feelings surrounding you and kaona [meaning], ka mea, ka mea and I said, Sybil, I have the name already. You told it to me last night in a dream. It was nothing like she was thinking. Too funny. Why do you let people call you Pogo? I used to hate when they called him Echo or even ‘oki [abbreviate] it to ‘Ekū. It was Kawa‘ekū. Each moku [syllable] get kaona kapu [special meaning]. ‘Oki, it all changes.

POGO

It got too big.

KAULUWAI

Think simple. Stay simple. Did your mom call you Pogo?

POGO

No. Maybe she doesn’t know I’m called that.

KAULUWAI

Maybe. She gave you a name. Probably the only thing she gave you besides life. Use it or bombye you’ll forget who you are.

POGO

‘Ae.

KAULUWAI

When you forget who you are, why should anyone remember? You will think you’re a TV celebrity from the Sixties. How is your mom? Still in Honolulu working for the hotels?

POGO

Maui now.

KAULUWAI

Moving up to resort status. No shame. We do what we have to or lose everything.

LA‘I

The pick-up, so you know where he is?

KAULUWAI

I always knew. He is here, but no more needs the truck.

LA'I

Where?

KAULUWAI

Here. You know where you are. Where this house stays? Don't get country-dumb with me, La'iakamanu. I taught you too much. I never like think I waste time.

LA'I

'Ae.

KAULUWAI

We don't know how to work aloha anymore, so many of the keiki go bad.

LA'I

'Ae.

POGO

Maybe he got too much aloha.

KAULUWAI

There's never too much aloha.

MAMO

Aunty, I lost one pig. Black kind with the hair like this on its back.

KAULUWAI

No doubt. My kalo patch is all rooted up this morning.

POGO

Yeah, but that's a long way for one pua'a [pig].

LA'I

Pūko'a.

KAULUWAI

Maybe. That's one good reason to take the pick-up.

POGO

I can drive it down right now. Give you a ride.

KAULUWAI

I will walk down with the 'īlio [dogs], mahalo. Here, you are ready now.

(KAULUWAI ties ti-leaf on POGO and hands him key.)

KAULUWAI (Cont'd)

Mahalo for the water.

(KAULUWAI and POGO begin to exit.)

LA'I

Pogo, kali. What the futs? I'm late already and what? Now I have to take the entire tour to Wai'alalā, Keōlewa and beyond without no more kōkua?

MAMO

No matter, let 'em. I'll be there.

LA'I

No can, because you have to finish here and meet me at Maunahui.

KAULUWAI

Pūko'a, no need right away. Can ma hope [after].

POGO

'A'ole pilikia, 'Anakē [No problem Auntie]. (To LA'I) I just goin' drive 'em down. You can pick me up on the way to the airport. Hiki [Can].

LA'I

Be waiting on the road. I no like drive up with those dogs bust-scratching all over my car.

POGO

No worries.

(KAULUWAI and POGO exit.)

MAMO

I come chicken-skin all over again.

LA'I

Ho, Auntie, I lost one pig, black kind. You're so dah kine.

MAMO

I couldn't help. I was in the moment.

LA'I

Now you got her thinking.

MAMO

Now I'm thinking, but.

LA'I

Never too much aloha. Always looking through aloha-colored glasses. Country-dumb. All she taught me was to fail because everything is aloha. I got her kapu aloha. Look at her mo'opuna, M-I-A. Probably bedded down with a teenager. Where's the pono in that? Brennan has his sights on her house too, and it's a matter of time.

MAMO

How come she said he was here?

LA'I

Guilt. Only Hawaiian can wear the badge of shame for being one junk parent. All in the name of aloha. I'm tired with all this talk, 'ike this, pig that, ka mea, ka mea. ka mea.

MAMO

No, she said this hill. La'i full-on truth now. Can you see them? Like Mom? Mom would say choke-kine lines like flights to Vegas.

LA'I

Mamo, uoki [stop], already.

MAMO

La'i, I need to know.

LA'I

Mamo, your mom was old. I don't know maybe she saw something, but I don't know what...running off to Wai'alalā and Nā'iwa to "free" them and me chasing behind.

MAMO

But you see nothing? No Night Marchers,// my Mom, Echo?

LA'I

No. Now the plane comes in in an hour and look, nowhere near being done and now what? Pogo running errands for Saint Ulu. And you, chopstick in poi. You can finish this and meet me at Maunahui? I have to meet with the helicopter people before.

MAMO

We don't need the helicopter.

LA'I

It's two hundred dollars every touchdown.

MAMO

Still-yet. The environmental impact.



LA'I

The helicopter lands, tourist take pictures, leaves, and we make two hundred dollars. Two helicopters, four hundred kālā. With five helicopters, we're rich. That's worth the carbon footprint. That's worth A'e coming back.

MAMO

A'e never need the helicopter. I'll teach him the 'ike.

LA'I

Now look who's acting all country-dumb. Never mind anyway, because Brennan wants the helicopter.

MAMO

What Brennan likes, Brennan gets?

LA'I

Yeah, because it's his 'āina now since you sold it. A new 'āina, a new 'ike. Get ma'a [used] to it or end up a leper in the death wing of the hospital waiting for the second coming of your son. And Brennan will have this house like he has your land. Don't act. You need this. You need me. Wake-up Hawaiian, it's the 21<sup>st</sup> century. Too much talk with so much to do; and look me, still need to shower, yet. See you at Maunahui.

(LA'I exits. Lights.)

END SCENE ONE

SCENE TWO

(KŪKOA'E discovered on stage. )

KŪKOA'E

Maunahui. The sandalwood pit. Here is ditch dug more than a century ago. It is the same dimension as the hull of a ship. Early 19<sup>th</sup> century, ali'i [chiefs] made the maka'āinana [commoners] gather sandalwood and throw it in this pit. When this pit was filled, the maka'āinana were forced to carry it fourteen miles to the Kaunakakai where it was shipped out to China. Only the ali'i profited. The maka'āinana perished. The 'iliahi perished. The 'āina perished. Many do not remember this history, but it lives in our na'au .

(Lights down on KŪKOA'E. MAMO and LA'I enter.)

MAMO

The Kepanī don't tip worth shit.

LA'I

I told you. You have to have sex appeal.

MAMO

My varicose don't look good in shorts.

LA'I

It's all about sex. They never care about all that ethno-botany, anthropological, hammah-jang crap, either. Same thing, when you're wala'auing [explaining] about Kaluamoku and the poor native carrying the sandalwood down to the pit. No one cares. They all want to go up-forest to make lei with palapalai and 'iliahi.

MAMO

There was that one with the nīnau [questions].

LA'I

That one wahine from the university? Yeah, one in a dozen. One in a dozen wants to know the 'ike; the rest live in the now, because they go back to their now and think about where the next now is going to be.

MAMO

There can't be a now without a then.

LA'I

You're so one-horse towned.

MAMO

What do you mean?

LA'I

(Crossing to refrigerator.)

Your "then" ain't everybody's "then"; so their "now" ain't your "now." See, all your talk, now I've got it, and it makes no sense. Then there's that fuckah Pogo, no-show.

MAMO

You know how is with Auntie. Never just "just" with her. Always get// "just...one more ting."

LA'I

Just one more ting. I stay honking on that road for fifteen minutes. (Opening refrigerator) Found your pig.

MAMO

(Crossing to refrigerator)

What the hell?

LA'I

You tell me, "All-about-the-'ike."

(LA'I becomes nauseous. MAMO reacts. LA'I sits down.)

LA'I (Cont'd)

I'm okay. I need a beer.

(MAMO gets a beer for her and him. She takes a drink and then throws up. MAMO reacts.)

LA'I (Cont'd)

I'm okay. Pū'iwa [shocked] is all.

MAMO

I'll toss it.

LA'I

Cannot. We have to send it back. She sent it. Pogo must have helped her.

MAMO

I'm not catching.

LA'I

Auntie Ulu. This has her all over it. She probably put bundles all over the place. She thinks we know where Echo stay 'cause of the pick-up truck. I never know. We need water.

(MAMO crosses to refrigerator to get water.)

LA'I (Cont'd)

'A'ole, not that water. We have to throw all that out. Even this. (She tosses beer.) All this haumia [unclean] me ke kā i ka 'ino [cursed]. Wai'alalā.

MAMO

Wai'alalā? Why Wai'alalā?

LA'I

Kapu [sacred] the wai [water]. Auntie's bundles are everywhere. Only the pure water will save us.

MAMO

Save us from what?

LA'I

You talk about the 'ike, still you act like you know nothing.

MAMO

Bundles can only hurt if the guilt is inside. We have no guilt.

LA'I

She thinks we killed Echo.

MAMO

Killed Echo?

LA'I

(Cleaning up throw-up)

Brennan is setting us up and using Auntie Ulu. That's why Pogo never showed.

MAMO

How can? None of this adds up.

LA'I

Hello? We're talking Kea here. He'll add two and two and never mind the big puzzle.

MAMO

(Referring to cleaning up)

I can do that. Let me call Pogo to get water.

LA'I

Pogo is gone. That's why he never showed at Maunahui. He's probably on his way to the Philippines.

MAMO

He no more 'nuff kālā.

(MAMO makes a quick offering to the 'alalā.)

LA'I

Brennan, you idiot. Now get up to Wai'alalā. We need a bucket to bless around the house. Every corner. Make sure it's clean 'cause have to drink, too. (PAUSE) Mamo, kali [wait]. Stay 'eleu [alert], yeah?

(MAMO crosses to her. Moment. He exits. LA'I exits and returns with tī-leaves. LA'I crosses to refrigerator and pulls out pig's head and places it on the table. She handles the head with the tī-leaves trying never to touch it directly. Cuts off a small piece. Ingests it. LA'I rubs salt into pig's head and chants.)

‘A‘ā ke ahi. Ke ahi o Ka‘ana.  
 No ka lamakū o Mo‘o-helāia  
 Ke akua lele kapu  
 E kuni ka pua‘a.  
 E ho‘olehu  
 Kū ka na‘au.  
 Eia ka uahi  
 Wela ahi  
 E holehole ka ‘i‘o.  
 ‘O ke aka nou  
 ‘O ka ‘i‘o no‘u.

LA‘I (Cont’d)

The fire burns. The fire of Ka‘ana.  
 From the torch of Mo‘o-helāia.  
 The sacred fireball  
 The pig burns.  
 Reduced to ashes.  
 Revealed are the guts.  
 There is the smoke.  
 Scalded  
 The flesh is stripped.  
 Yours is the essence.  
 Mine is the substance.

(ECHO enters. LA‘I tosses salt between them.)

LA‘I (Cont’d)

You. Why? I never know. I never know his intent.

(ECHO crosses to the pig. He pulls off the tusks. He crosses to LA‘I. He presses the tusks against her abdomen. He hands the tusk to her she presses them against his forehead. She chants.)

E ū ka lolo iwi.  
 Ka lolo iwi o ola  
 Ka lolo iwi o make  
 Eia ke aka  
 Eia ka ‘i‘o  
 Pa‘a kāua.  
 ‘O ke aka nou  
 ‘O ka ‘i‘o no‘u.

LA‘I (Cont’d)

Drips the marrow.  
 The marrow of life  
 The marrow of death  
 This is the essence,  
 Here the truth.  
 We are bound.  
 Yours is the essence.  
 Mine is the substance.

(Lights fade up on MAMO gathering water at Wai‘alalā. He is weaving a tī-leaf lei and placing bamboo splints in it. LA‘I exits.)

MAMO

You don’t see ghost so easy yeah for them to noho [*possess*] in you so make sure you always place the bamboo spikes. Even one good one will protect for sure.

(ECHO crosses to MAMO.)

MAMO (Cont'd)

(To ECHO)

Boy. You know the whole island is looking for you. Where you been? Your Tūtū is hopohopo [worried] out of her mind 'cause you. You better ho'i 'ana [haul] your ass home and end all this pilikia [trouble]. Kali. (Shines light on ECHO's forehead) Auē. You have the mark.

(ECHO exits. ŌKEA enters.)

ŌKEA

Mamo, what you doing up here?

MAMO

What you doing up here?

ŌKEA

Never mind. Maybe you can help me.

MAMO

Help me. Help me. Help me. That's all you ever talk.

ŌKEA

You are in a load of trouble Mamo and I can be your best friend or worst. Take your pick.

MAMO

Trouble? What trouble?

ŌKEA

Pogo confessed.

MAMO

Confessed? Confessed to what?

ŌKEA

Don't play dumb with me, braddah.

MAMO

Don't braddah me.

ŌKEA

To Echo.

MAMO

I just saw him.

Saw him? When? ŌKEA

Just before you get here. MAMO

There's the guilt. ŌKEA

The guilt? MAMO

Guilty conscience. Pogo confessed it all. ŌKEA

Guilty conscience? Over what? To what? MAMO

Stop playing kua'āina with me, Mamo. ŌKEA

Fucking Kea, I'm going to rip your tongue out. MAMO

Like you did to Echo boy? ŌKEA

Echo? MAMO

You gutted him like a pig. ŌKEA

You're full of shit. MAMO

Pogo confessed it all. ŌKEA

I just seen him, but. He had a...(looks at lei). MAMO

We have a written confession. You and him. Signed and everything. ŌKEA

MAMO

Pogo wouldn't know his ass from a hole in the ground and you believe him?

ŌKEA

You said you saw him, the boy up here? Where?

MAMO

Where is Pogo? I have to talk to him. He's lying. I know. He helped Aunty today and I know she put a curse on him.

ŌKEA

The boy's pick-up is down at the airport. We have the Honolulu police looking for him. He might try to get to the Philippines.

MAMO

That makes no sense. Pogo signed a confession and then you let him go?

ŌKEA

It was delivered. It was his signature. He took the pick-up.

MAMO

It makes no sense.

ŌKEA

The kid was bad. Pogo said he threatened your life and you acted in self-defense.

MAMO

It's a lie. I never seen the boy for weeks.

ŌKEA

Mamo, if you help me, it would help with your defense.

MAMO

I never do nothing.

ŌKEA

Then tell me where the tunnel is.

MAMO

Tunnel? What tunnel?

ŌKEA

The tunnel they dug to get the spring water. They dug a tunnel. Your kūpuna, long ago, eighteen hundreds maybe—had to be—where is it?



Why? MAMO

The boy's body is there. ŌKEA

The tunnel goes a long way. MAMO

Where is it? ŌKEA

I have to get home. (Exiting) MAMO

Where is it? ŌKEA

I don't know. Ask Brennan. He's the landowner. MAMO

(MAMO exits.)

Help yourself. I could arrest you right now. ŌKEA  
(Calling offstage)

(Lights.)

END SCENE TWO

SCENE THREE

(Moments later. MAMO's carport. LA'I has just finished two tī-leaf lei-po'o. MAMO enters.)

Here. Put this on. What's wrong? Where's the water? LA'I  
(Referring to lei.)

I forget. Pogo's gone. MAMO

LA'I

Forget? How could you...what? What do you mean, gone?

MAMO

Kea is up Wai'alalā looking for Echo's body? And I saw him. Echo.

LA'I

Kea? Was Pogo with him? Echo? You saw Echo?

MAMO

No. 'Ae. At first, I thought he was real. I had just made my lei po'o like Mom showed me with the da kine, the bamboo spikes, and I never had a chance to put it on and there he was.

LA'I

Echo or Kea? Pogo.

MAMO

Echo. Kea came later.

LA'I

What about Pogo?

MAMO

Pogo ran away. I thought he was real, but then I saw the mark. You know, the mark of the kauā [outcast]. Then I knew. Just before I was putting it on. I think he knew.

LA'I

What do you mean he ran away? Who?

MAMO

They're coming to get me.

LA'I

Come, sit down. You're making no sense.

MAMO

I can't. Cannot. I have to go into the mountains. Maybe Maunahui or Wai'ale'ia. They will never find me there. I know how to survive.

(LA'I tries to get him to sit.)

MAMO (Cont'd)

No. They're coming for me.

LA'I

No one's coming for you.

MAMO

(Grabbing rifle)

To arrest me.

LA'I

Put the gun down, Mamo. Arrest you? Arrest you for what?

MAMO

(Grabbing ammunition)

For Echo. They think he's buried in the tunnel.

LA'I

Pogo told them that?

MAMO

'Ae and he said I helped him. No—that I did it.

LA'I

How can? Are you sure Kea wasn't bullshitting you? Trying to tip your hand? Why didn't he arrest you right then?

MAMO

I have to find Pogo.

LA'I

Pogo's halfway to Angel City.

MAMO

Then I gotta go.

LA'I

Kali [*Wait*]. If you runaway, what does that mean? No doubt, Kea is playing you. If you run, then what?

MAMO

What about Pogo then? Why blame me?

LA'I

I never know. It's Pogo, he's one maka'u [*coward*] pussy and never can take blame or be trusted. Auntie probably scared the shit out of him with that Hawaiian voodoo crap.

MAMO

True that. No doubt Aunty had something to do with it. Massive hewa [mistake] to let him go by himself.

LA'I

She worked it like that.

MAMO

Why then 'Anakē? Why does she think we did it?

LA'I

Maybe because the pick-up.

MAMO

Maybe.

LA'I

(Trying to take rifle)

So never mind holo aku, holo mai [running away] like one kauā [outcast]. Be business as usual. They have nothing but a confession from that kua 'āina.

MAMO

True that. Still-yet, I don't like it if police come and get me.

LA'I

Pa'a kau pola Hawaiian. Kū or pau, yeah? [man-up]

MAMO

'Ae.

LA'I

'A'ole hā'awipio [Don't surrender], 'eā? Kū. Kū pa'a.

(They kiss.)

LA'I (Cont'd)

Ho'olohe [listen] then. I have a special tour tomorrow and I promised 'opihi, so I need you to go pound for tomorrow.

MAMO

That's good. I'll go Kawākiu tonight. I need to get my mind set.

LA'I

Never mind that. Go early ka lā 'apōpō [tomorrow]. I need you tonight.

MAMO

For what?

LA'I

I'll get your mind straight.

(Embrace. Lights)

END SCENE THREE

SCENE FOUR

(Carport. Following morning. The tusks from the previous scene are cleaned and hanging from the rafters. ŌKEA enters. He calls for MAMO.)

ŌKEA

Aloha kakahiaka. Mamo? Hūi. Don't be scared. We need to talk. Mamo.

(LA'I enters. She has tour paraphernalia. During the following she is preparing for the morning's tour.)

LA'I

Mamo's gone.

ŌKEA

How are you feeling? You were pretty bus' the other night.

LA'I

I'm working; you have eyes.

ŌKEA

We're still waiting for you to sign the report.

LA'I

I'm not signing any report or order or complaint or nothing. I was cleaning the gutters and fell off the roof.

ŌKEA

Neighbors have a different story.

LA'I

So what? Neighbors are beefing too. So how can they hear over their own yellin' and screamin'? Best thing is mind each other's own business.



LA'I  
 Maybe.

ŌKEA  
 They have a cabin Maunahui? Or Wai'ale'ia?

LA'I  
 I don't know.

ŌKEA  
 When are you going to outsource the bentos?

LA'I  
 Why the fuck do you care?

ŌKEA  
 The stress. Plus, why should Brennan take on the liability of illegally processed meals?

LA'I  
 It's not Brennan's tour. Mamo likes it this way.

ŌKEA  
 Still-yet, if something would happen, Brennan would stop the lease, right? Like he did the Mule Ride.

LA'I  
 Mule Ride stopped because the bridge collapsed. Without the trail, the Mule Ride couldn't run.

ŌKEA  
 Yet it still runs 'cause Brennan bought it and suddenly the bridge gets fixed.

LA'I  
 Kea, you want to talk business, go talk with Brennan or Mamo. I'm just the worker.

ŌKEA  
 Do you know why Mamo would be up at Wai'alalā in the middle of the night last night?

LA'I  
 Chasing the Night Marchers like his mom used to.

ŌKEA  
 Or maybe looking for Pogo.

LA'I

Pogo's lost too? I only thought it was Echo.

ŌKEA

That's who we were looking for, but only found Pogo.

LA'I

If you know where Pogo is, then why are you wasting my time asking about him?

ŌKEA

He's dead.

LA'I

How? He was just here yesterday.

ŌKEA

We're investigating. Unfortunately, the wildlife got to him before we could.

LA'I

But Mamo was with me until late.

ŌKEA

How late?

LA'I

We got back from the airport around eight. Then, yeah, he left for about an hour.

ŌKEA

Never said where he was going?

LA'I

No.

ŌKEA

Then came back here?

LA'I

Yeah.

ŌKEA

Did he say anything about seeing me?

LA'I

No.



ŌKEA

You stayed here last night?

LA'I

Where else would I be? Same ol' Kea. Just like with Jazz-girl. Always beating around the bush 'stead of goin' full-on in. You want to know why she never stayed with you? Because she knew you can never make up your mind. Who wants a futless husband like that?

ŌKEA

You should know all about futless husbands. Good your arm stay all bus'. It's like carrying his mark.

LA'I

'Kay Kea, I'm done talking. I have no help here and a full tour.

(ŌKEA exits. LA'I waits for a moment and exits. Lights shift. MAMO enters with T-bar full of fish.)

MAMO

Since my hūpēkole [little kid] days, I've been pounding 'opihi at Kawākiu. Even before the hotel. So there I was on the salt beds where always get big like this, pearls-kind; Then one wave come. And another. Before I know it, one more come. So make sense, better to get back to shore 'cause the tide is coming in. But then another wave come just as I start hemoing [loosening] my T-bar, taking it full of fish. So, I decide to take one dive to check. Has to be in the rock somewhere. So, I go under just as another wave comes in. It grabs me and starts taking me out. Below I see the coral and rocks, and my T-bar, but I know enough not to fight the wave. It will bring me back in and I can get my T-bar, but no. There was some crazy-kind current, and I swear to Kanaloa, there, too, was Echo. And I don't know whether he had me by the foot or if he had my bag or leg or whatever, but then I thought, this is how people die. I was dying. I looked and no longer the rock or coral but the deep blue drop-off and I knew I was past the point of returning. Then clear as a wind I heard Mom's voice, "Dive into the blue. Dive into the blue." So I followed the voice and kicked down into the blue and it turned cold. My skin was frosty-chilled and I closed my eyes so when I opened them again, there she would be. In her arms and we would be happy and me warm again. E ala e. E ala e. She would say like she always, and when I opened my eyes there was the red sky of morning and me rubbing against the hina stone. I coughed up stuff from my nose and mouth and ears, all over. I don't know how long I was under, but I know she saved my life to do more. I lost the 'opihi, though.

LA'I

(Entering)

So what now? You want some kind of medal? You lost the 'opihi, but not the fish?

MAMO

Crazy like one miracle. My T-bar was washed up beside me with all the fish and still alive, too.

LA'I

Miracle. What you were smoking? Big deal, your T-bar.

MAMO

I had that for a long time. I made it back in my Navy days from monel. Same metal they use to make propeller shafts, like that.

LA'I

Let's listen to what is today. Full tour and one from San Fran and they wanted 'opihi. And don't tell me about Kalaki. Frozen tastes like butt-crack.

MAMO

No one has fresh. Maybe I can check with Pogo.

LA'I

Yeah, why don't you do that.

(MAMO on phone.)

MAMO

He's not answering.

LA'I

Kea came by earlier.

MAMO

And what?

LA'I

Pogo is dead.

MAMO

Auē. Auē. Can't be. Just yesterday we saw him. How does Kea know? Kea doesn't know.

LA'I

That's not important. What's important is acting naturally. You just called him, so that proves you never even know he was *make*.

MAMO

They suspect me?

LA'I  
They found him up at Wai'alalā.

MAMO  
Last night?

LA'I  
'Ae. Pigs had gotten to him.

MAMO  
Then how do they know?

LA'I  
They know.

(MAMO starts dialing)

LA'I (Cont'd)  
Who you calling now?

MAMO  
Kea.

LA'I  
No ke aha [Why]? Act like nothing has happened.

MAMO  
Something has happened. My cousin w'en make and they think me and I was up at Wai'alalā last night and never cooperated.

LA'I  
But why act like you're guilty?

MAMO  
I'm not guilty, but Kea will keep connecting the wrong dots and then he'll come get me.

LA'I  
Based on what? They only have what Pogo said and Pogo is dead.

MAMO  
What if he told Aunty something?

LA'I  
What would he know to tell?

MAMO

I don't know. I don't know. Ever since Brennan, everything—all this stuff—has been happening.

LA'I

Stuff like what?

MAMO

You know, fifty years the Mule Ride's been going then suddenly mules get sick and the trail washes out. Brennan gives them help and ends up owning it. Fifty years. Then Mom.

LA'I

You're one confused Hawaiian. You think Brennan prayed your Mom to death?

MAMO

No, but who was there suddenly to buy the land?

LA'I

If not him, then somebody else.

MAMO

How about Echo?

LA'I

Echo gave everyone pilikia.

MAMO

That's what Kea thinks.

LA'I

He has no proof.

MAMO

Like you said, people like Kea make the proof.

LA'I

Don't say the words or bombye they come true. Noho mālie [[calm down](#)].

MAMO

I have to turn myself in.

LA'I

For why? You did nothing. Someone is making the ano 'ino on you; praying you to death. We have to send it back.

MAMO

(Referring to tusks)

Ma 'ō. Aia nō. Ke kumu o ka 'ino. Ho'oku'u kēnā. [There. There it is. The source of the evil. Send it away.] Take it away. Take it away.

LA'I

Mamo, no. I need you. Here, noho mālie. (MAMO sits down.) Focus. Focus. That's it. Remember the time we got lost on Wai'ale'ia in the fog? I panicked but you kept saying grab my belt and follow; and when we got cold, we would lie down on the fern and the steam from the fern would come up and then you would hold me tight and you sang me that mele, remember? You remember how the song goes? Can you sing it? Sing it.

(LA'I begins to hum a mele. Maybe "Me Moloka'i" or something similar. MAMO attempts to sing, then drifts before song's end. LA'I rises.)

MAMO

Mai. Mai. Noho mālie. E 'olu'olu [Here. Here. Stay. Please].

LA'I

Mai hopohopo. E luana iki, eā [Relax]? Remember we still have a tour. Your tour. Your mom's tour and we can't cancel. E ho'i mai ana wau in a few minuke [I'll be back in a few]. I have to call Sanuki's for bentos.

(LA'I exits. ECHO and POGO enters. Dogs are heard barking. Sheep bleating. MAMO stirs. He sees ECHO/ POGO.)

MAMO

(To ECHO/POGO)

Return. Return to the person who sent you.

(KAULUWAI enters. She does not see POGO or ECHO.)

KAULUWAI

Mamo boy, pehea? I'm too late.

MAMO

You. You are the one that sends them. I never did anything to your boy. He was rascal-kine and caused plenty pilikia, but I never. Ask Brennan. Brennan's the one because he is the sickness destroying our// 'āina.

KAULUWAI

(Overlapping)

You are haunted because you know something and now, they come to torture you into the truth.

(Dogs barking. Sheep bleating. LA'I enters and grabs the rifle.)

LA'I

‘Anakē, your dogs are after the sheep.

KAULUWAI

No, La'i. Kali. ‘A‘ole. Kali.

(Both women exit. KAULUWAI continues to protest offstage. Bleating begins to die away. Gunshot. Yelp. KAULUWAI screams. ECHO exits. Bleating stops. Gunshot. Yelp. Another scream. POGO exits. Wailing from KAULUWAI offstage. LA'I enters with rifle.)

MAMO

Pehea lā [\[What the hell\]](#)?

(LA'I goes to the refrigerator and gets a beer. She chugs it. She exits into the house and returns with a bottle of tequila. She takes a shot. Then another shot.)

LA'I

Now we can get back to business.

(She gathers tour gear. Wailing continues offstage.)

MAMO

What's going on?

LA'I

What's going on? What's going on? I'll tell you what's going on. We have a tour in less than an hour and I'm running around trying to clean up everyone's messes. Out there I have four dead sheep, two dead dogs, and a luahine [\[old lady\]](#) wailing like a banshee like Kamehameha the Great just *make*; oh and did I tell you, we have a tour in forty-five minutes and we have to pick the bentos up in Kaunakakai? Clean-up. And shave. No one likes that grizzled look. It looks like bad breath.

(MAMO exits off. Wailing stops. KAULUWAI enters.)

KAULUWAI

I told him everything. Even about the pēpē.

LA'I

Your pēpē paha [baby maybe]. But never mind that. I'm returning him to the 'aumakua [family god].

KAULUWAI

No. You cannot. I will mālama him. You murdered my dogs. Please not my mo'opuna.

LA'I

You always underestimate me. Never the frontline dancer or the solo choice. La'i the pack mule is what I was. Never your prize.

KAULUWAI

You were 'akamai is why. Like the deep blue, never knowing what lurked beneath. You are like ku'u kaikamahine [my daughter] and I ho'okuleana [trusted] you; but why you resent all that? Your mo'okū'auhau [pedigree] is too strong with the palikū for the Kodak show.

LA'I

Bull liar. I came from trash is why. Drunk dad. Lelepā [Promiscuous] mom. You would never frontline me because I came from bad-news Hawaiians. So hilahila [embarrassing] and bad luck.

KAULUWAI

La'iakamanu, you are one with an old soul and you will condemn it to be an ao kuewa [wandering soul]? So many generations and now you condemn it? Where's the pono in that?

LA'I

I am me. I belong to no one else. Screw the 'aumakua like he screws me.

(They honi [embrace].)

KAULUWAI

This, more than losing Kawa'ekū, bruises my heart.

(KAULUWAI exits. LA'I is disturbed by the honi. She rinses her mouth and throws salt. MAMO enters.)

LA'I

I'll run to the airport and get the tour. Wash up then run to Sanuki's and get the bentos. You can meet us up at Maunahui.

(MAMO charges LA'I. She defends herself. He takes her backpack full of tour paraphernalia and tosses it.)

MAMO

Just act like everything is regular. Just act. That's you. Always, just act.

LA'I

I never act. This is me. You wanted me to act like your standby-me wahine, ha'aha'a [humble wife], who always give support and a monkey-pod size of keiki, but never mind that.

MAMO

Who's the father?

LA'I

That's the old lady guessing.

(MAMO's eyes settle on the tusks. He exits. He returns with a can of gasoline and takes down the tusks. He prepares to pour gas on them.)

LA'I (Cont'd)

(Stopping him)

Kū. Kali. The bēbē is not yours. I mean maybe, yeah, but never mind likely.

MAMO

What did Brennan say?

LA'I

(Indicating arm)

I tried to blackmail him. He said I'd disappear like Echo-boy.

MAMO

Why Echo?

LA'I

Echo was blackmailing him, too. Over the Mule Ride. Echo collapsed the bridge. He was waiting here to see me. That was the set up. That's why his truck was down on the road.

MAMO

You were going to meet him here?

LA'I

So, he thought.



MAMO

You met him here before? You sexed him?

LA'I

No difference. I plan to terminate anyway; unless, you like to make like it's ours and we could dah-kind it over Brennan's head. His wahine, maybe not so appreciative.

(MAMO throws the tusks and charges her. They struggle. He overcomes her and binds her to the table. He gets the gasoline and douses her with it. He finds a lighter.)

LA'I (Cont'd)

So what? Go ahead. This is how. You always used me. First to get your wife and then mālama your mom. I was your kauā and never nothing else.

(He begins to cross towards her with the lighter. She begins to chant.)

E lalo iho mai e nā lani.  
E lohe mai i kāu kauā ha'aha'a.  
E hō mai ka 'ike  
E hō mai ka ikaika  
E hō mai ka mana

LA'I (Cont'd)

Lower, O heavens.  
Hear your humble servant.  
Give me knowledge.  
Give me strength.  
Give me power.

MAMO

(Overlapping chant)

You are the evil. You need to burn. I will send you back...e ho'i 'oe, e ho'i 'ana 'oe i kou kumu. Ua pau ahi 'oukou. [Return. Return from where you came from. You are destroyed.]

(MAMO crosses to her with the lighter. LA'I pulls the leg from the table and whacks the lighter from MAMO's hand. Struggle. MAMO gets the upper hand, but LA'I subdues him with his T-Bar. LA'I retrieves the rifle and shoots MAMO. LA'I crosses to MAMO. Pause. LA'I lifts him and places him on table.)

LA'I

Ua noa [You are freed].

(LA'I exits and returns with a 55 gallon drum and a reciprocating saw. She crosses to the altar and leaves the boar's tusks and then takes the 'alalā and throws it in the drum. She hesitates. She retrieves the 'alalā out and exits with it. She returns with a hose but not the 'alalā. She undresses and throws her clothes in the drum. She hoses

herself off. She crosses to the table and runs the saw a few seconds. She begins to oli the above chant once more. As lights fade, the saw is heard. In the blackout, the drum glows.)

END SCENE FOUR

SCENE FIVE

(Two days later. Morning. The ‘alalā is gone. ŌKEA enters. He sniffs around.)

ŌKEA

Hūi. La‘i are you home? Hūi.

LA‘I

(OFFSTAGE)

What do you want, Kea?

ŌKEA

I wanted to ask you a few questions.

LA‘I

(OFFSTAGE)

Cannot. I’m late already.

ŌKEA

It won’t take long. Smells like lū‘au in here. You cooked pig?

LA‘I

(OFFSTAGE)

Right there in the middle of the garage. Jesus, Kea we cook every day.

ŌKEA

Not lately, though, with the tour cancelled.

LA‘I

(OFFSTAGE)

Suspended, Kea. I can’t do it myself.

ŌKEA

What did Brennan say?

LA‘I

(OFFSTAGE)

As long as we pay our lease, what can he say?

(LA'I enters with a suitcase. She retrieves a small cooler.)

ŌKEA

(Referring to 'alalā)

Hey, what happened to that bird?

LA'I

I don't know. Something else you can look for.

ŌKEA

We searched all over 'Īlio Point. Nothing. No sign except a tabi and phone. I mean nothing. Are you sure he was going there?

LA'I

With that kāne, can't be sure of anything.

ŌKEA

(Holds up phone.)

This was his, right?

LA'I

Yeah.

ŌKEA

Are you sure that's where he was going?

LA'I

You found the phone, Kea. Isn't that enough? Maybe he decided to go East End. Kūmimi, maybe.

ŌKEA

Aunty Ulu was pretty sure he was up here after.

LA'I

That luahine. She saw Echo up here too and probably Pogo. What did you find at Wai'alalā? Nothing.

ŌKEA

What about the gunshots?

LA'I

Between poachers and her fucking dogs killing my sheep, you have your answer.

ŌKEA

Your sheep?

LA'I

My sheep. Our sheep. They're dead, so what's the difference?

ŌKEA

Not Brennan's?

LA'I

Gotta hele, Kea.

ŌKEA

How long are you going for?

LA'I

Can't go for long. I have the tour you know. I start training new guides. Brennan already has a schedule. I'll be back before the weekend. If I'm lucky, Mamo will show his sorry ass up, and we can get back to normal.

(KŪKOA'E enters with a backpack.)

LA'I (Cont'd)

Aloha.

KŪKOA'E

Good morning.

LA'I

Are you here to interview for the tour guide job? Because we don't start until next week.

KŪKOA'E

I don't know. I'm visiting.

ŌKEA

Who are you visiting?

KŪKOA'E

My dad.

LA'I

Well if you can wait until next week and are still interested—

ŌKEA

Who's your dad?

KŪKOA'E

Larry. But he goes by his Hawaiian name, Mamo.

Kali. You're A'e?

LA'I

Yes. Auntie La'i?

KŪKOA'E

Welcome home.

ŌKEA

(ŌKEA starts laughing and takes the backpack. Lights  
fade.)

END ACT I

ACT II

PROLOGUE

(HIOLELE is discovered in an amber shaft of light. MAMO appears. HIOLELE starts with a kāhea and dances hula as MAMO chants, *Wai‘alalā*. A percussive implement may be used.)

HIOLELE

(Spoken)

‘Ae, Ma uka i Wai‘alalā.

Ma uka i Wai‘alalā  
Kahi o ka makani ‘ākiukiu  
Mai Keālia mai ka moani maile  
Eia a‘e pū Moanianikāluhe.

MAMO

Up at Wai‘alalā,  
The place of the searching wind,  
From Keālia comes the maile breeze;  
There comes also the Moanianikāluhe.

HIOLELE

E kū. E kā.

MAMO

You call me.  
Your voice hidden.  
Here  
and there,  
The echo resounds.

Kāhea ‘oe ia‘u.  
Huna na‘e kou leo.  
O kēlā  
Me kēia,  
Olo kani ka nakulu.

HIOLELE

E kū. E kā.

(KŪKOA‘E enters. He is dreaming. HIOLELE exits. KŪKOA‘E follows. MOMENT. HIOLELE and KŪKOA‘E reenter. KŪKOA‘E has the ‘alalā. HIOLELE indicates where to put it on the kuahu. KŪKOA‘E kneels before it. HIOLELE and MAMO exit. Lights.)

END PROLOGUE

SCENE ONE

(A week later from ACT ONE, but immediately following ACT TWO prologue. He focuses on the ‘alalā. He knows there is

something sacred about it but cannot remember what it is. KAULUWAI enters with ho‘okupu. KŪKOA‘E does not notice her.)

KAULUWAI

(To KŪKOA‘E)

‘O ke aka ka ‘oe, e ‘aumakua [To you, god, is the essence]. ‘O ka ‘i‘o kā mākou [Ours is the substance]. That’s what you’re trying to remember, eh?

KŪKOA‘E

Auntie Ulu, you are still alive.

(KŪKOA‘E embraces KAULUWAI)

KAULUWAI

Aloha pū to you, Kūkoa‘e.

KŪKOA‘E

No, sorry. My mom is why. She was wondering if you would be, still alive. How are Kea and Keo?

KAULUWAI

Aloha nō. They passed. You are all grown up now, Kūkoa‘e.

KŪKOA‘E

My friends call me A‘e.

KAULUWAI

Are they your friends if they can’t say your whole name? You are not A‘e. There is a different meaning to that. Do you want to be A‘e or Kūkoa‘e?

KŪKOA‘E

I’m not sure. Do you know what Kūkoa‘e means?

KAULUWAI

I should. I named you. I named most people here in Kala‘e. Koa‘e is the cliff bird that nests along the pali. Very skillful. Very akamai, smart. Kū means you stand proud and sure along the pali. The cliff. Your dad wanted something that really stood out. How is your mom?

KŪKOA‘E

She’s good. She lives in Arizona.//She works at the university there.

KAULUWAI

She was such a good dancer. She defected from an O‘ahu hālau to come dance with me. To learn the Moloka‘i mea kapu [secrets], but I never brought her in close. She was a manu [bird] who like lay her eggs in another’s nest and leave. E kala mai...sorry.

KŪKOA‘E

No. No. No problem. My mom is Hawaiian, but her expectations for life are different.

KAULUWAI

They made a cute couple. Mamo thought she was his great convert to the Molokai lifestyle and then no. Your mom never liked his activism.

KŪKOA‘E

You can never take the island out of the boy.

KAULUWAI

Pēlā nō [So it is]. So much ‘ike in him. So much aloha ‘āina. Your mom always said to him, you’d rather go to jail than get a job.

KŪKOA‘E

What would he say then?

KAULUWAI

That is my job. So much going on now, but, the ‘āina will be lost. There are not many of us left with the ‘ike. It’s a time of change.

KŪKOA‘E

I came back to learn.

KAULUWAI

You mean, remember. He knew you’d return and carry on the legacy. I am glad you ho‘i the ‘aumakua back (‘alalā).

KŪKOA‘E

It was strange, though. I forgot about him (‘alalā) and then remembered in a dream.

KAULUWAI

Tell me about the dream.

KŪKOA‘E

Well my dad was chanting and this girl was dancing a hula to it. Then she led me out to the koa tree behind the house and there it was. Then when I woke up this morning. There it was.



KAULUWAI

Pēlā nō [So it is]. Nānā [see], you are remembering. We learn the haole ways. We remember the ‘ōiwi [native] ways. But be careful of the wahine o ka pō, the dream girl, sometimes they will possess you.

KŪKOA‘E

What do you mean?

(Car noise offstage. KAULUWAI begins to exit.)

KAULUWAI

Tell Auntie La‘i I will come back later.

(KAULUWAI exits. LA‘I enters with an overnight and small cooler. She notices the ‘alalā.)

KŪKOA‘E

How was your flight?

LA‘I

Regular.

KŪKOA‘E

(Referring to ‘alalā)

I hope you don’t mind. It came to me in a dream.

LA‘I

A dream? Who was in this dream?

KŪKOA‘E

My dad and this girl. I’ll return it to the koa tree, if you want.

LA‘I

Glue it to your shoulder and be a pirate for all I care. Did you go shopping?

KŪKOA‘E

Yeah. Stuff sure is expensive here.

LA‘I

Did you get pia? Beer?

KŪKOA‘E

I’m not old enough. What?

LA'I

Once they know who you are down CPC, 'a'ole pilikia [no problem]. How long you planning on visiting?

KŪKOA'E

I'm waiting to see my dad, first, then decide.

LA'I

That might be a while.

KŪKOA'E

Like how long?

LA'I

One day. One week. One month. I don't know. Your dad called it 'aumakua time: get together with the feathers. (Referring to 'alalā) Feathers.

(ŌKEA enters.)

ŌKEA

Aloha kakahiaka.

LA'I

Make it fast, Kea. None of that bush beating.

ŌKEA

It's just social. Flight was good?

LA'I

'Ae.

ŌKEA

What did the doctor say?

LA'I

You can tell her the baby's good. Nuff already. Tomorrow comes quick and I got three guides to train. None of which can play the 'ukulele or holo lio [ride horse].

ŌKEA

Sounds like applicants were slim pickings. No one local?

LA'I

Local enough.

ŌKEA

Sure not taking you long.

We're expanding the tour. LA'I

Mamo okay with that? ŌKEA

When he gets back, I'll ask. LA'I

I'm starting to regret I didn't arrest him that night. ŌKEA

Arrest him? For what? KŪKOA'E

Murder. ŌKEA

Murder? KŪKOA'E

Kea, say what you came to, then ha'alele [leave]. I have to grab some stuff and hele down to... LA'I

Brennan's? ŌKEA

You're such a fuck. LA'I

You're leaving? KŪKOA'E

It doesn't sound like you're leaving anytime soon, so it wouldn't look right for me to stay. LA'I

After today, no more search. ŌKEA

So, wait, what? He's not dead. I'd feel if he was dead. We should go look for him. KŪKOA'E

ŌKEA

Already, for a week they been looking, but no more.

KŪKOA'E

Maybe they've been looking in the wrong place. Maybe he parked one place... where was the place?

ŌKEA

*Make* Horse.

KŪKOA'E

*Make* Horse and then walked somewhere else and now he's hurt. Did he have a cell phone?

LA'I

They found tabi and phone. He was going to pound 'opihi for the tour that day.

ŌKEA

That's the one thing. How can find one tabi and not the other one? Knowing your dad, he's up in the ko'olau biding his time, right La'i?

LA'I

(Handing KŪKOA'E the cooler)

A'e take this stuff to the kitchen. Get the meat into the freezer.

KŪKOA'E

Sure, Auntie.

LA'I

(To KŪKOA'E)

Mahalo.

(KŪKOA'E exits.)

LA'I (Cont'd)

You know Kea, if you like be the change we like see in this world, change your attitude. One week ago that boy come here to see his father and learn a culture his mother raised him to think was no good. Now he comes and what? Father missing, due to some foul play no doubt, and what you do? Act matter of fact, in your face, bullshit, to get me to wince. That boy is all hamajang now.

ŌKEA

I'll let Auntie know about the baby.

LA'I

You do that.

(ŌKEA exits. LA'I gets a shot of tequila. KŪKOA'E enters and watches LA'I.)

LA'I  
What?

KŪKOA'E  
What Uncle Kea said about a baby.

LA'I  
Yeah? Oh, true mainlander thinking about the alcohol and the unborn.

KŪKOA'E  
No. Yeah, but no. I mean...

LA'I  
What? You don't like one sister?

KŪKOA'E  
Is it a girl?

LA'I  
Could be.

KŪKOA'E  
When he said, Brennan's, what did he mean?

LA'I  
Brennan is the slumlord of that ghetto you see on the left, across from the sugar mill on the way down.

KŪKOA'E  
Sorry, I haven't been here in a while.

LA'I  
You never left this house the whole week?

KŪKOA'E  
Sure, but only CPC and mauka. The lookout and phallic rock.

LA'I  
I have a house in that project. Brennan takes the rent from my pay from the tour.

KŪKOA'E  
But nothing else? Sorry.

LA'I

I wouldn't say, little sister, if it wasn't true.

KŪKOA'E

Then I see no sense.

LA'I

No sense? What's no sense?

KŪKOA'E

I see no sense in you leaving. And you can tell Brennan you don't need that house down in Brennanville.

LA'I

Brennanville. But still-yet. Molokai is a small island and when they hear your toilet flush, they start talking about what you ate.

KŪKOA'E

This house is as much yours as anyone else's. Especially with the baby on the way.

LA'I

Kū i ka māna. Just like your dad.

KŪKOA'E

Auntie, Uncle Kea seems to think, I mean by the way he keeps bugging you, that you know, maybe, where he is.

LA'I

I don't. But there was many horse-play things that's happened lately, and because of the no-nonsense way your dad was, they think it was maybe him. Trying to pin the blame on him.

KŪKOA'E

Murder?

LA'I

Two. Your uncle Pogo and Auntie Ulu's grandson, Echo.

KŪKOA'E

Were they dealing drugs?

LA'I

I don't know, but it never matter 'cause your Dad never do 'em. They were trying to set him up.

KŪKOA'E

Dad was never into stuff like that. Was he?

LA'I

No, and he never like it for happen in his backyard, so he would go and tell 'em so. Maybe someone never like him to tell him that. You know what I mean? Your dad was one bull. Never one to show hide and run.

KŪKOA'E

So they got rid of him another way?

LA'I

I like to think he is hiding out, fugitive-kind. He knows the trails along the cliffs like nobody's business.

KŪKOA'E

Then we should help Uncle Kea find the truth.

LA'I

First, he's not your uncle and second, Kea like find his own truth. The best thing is keep the business running until the real truth comes out or your dad comes home.

KŪKOA'E

We have to look for him, then.

LA'I

'A'ole. Your dad's most sacred thing is this tour. He's wandered off before and I keep it going, so no worry.

KŪKOA'E

Then I should help.

LA'I

What you mean? Like kōkua with the tour?

KŪKOA'E

Sure. I still remember some stories.

LA'I

Like which one.

KŪKOA'E

The one. No. No. The boy at the lake.

And what's the boy's name? LA'I

His name? I forgot? KŪKOA'E

Do you play 'ukulele? LA'I

The uke? KŪKOA'E

Yeah, this. LA'I

(She hands him 'ukulele.)

No. But I can learn. Auntie Ulu said//it was a time of change. KŪKOA'E

She came by? LA'I

Just before you got here. (Referring to 'ukulele) Is it hard to learn? KŪKOA'E

LA'I  
(Taking it from him)  
First you have to tune the buggah. (Tunes 'ukulele) Now just start strumming, Hawaiian.  
It's all in the iwi [bones].

(She hands him the 'ukulele. He plays. They react.)

LA'I (cont'd)  
The ancestors are there, you just have to let them out.

Wouldn't it make sense that his son is telling stories too? KŪKOA'E

Do you holo lio...ride horse. LA'I

Ride a horse? KŪKOA'E



LA‘I

Like you been doing it all your life, Arizona.

KŪKOA‘E

Last time was with dad. Here.

LA‘I

Pull your shirt up.

KŪKOA‘E

Huh?

LA‘I

Your shirt. Take ‘em off. Let me see the guns and clip.

(KŪKOA‘E takes his shirt off.)

LA‘I (Cont’d)

Not bad. Little more da kine, but plenty more than lately.

KŪKOA‘E

(Putting shirt back on)

Do I have the job?

LA‘I

I have to train the other storytellers and I think one already kani ka pila [plays ‘ukulele]...

KŪKOA‘E

Don’t worry. I’ll learn...remember all the stories Dad told me and I can lift some weights to tone up.

LA‘I

Mai hopohopo—don’t worry...braddah with the right shorts and some tight shirts, no matter how skinny your kino [body] stay, no one will be listening. Wāhine anyway.

KŪKOA‘E

(Crossing to ‘alalā)

Auntie, did my dad still do//the thing with the prayer and the food?

LA‘I

Maybe. The ‘alalā is not my ‘aumakua, so I never like mess. Not polite for your own ‘aumākua to mess with someone else’s.

KŪKOA‘E

I was thinking maybe if we ask the ‘aumakua to take care of Dad...

Can. LA‘I

Do you know the prayer? KŪKOA‘E

There are all different kinds, but I can show you one protocol. LA‘I

(LA‘I crosses to the refrigerator and pulls out a cannister of ‘awa root. She takes out two chunks.)

LA‘I (Cont’d)  
(To KŪKOA‘E)  
Come. Sit. First lesson. (Hands him ‘awa) Chew ‘em, but no swallow. Going. It’s ‘awa.

(She slips one in her mouth. They chew. She gets an ‘apu [coconut half-shell] and cheesecloth. She spits hers into the cloth and strains her saliva in the ‘apu. She directs him to do the same without talking. She squats down and raises the ‘apu above her head.)

LA‘I (Cont’d)  
Eia ka ‘awa, e ke akua Behold the ‘awa, o god.  
He ‘awa lani wale nō An exclusive ‘awa  
He ‘ai no ke kama iki A nourishment for the child  
Inu aku i ka ‘awa o Kāne Drink of the ‘awa of Kāne.

(She duckwalks to the ‘alalā and places the ‘apu before it.)

LA‘I (Cont’d)  
‘O ke aka ka ‘oe, e ‘aumakua [To you, god, is the essence]. ‘O ka ‘i‘o kā mākou [Ours is the substance].

(She duckwalks backwards to KŪKOA‘E and sits.)

What does that mean? KŪKOA‘E

To you, ‘aumakua, is the shadow. Ours is the flesh. LA‘I

What’s that mean, shadow and flesh? KŪKOA‘E

LA'I

Braddah, make up your own mind what it means. I never know. Maybe in the shadows they live and we live in these bodies.

KŪKOA'E

What if the 'awa is still there?

LA'I

It's always still there unless it evaporates, but they come and "inu kapu" and put in their mana, so when you drink it, later afternoon, you and them are flesh and spirit, one. Maopopo? (He nods.) Good. First lesson. Time to 'au'au and ha'alele.

(LA'I begins to exit.)

KŪKOA'E

Can you write down the prayer?

LA'I

Oh, Irish potato. No more time. We have to go.

KŪKOA'E

Go? Go where?

LA'I

I'm meeting the other guides up at Wai'alalā.

KŪKOA'E

We're starting now?

LA'I

We're starting now? So haole. So many questions...braddah you we'n ask, so now you step up or step aside.

KŪKOA'E

(with cellphone)

Then can you speak the prayer in here and I'll learn by the time you get out of the shower.

LA'I

Hiki [can]. (Into phone) Get your moloā [lazy] ass down to CPC. Buy some ice, water, and pia.

KŪKOA'E

I'm a little short on cash.

LA‘I

Play that for them (recording) and they’ll put it on your dad’s bill. And take the cooler (indicates cooler). ‘Apo? Understand?

KŪKOA‘E

My mom said, look out for you.

LA‘I

You say whatever comes into that little ipu of yours, don’t you?

KŪKOA‘E

She said you were intense. That’s why he left you and married my mom.

LA‘I

I thought I left him for screwing your mom.

KŪKOA‘E

I don’t know.

LA‘I

E kala mai [Sorry]. That was rude.

KŪKOA‘E

No. I like you. Your intensity.

(LA‘I takes his phone and records.)

LA‘I

‘O ke aka ka ‘oe, e ‘aumakua. ‘O ka ‘i‘o kā mākou.” Just keep repeating it.

(She places a piece of ‘awa in his mouth.)

KŪKOA‘E

‘O ke aka ka ‘oe, e ‘aumakua. ‘O ka ‘i‘o kā mākou.

(LA‘I exits. KŪKOA‘E continues to repeat the oli. He crosses to the ‘alalā.)

KŪKOA‘E (Cont’d)

‘O ke aka ka ‘oe, e ‘aumakua. ‘O ka ‘i‘o kā mākou.

(He spits the ‘awa in the ‘apu. He grabs the cooler and exits. HIOLELE enters. She crosses to the ‘alalā, takes the ‘apu and drinks the offering. Lights.)

END SCENE ONE

SCENE TWO

(Morning. Next day. Brennan calls from offstage.)

BRENNAN

(Offstage)

La'i.

(BRENNAN enters and sits.)

BRENNAN (Cont'd)

Maybe I *make* before I get a coffee here.

(LA'I enters. During the following dialogue, she busies gathering tour paraphernalia into a backpack as well as a cooler of water. She notices food by the 'alalā.)

LA'I

(Entering)

Now I'm a coffee shop? Coffee is right here, lōlō [stupid]. Get 'em yourself.

BRENNAN

(Crossing to get coffee)

You mean instant? What kind of service is that? How about hot water?

LA'I

You go native. There's a hose over there and microwave over here.

BRENNAN

Operation breast feed not working?

LA'I

It's working too well. Now he never like leave and he like me stay.

BRENNAN

That explains last night.

LA'I

You missed me?

BRENNAN

Like an opioid.

LA'I

That bad?

BRENNAN

I'm thinking maybe you are a carrier. Every time we think we're good, we're bad; one more problem shows up.

LA'I

I'm not the problem. The island doesn't like you.

BRENNAN

(Referring to KŪKOA'E)

Where he stay now?

LA'I

Getting gas in the van.

BRENNAN

You're bringing him in?

LA'I

He says he like stay til he sees his dad.

BRENNAN

Maybe you will listen to my advice next time; trying to pull a fast one. Now you have no ring, no prospects and his boy shows up.

LA'I

You never know nothing. I can't just tell him, oh look I'm pregnant, let's get married, overnight? You know what I mean?

BRENNAN

You mean King Mamo wasn't getting it regular?

LA'I

He wasn't giving it regular. So, yeah, slight delays, and then complications with you and Echo-boy. If you'd kali iki and show some small-kind patience, things can work out. But not you, always rush, rush, rush, no time. Like Pogo, can't just pay him and banish him to Angel City. No, gotta play pig strangler.

BRENNAN

Like Echo, he would keep asking for more money. Need to nip it in the bud.

LA'I

So don't blame me. It's your hewa [mistake], always nipping it in the bud before just dealing with it; and now the boy stay and he can guide so one less to pay.

BRENNAN

Maybe it’s easier to deal with him, myself.

LA‘I

E akahēle paha ‘oe [be careful] yeah? Don’t be pinching off too much bud.

BRENNAN

Look you, get the mother hair on the back of the neck. No need to pinch. I can make him rich. Look, look you. Your mind is churning through all the scenarios, but in the end, I win, because the proof is in the pudding.

LA‘I

You fucker.

(KAULUWAI with ho‘okupu enters.)

KAULUWAI

Aloha kakahiaka.

LA‘I

Aloha, ‘Anakē.

BRENNAN

Aloha, Auntie.

KAULUWAI

E waiho au i ka ho‘okupu ma ‘ō nei. Hiki? No ka‘u mau ‘īlio. [*Can I leave offerings for the dogs in the yard?*]

LA‘I

Hiki nō [Sure].

KAULUWAI

Mahalo. We must clear the path.

LA‘I

‘Ae.

KAULUWAI

For the keiki.

LA‘I

‘Ae.

(KAULUWAI acknowledges BRENNAN and exits.)

BRENNAN

(Directed to KAULUWAI)

No doubt, next thing will be a clear path to your house. (To LA‘I) Which stay pa‘a between your legs.

LA‘I

Pololei that and mai poina [*That’s right and don’t you forget it*].

BRENNAN

Don’t make me anxious.

(Car noise. Offstage KŪKOA‘E and KAULUWAI dialogue.)

KŪKOA‘E

(Offstage)

Auntie, please, let me get you some water.

KAULUWAI

(Offstage)

Mahalo na‘e [*Don’t worry*], I’ve been drinking from hoses since hūpē kole days.

(KŪKOA‘E enters. He is carrying MAMO’s T-Bar. He sets it down and goes to the refrigerator and gets a bottle of water. KAULUWAI enters.)

KŪKOA‘E

(To LA‘I)

Auntie needs water. She’s drinking from the hose.

BRENNAN

That’s how in the country.

LA‘I

A‘e, Mr. Brennan of Brennanville.

KŪKOA‘E

Nice to meet you.

BRENNAN

Aloha. Your stepmom tells me you’re joining us for a while.

LA‘I

(Referring to “stepmom”)

Brennan, you babooze. Auntie.



KŪKOA'E

(Offering water to KAULUWAI)

Here Auntie. (To Brennan) Yeah. Follow in the footsteps of my dad.

BRENNAN

Your father was a great man...or is a great man. No doubt he's out on one of his hunting, fishing trips to the Back Side. Some 'aumakua time.

KŪKOA'E

(To Brennan)

You think so?

BRENNAN

That's how your old man reconnected. Made him inspirational.

LA'I

Yes. Any day now he'll be walking up that driveway. A'e, we need to hele.

KŪKOA'E

Right. Oh, look what I found. Where did I set it?

(He crosses to the T-Bar and holds it up.)

LA'I

That was your dad's.

KŪKOA'E

I know. I remember this. He said it was made out of a special metal.

LA'I

Monel.

KŪKOA'E

He would hold it up and say, "This is what the Navy makes propellers out of."

LA'I

Pololei. Where'd you find it?

KŪKOA'E

Kawākiu.

LA'I

Good. I'm glad you're good at finding things. Help find this cooler its way to the van and let's go.

How did you know to look? KAULUWAI

The woman of the night... KŪKOA‘E

She came again? KAULUWAI

Every time I leave an offering. (Referring to T-Bar) KŪKOA‘E

Was your father in the dream? KAULUWAI

No. Just her on the beach by the hina stone. That’s where I found it. Where should I put it? KŪKOA‘E

With the rest of his artifacts. (Indicating altar) LA‘I

Where you going? KAULUWAI

Beginning of the tour, Wai‘alalā. I have three guides...four now to train. LA‘I

So many now. Used to be just you, Mamo, and Pūko‘a. KAULUWAI

We’re expanding. One tour a day breaks us even. Two gets us a profit. And with the helicopter... BRENNAN

You own the tour now? KAULUWAI

More kālā for the tour. More kālā for me. See how that works? BRENNAN

I know how you work Brennan. KAULUWAI

LA'I

Don't want to be rude, but a hui hou.

KAULUWAI

E La'i, alia iki paha? E hiki ia'u ke kama'ilio me 'oe? [*La'i, can you wait a little? I'd like a word with you?*]

LA'I

Me ka wikiwiki. Lohi au. [*Real quick. I'm late.*]

(PAUSE)

LA'I (Cont'd)

A'e, you know where the Shores is, right?

KŪKOA'E

Sure. Past Kaunakakai, right?

LA'I

Yeah, but I mean, you know how to get there?

KŪKOA'E

Yes.

BRENNAN

I can show him.

LA'I

I don't want you to go out of your way.

BRENNAN

No problem.

KŪKOA'E

I can. You go down the road and turn left to Kaunakakai.

LA'I

Okay. Whatever. Now listen carefully. Here take this (indicates cooler) and pick up the other guides. We'll meet at Wai'alalā. Tell them they need all their stuff because we're moving them into the housing after. Maopopo. 'Apo?

KŪKOA'E

'Ae.

LA'I

Good. (To Brennan) Are we done?

(KŪKOA‘E takes the cooler and exits.)

BRENNAN

Yeah, but we need to talk over some business.

LA‘I

Tomorrow, maybe or meet us mauka.

BRENNAN

What about dinner?

LA‘I

‘A‘ole paha [I don’t think so]. During the day is better when I’m thinking business.

BRENNAN

I thought you’re always thinking business.

LA‘I

A hui hou, Brennan.

BRENNAN

Aloha. ‘Anakē.

KAULUWAI

Good-bye.

LA‘I

(To KAULUWAI)

No laila [Okay, what?].

KAULUWAI

No laila, it’s best we speak Pelekania because I never like the kūpuna to understand what we’re speaking about.

LA‘I

Pēlā nō. To clear the path. Why should the ancients understand?

KAULUWAI

I have Pūko‘a’s bones.

LA‘I

They have cemeteries for that.

KAULUWAI

We have to return them to Wai‘alalā.

LA'I

He's not 'ohana to me.

KAULUWAI

Mamo too. And the other.

LA'I

So luahine, you still think I know where Echo stay?

KAULUWAI

I am too old.

LA'I

And I'm hāpai.

KAULUWAI

That never stop you from killing Mamo. I heard it all, you know. The yelling. The fight. The gunshot...

LA'I

And you never stop him from killing me? Where you was when he was slapping me around? Beefing me? Ho'opulu me with gasoline? 'Ae. 'Ae. And what you think when the gunshot we'n pū, like that? Yeah? What? Ah, so sad for La'i. I told her so, like that. Same look you gave right now when I come out and you think, ho, that titah we'n cut him down.

KAULUWAI

We need to clear the path for the pēpē.

LA'I

Where does that path lead for me?

KAULUWAI

A place where the water grows. But right now, the path is too narrow.

LA'I

What if no can?

KAULUWAI

You are the strength of 'ie 'ie. You will know how. I have the kā'ai ready.

LA'I

Echo's, I don't know.

KAULUWAI

His name is Kawa'ekū.

LA‘I

And if I do know, what? Just give ‘em to you? No questions asked?

KAULUWAI

I promise. No one will know.

LA‘I

I don’t know. Now, I’m late. I have to be up at Wai‘alalā to meet the guides.

KAULUWAI

You know where Mamo stay.

LA‘I

Uoki. Uoki. It was either me or him.

KAULUWAI

The boy will find out, you know. Each day she takes him closer and closer.

LA‘I

‘Ae. ‘Ae. I have ears.

KAULUWAI

They are giving you a chance, La’iakamanu. Don’t wait. Clear the path.

LA‘I

I am tired of being the catclaw in the path. I’ll clear it my way.

KAULUWAI

Then talk to her. Ask her for more time. Mai kali [Don’t wait].

(KAULUWAI exits. LA‘I looks at the time. She quickly performs the ‘awa ceremony and places the ‘apu on the altar.)

LA‘I

Eia kāu kauā no Ka‘ana.  
Ua hui kāua i Wai‘alalā  
E kōkua mai, e ‘olu‘olu.  
Kāhea mai nō ho‘i i Keolewa  
Kū kali au ia pu‘u kū kahi nō.  
Mohala au. Noho mai.

Here is your servant from Ka‘ana.  
At Wai‘alalā we have joined  
I call for your help.  
To Keolewa I call  
I stand on this hill.  
I open myself.

(HIOLELE enters. She crosses and drinks from the ‘awa.)

Noho ka wahine iā Wai‘alalā ola  
‘O kēia wahine kou makuahine  
Kōkua mai  
Pōmaika‘i mai  
Na‘u ala  
E ho‘okāla‘e nō au ia ala  
Ho‘omanawanui, e ‘olu‘olu

LA‘I  
The woman thrives at Wai‘alalā  
This woman, your mother  
Help me  
Bless me  
My path  
I will clear  
Patience, please

(MAMO enters. LA‘I is surprised. He crosses to the kuahu.)

MAMO

No ‘awa for me? Where’s the aloha, ea?

(LA‘I retrieves salt, crosses to HIIOLELE and tosses salt between them and MAMO.)

MAMO (Cont’d)

No more nuff salt at Kawākiu to protect you. Piha [Full] this hill with ‘uhane who want to stop you.

LA‘I

Aloha nō [pity] for them, their ‘aumakua never recognize.

MAMO

One thing for sure, you’ll end up on this hill like us, and it will be stink downwind of you. Like one carcass cow.

LA‘I

Ka. Who cares? I will torture you then like now. This tī-leaf licker is not afraid of anything.

MAMO

Fine then. You no like my help. Find Echo’s bones alone.

LA‘I

No sweat ‘em.

MAMO

You go Hawaiian or else why my bones stay bundled up?

LA‘I

Never had enough time. Now I have her (HIIOLELE) and what? I never like your pilau [rot] infecting her.

MAMO  
(Referring to HIOLELE)

She has him all over.

LA‘I  
A‘e is just like you was. All tusks and snorting. Only difference is he trusts me.

MAMO  
Trusts you? I wonder what happens if he finds out about me? How I *make*?

LA‘I  
And what? You goin’ tell him?

MAMO  
Maybe on the wind. Maybe Auntie Ulu smells something. Hears a dog bark on a moonless night. Here comes the oeo whistle, then what?

LA‘I  
Hiki. You go. How you goin’ pass over when the blackness of your deed is puka a‘e (*revealed*)? All the murders pinned on you? Who then? Who will defend you? They will think you just run-off and never come back. Your second-coming pohō [*wasted*].

MAMO  
You mock me in death.

LA‘I  
‘Ae. ‘Ae. Then never will your soul return for his keiki. Just the DNA of the mom with blue eyes and beautiful as a model, while your bones all bundled up in tī-leaf mākaukau for the lū‘au stew.

MAMO  
To think I once aloha you.

LA‘I  
You have to aloha me always. I am the only one who can clear your name. So don’t make like that and say how you’re goin’ tell A‘e the truth.

(MAMO exits. LA‘I crosses to HIOLELE. Lights.)

END SCENE TWO



SCENE THREE

(Next day. KŪKOA‘E struggles to play the ‘ukulele.  
KAULUWAI enters.)

KAULUWAI

Somewhere in there is a musician and dancer. You need to let them out. You go back through your mo‘okū‘auhau, get choke dancers and singers.

KŪKOA‘E

I know.

KAULUWAI

Ho‘omau, though. Don’t give up. It will come. Is Auntie here?

KŪKOA‘E

No. First, she was going to talk to Brennan. Then she went to pick up the other guides and I need to meet them at Wai‘alalā, soon. We have a late night, too. We’re going to Kūmimi to get click-clicks. What are click-clicks?

KAULUWAI

If you don’t know. Don’t ask. How is your storytelling, then?

KŪKOA‘E

Same as my ‘ukulele. Auntie says I would be a hit at the graveyard. “No more the feeling behind the words, boy,” is what she says.

KAULUWAI

Did Auntie tell you the kaona for Wai‘alalā? The meaning?

KŪKOA‘E

Yeah. Something about a little boy and a bird. A crow.

KAULUWAI

The ‘alalā. But no more the meaning?

KŪKOA‘E

I think she did.

KAULUWAI

The haole wasn’t listening. The haole gets distracted with the cellphone.

KŪKOA‘E

It was close to lunch.

KAULUWAI

E kāpae [\[cancel\]](#) the haole, ‘eā? The ‘ike should be your only food. So tell me the story.

KŪKOA‘E

There’s little boy and a bird, a crow, and they are friends and they played all day in the forest.

KAULUWAI

That’s it? No names. No wind or rain or mo‘okū‘auhau? Were you listening at all? Ho‘olohe pono, then. Listen. Two times, makes first time pohō. Hawaiians don’t like waste words, yeah? Each word has power and you just la-la-la the first time through, where is the words, huh. Poof like one pūhi‘u. One pass-gas.

KŪKOA‘E

Sorry.

KAULUWAI

Make with the pepeiao [ears] then. During the time of King Kamehameha the Great, //lived a little orphan boy named Punea.

KŪKOA‘E

So late Eighteenth Century?

KAULUWAI

Don’t haole me with questions, ‘ea? Punea lived at Wai‘alalā with his friend, Akakū, a manu. One ‘alalā. Akakū raised Punea, making lele from here to there showing Punea good places for food, water, and sleeping because at that time this whole area was one whole forest with choke ‘ōhi‘a, koa, ‘ōlapa, ‘ama‘u, hāpu‘u, like that, and ‘iliahi, sandalwood. Punea and Akakū spent plenty time playing and splashing around Wai‘alalā. Their favorite game was hide and seek where Punea would chase Akakū all around the forest. Then when Punea got older and needed help gathering ‘iliahi for the chief, Akakū would take him to all the good gathering places. She would fly to one spot where get choke ‘iliahi and she would call out akā, akā, akā, and lead Punea to the spot. After, Punea became valuable to the ali‘i because he gathered the most ‘iliahi, which the ali‘i sold to the haole and then ‘came rich. Because then, if you one orphan and no ‘ohana, the only way was the more you served the more was expected, and Punea was proud, nui ke keha i loko [pride inside], because he was an orphan boy with no ‘ohana, yet he was famous. What Punea never know was that the more the ali‘i ‘came rich, the less ‘iliahi; and the less the ‘iliahi, the less the forest. And when the forest disappear, so did his friend, Akakū. And one day Akakū was gone. So lonely was Punea, that he’d lost his only family, that he cried so many tears of sorrow that the pond at Wai‘alalā came to be; and they say if you go there, pono you call, akā, akā, akā, to let Punea know you returned. (To KŪKOA‘E) Look you, not even listening.

KŪKOA‘E

No, Auntie, I think she comes to me.

KAULUWAI

Who? Punea? See, you weren't listening.// I said, Punea was one orphan boy.

KŪKOA‘E

No. Akakū. She's the hula girl.

KAULUWAI

What you mean? From your dreams?

KŪKOA‘E

Yeah.

KAULUWAI

I told you before, be careful with the wahine o ka pō. Sometimes they can be tricky. Have you asked the name and what she wants?

KŪKOA‘E

I asked, but she never answer.

KAULUWAI

In English? Lōlō, you think Akakū can speak English?

KŪKOA‘E

But it makes sense, right? For no reason, I pick up and leave Arizona and I don't know why. And then when I get here, I start remembering things from my childhood and then Auntie La'i shows me the 'awa thing and she's pregnant with my sister and this...this...wahine?

KAULUWAI

Wahine o ka pō. Dream woman.

(KAULUWAI starts laugh.)

KŪKOA‘E

She comes and leads me to the 'alalā, the T-Bar, she teaches me hula, or tries...why are you laughing?

KAULUWAI

You see how it works. I tell you the story and even now your mana'o [thoughts] start churning. That's how we relearn the culture through our mo'olelo.

KŪKOA‘E

So you think it's Akakū?

KAULUWAI

‘O wai kou inoa? Pehea kāu hana? What is your name? What do you want? That’s what you ask her.

KŪKOA‘E

I need to write it down.

KAULUWAI

What Hawaiian? Write ‘em down. And what? She appears and you go digging around in your BBDs looking for a piece of paper, what you think she is going to think? Maybe laugh herself back to the other side. No Hawaiian, you memorize like the kūpuna. If you can’t memorize an easy phrase like, ‘O wai kou inoa or pehea kāu hana?, you are one for the ‘uala kahiki patch. Never mind.

KŪKOA‘E

‘O wai kou inoa? Pehea kāu hana?

KAULUWAI

Hana hou. Again.

KŪKOA‘E

‘O wai kou inoa? Pehea kāu hana?

KAULUWAI

Better.

KŪKOA‘E

Wait. But then when she answers, it will be in Hawaiian.

KAULUWAI

You can handle. If it’s Akakū, then you know why. Remember what she did for Punea.

KŪKOA‘E

Played with him?

KAULUWAI

Boy, I’m going to tear your ears off. Listening is not just to ask more questions. You so blonde. She guide him. She’s a guide.

KŪKOA‘E

She’s why I came. She must be guiding me to my father.

KAULUWAI

Or the truth. Stick it pa‘a [firm] in the na‘au [guts] and the kūpuna come out. You first think, oh, just some fairytale story Auntie tells to entertain the tourist and then we kani ka

KAULUWAI (Cont’d)

pila and everyone feels warm and fuzzy inside. Yet, deep down in ‘aumakua-land stirs the ‘ōiwi and once that message gets to your na‘au, one step closer to finding your father. Look you, as the na‘auao comes to light.

KŪKOA‘E

You know when I left Arizona, it was only a gut feeling. My mom begged me not to go. “A‘e,” she said, “there’s nothing there, especially Molokai.” And my stepdad was like, “Let him go. Let him play banjo with his dad like a monkey.” Do you really think it’s Akakū?

KAULUWAI

No doubt. What did she wear? Maybe black feathers around her po‘o or ‘ā‘ī? Maybe kūpe‘e around her wrist, like this?

KŪKOA‘E

Why feathers?

KAULUWAI

Her kinolau, her god form, is the ‘alalā, right? Crow?

KŪKOA‘E

No, she had leaves, plants, like fern up here around her head. And kukui leave lei and those leaves...lauhala mat leaves around her wrists. And around her neck is a set of tusks.

KAULUWAI

Tusks?

KŪKOA‘E

Pig tusks.

(BRENNAN enters with package.)

KŪKOA‘E (Cont’d)

Mr. Brennan.

BRENNAN

Aloha kakahiaka. (To KAULUWAI) Auntie, I’m so glad... here, I get this fresh from the bakery. Have one (offers sweet bread).

KAULUWAI

I get already.

BRENNAN

Have some more.

La'i's not here.  
KAULUWAI

She was going to see you.  
KŪKOA'E

Maybe like two wa'a in the dark, we pass each other. But I came to see you.  
BRENNAN

Me?  
KŪKOA'E

How is your training going?  
BRENNAN

I need more training on the 'ukulele.  
KŪKOA'E

How about holo lio?  
BRENNAN

That too.  
KŪKOA'E

One step at a time then?  
BRENNAN

Yeah.  
KŪKOA'E

Do you have coffee?  
BRENNAN

I can do that. I was a barista until the schedule got too crazy. People think you'll do anything for money. Instant okay?  
KŪKOA'E

(KŪKOA'E begins to make coffee.)

Shoots. So money isn't everything?  
BRENNAN

KŪKOA'E

Yeah, my mom moved to the Mainland because she wanted to give me a better life. And I waited for the better life to happen, but it was people just measured by dollars and cents and they were all in debt.

BRENNAN

Same thing here, but. That's our history. Always ali'i. Always debt. But if we're smart, we don't have to lose a kingdom. Where do you see yourself in eight months?

KŪKOA'E

Here. Helping my dad with the tour.

BRENNAN

But what if your father, God forbid, never comes back?

KŪKOA'E

He's coming back.

BRENNAN

No doubt. Until then?

KŪKOA'E

Then, helping Auntie with the tour.

BRENNAN

But in eight months, what? She'll be busy with a baby and if your dad doesn't come back?

KŪKOA'E

He's coming back, though. I know he is.

KAULUWAI

Brennan you're one smart-ass, big mouth ipu with no rhythm.

BRENNAN

Whoa, Auntie, I never said anything.

KAULUWAI

You're the wind the deaf can hear.

KŪKOA'E

What are we talking about?

KAULUWAI

He wants to buy the tour.

KŪKOA‘E

I can't sell the tour.

BRENNAN

Sure, sure, but we're like unspoken partners because I own the land. If the tour does good, he does good and I do good. It's part of the vision.

KAULUWAI

You know how many visions have come to Molokai? Too many because in the end those visions go blind and broke and Molokai is left with the wreckage. Look Molokai ranch, Lā‘au Point, Kalua Koi, all ghost towns.

BRENNAN

Because they are all foreigners, Japanese, Arab, haole. I'm from here. I grew up plantation too.

KAULUWAI

Big Island plantation. Not pine.

BRENNAN

Same-same, still-yet. And they moved out too. I am not going anywhere. (To KŪKOA‘E) Boy, your father and your grandparents before, ran this tour. What they know is powerful stuff and they shared it. They knew the power in sharing. I am saying take it to a bigger market. Share with the world, with the locals, with school children, like that. I'm not asking to build a resort. I believe in Hawaiian identity and sharing is the best way. Secrets. There is only one thing you can do with secrets and that's take them to the grave. Then no one knows.

KŪKOA‘E

I can talk to my dad.

BRENNAN

What if your dad doesn't come back?

KŪKOA‘E

You keep saying that like you know something. Auntie's right. If you know something, say it.

BRENNAN

You say you never like live in debt, but living under this dream is like debt, eh? The big mistake here is all the locals think, oh it worked for Tūtū and Uncle and Auntie and the kūpuna...you can't bury the future with the past.

KAULUWAI

And you are the future?



BRENNAN

One kind of future. You wait too long. Until it's too late, then the foreigner come and take your land because they are the only choice. I'm a Hawaiian choice. Have some

BRENNAN (Cont'd)

respect for the culture. Not like the American, who will turn everything into a golf course and hotel.

KŪKOA‘E

Auntie La‘i has to be taken care of because she carries my sister.

BRENNAN

Even if Auntie La‘i carries your sister, you are still the legal heir. It will be your decision. Mahalo for the coffee. (To KAULUWAI) I see the path still needs clearing.

(BRENNAN exits.)

KAULUWAI

Brennan is like one haole in kanaka clothing. Don't trust him. Everyone knows his way. He waits for the old ones to die and buys their land so they can get Medicaid. He's been after me and my 'āina forever.

KŪKOA‘E

Don't worry Auntie, Dad will come home or why would Akakū appear to me? But he must come home soon. How can I tell her to let Dad know to come home? Auntie, how would I say it? I'll write it down now but practice it enough so there won't be paper when I see her again.

KAULUWAI

Ask her who she is. 'O wai kou inoa? Pehea kāu hana? And keep practicing the mele and try wait. The kūpuna will come to you, once they trust. Now go, before you come late to meet your auntie.

KŪKOA‘E

'Ae. A hui hou.

KAULUWAI

A hui hou.

(KŪKOA‘E grabs his 'ukulele and exits. Lights.)

END SCENE THREE

SCENE FOUR

(Midnight, next day. LA‘I discovered on stage. She has been drinking. She is humming a traditional Hawaiian mele. Maybe *Ka Manu* or *Pua Lililehua* or any mele of this ilk. KŪKOA‘E enters with a bowl of kūpe‘e.)

KŪKOA‘E

I think they’re ready.

LA‘I

You have to eat them, so you better hope.

(KŪKOA‘E hesitates because he is unsure what to do.)

LA‘I (Cont’d)

Graduation, ‘eā? Show me what you’ve learned.

KŪKOA‘E

(Tentatively)

‘O ke aka ka ‘oe, e ‘aumakua. ‘O ka ‘i‘o kā mākou.

(KŪKOA‘E sticks a small fork inside the kūpe‘e and pulls the meat out. He begins to eat it. LA‘I stops him. She points to the ‘alalā.)

LA‘I

Mai poina [Don’t forget] the ‘aumakua.

(KŪKOA‘E places the meat before the ‘alalā. LA‘I nods in approval. Then gestures that he may begin eating freely.)

LA‘I (Cont’d)

(Referring to kūpe‘e)

Not too bad, yeah? Tastes like the kai. The beginning of life. This is true communion, yeah? You and the kūpe‘e become one. You will be protected by its ability to conceal.

(KŪKOA‘E continues to eat. He offers one to LA‘I.)

KŪKOA‘E

Here.

LA'I

'A'ole. Nau nā kūpe'e [Your kūpe'e]. You must eat. (BEAT) In high school, we used to go to Kūmimi on weekends, all the friends yeah, and camp. We'd make a big fire and laugh and party. Me and your dad would noho in each other's arms and watch the lights of Lahaina across the channel and wonder if they could see our fire. We'd pretend we were sending special signals between the islands for our revolution.

KŪKOA'E

Revolution?

LA'I

Our kū'ē [opposition], yeah. We're Molokai, so always kū'ē. That's our heritage. I'm sorry about what I said about your mom the other day. She didn't steal him from me. I was too da kine, angry, about everything and he got tired of it. I blamed my life on all the haole things and it became this thing of hate. Your mom was a beautiful wahine, who only saw the beauty in life and that's the way she danced. I danced with hate and vengeance. Pele's were my specialty. Hopefully, the kūpe'e protect you from the anger and you can be more like your mom.

(KŪKOA'E takes a large white kūpe'e from the pot. He offers it to LA'I.)

KŪKOA'E

It's the best one, I think.

LA'I

Offer it to the 'aumakua.

KŪKOA'E

I want you to have it.

LA'I

'A'ole, I told you, they are yours. You will wear them. You must pili with them.

KŪKOA'E

But I want you to have it.

(LA'I waves him off. He eats the meat of the kūpe'e.)

KŪKOA'E (Cont'd)

Brennan wants me to sell the tour to him.

(LA'I laughs.)

LA'I

Let him try.

KŪKOA‘E

I told him, no. It was your and Dad’s tour. He thinks I’ll sell out for money. What would be my point in coming here, if it was only for money?

(LA‘I doesn’t respond. She has fallen asleep. KŪKOA‘E places the white kūpe‘e in her hand and kisses her on the cheek. HIOLELE enters. She crosses to KŪKOA‘E. KŪKOA‘E is taken off-guard and forgets what he is to say.)

KŪKOA‘E

‘O wai...‘o wai...

HIOLELE

‘O Hiolele wau [I am Hiolele]. You are Kūkoa’e.

KŪKOA‘E

You speak English.

HIOLELE

‘Ae.

KŪKOA‘E

Who are you? What do you want?

(HIOLELE begins to exit. She motions for him to follow. They exit. Lights.)

END SCENE FOUR

SCENE FIVE

(Later that morning. LA‘I is asleep in the same place as earlier. There is a blanket over her. Brennan enters.)

BRENNAN

I knew if I came early enough, I’d find you sleeping on the job. Let’s go to the Cookhouse for breakfast.

LA‘I

Cannot. I have to work.

(LA‘I finds the white kūpe‘e. She notices a carafe and mug on the table. She crosses to it.)

BRENNAN

Take a day off.

LA'I

Cannot. We have tours in a week. We're only at Keolewa and the old trail. (Referring to carafe.) The little bastard made me coffee.

BRENNAN

We need to talk, but.

LA'I

(Pouring coffee)

There's nothing to talk about. The kid told me about selling me out. As far as I'm concerned, we signed a ten-year lease and I'm aiming to honor it.

BRENNAN

Funny, I don't remember you being on the lease.

LA'I

I'm an officer in the corporation. Surviving officer.

BRENNAN

Surviving because you killed the president.

(BRENNAN approaches her.)

LA'I

I've work to do.

BRENNAN

The boss says, take a day off.

LA'I

You're not my boss, fucker. You touch me again and I'll go to your wife. Then we'll see how complicated it gets.

(During the following, BRENNAN touches her. First a finger on her shoulder and then it multiplies. She responds.)

BRENNAN

You go. You go tell my wife. Then what? There is only half of me for both of us and Echo's kid.

LA'I

I would never hook up with you.

BRENNAN

No. Because you like being the kauā, the loner, never pinned down because then you couldn't use the only real estate you have title to.

LA'I

Uoki [Stop it].

BRENNAN

Where's the boy?

LA'I

I don't know.

BRENNAN

Or maybe he's going to take me up on my offer.

LA'I

Hulō. Hulō for you. Laki maika'i with the boy plink-plucking on his uke and jamming-up the 'ōlelo.

BRENNAN

Your 'ike is a dollar to donuts. It's like everything else: tell me what I like hear. The haole tourist like hear one 'ike, the Kepanī another, the Pākē another. As long as get some warm and fuzzy 'ohana and aloha in there, the dark meat doesn't matter. If the boy is smart, he'll by-pass your ass.

LA'I

As long as he thinks I'm carrying his sister, I'm untouchable.

BRENNAN

Until he hears the truth.

LA'I

No one knows the truth but me.

BRENNAN

I'm not talking about that truth. I'm talking about his dad not coming back.

LA'I

You prick. You bring that out and you'll come with me.

BRENNAN

And who do you think Kea will believe? The boy will shrivel up from you so fast and send you back to the housing. Oh, I forgot to tell you, I rented out your house.

LA'I

Oh, I forgot to tell you, I don't need your stinking house. I'm moving in with Auntie. Clearing the path.

BRENNAN

That's my house.

LA'I

Maybe. Depends.

BRENNAN

Depends?

LA'I

I need Echo's bones. What? No act, you.

BRENNAN

Sister, you're making some wild aspirations, here.

(BRENNAN starts looking around.)

LA'I

No one's here. You'd be able to smell the sweat if Kea were hiding somewhere.

(He searches her and then her bag.)

BRENNAN

Where's your cell phone?

LA'I

In the van.

BRENNAN

I don't know where Echo-boy is. Pogo took care of it. I don't even know what happened. All I know is he didn't show up for work the next day. Wait, this is part of her deal, isn't it? You don't get the house unless she gets the bones and I take the fall.

LA'I

She only wants the iwi and closure. Clear the path.

BRENNAN

How long till you get the house?

LA'I

After she *make*, then I sign it over to you.

BRENNAN

And how long is that? Twenty? Thirty years? Too long. Her house is the perfect place for the hunting lodge. Plus, what if she keeps living past thirty years? I'll be *make* already.

LA'I

Let the feather fall, Brennan. Every time you rush things; and that's where the complications happen.

BRENNAN

I like to make sure the feather land in front me. So much simpler on the Big Island. Money talks.

LA'I

Here it's aloha, not the almighty kālā. You rub my nose. I'll rub yours.

BRENNAN

What if Auntie Ulu gets rubbed...in five years?

LA'I

'A'ole loa. Pehea kou 'ano, braddah [[What the hell's wrong with you](#)]? The distance between haole and Hawaiian gets grayer and grayer with you. (Reaches for her abdomen) See all this talk is no good.

(LA'I crosses for salt and begins to ingest a few grains.)

BRENNAN

Better if the baby *make*.

(She throws salt and some lands in his eyes.)

BRENNAN (Cont'd)

You bitch! Fuck. I'll rub more than your nose. You fucking Hawaiian cunt.

(He charges her. She tries to getaway but he catches her. Struggle.)

LA'I

You prick. You fucking prick let go of me. Hemo, you fucker.

BRENNAN

(overlapping)

You never learn do you? Always the bitch; always the kū'ē cunt. You can kū'ē on this.



(KŪKOA'E enters. He is muddy. He charges BRENNAN and pulls him from LA'I. Struggle.)

KŪKOA'E

(To Brennan)

What the hell is going on?

LA'I

A'e. Stop. Stop. What's wrong?

KŪKOA'E

Hiolele came and she showed me where my dad is. He's buried in the back. Where they used to feed the pig.

(HIIOLELE enters. LA'I sees her, but no one else can.)

LA'I

You saw him? His iwi? His bones?

KŪKOA'E

Yes. Yes. Yes.

(KŪKOA'E collapses in LA'I's arms and begins to vomit.)

LA'I (Cont'd)

That's it. Throw it up, Hawaiian. Throw all that haole out. Toss it like pus from the guts. It chokes you. It kills you. Throw it up. That's it. Now breath. Breath hard. Harder. Let the blood come. Hū ke koko. Hū ke koko. Hū. Let the koko flow or go home haole.

(KŪKOA'E calms down. BRENNAN gathers himself.)

BRENNAN

Son, you have to know the truth. That's not your father.

LA'I

Brennan, kuli 'oe [\[shut up\]](#).

BRENNAN

The remains you found are not your dad's.

KŪKOA'E

Whose are they?

BRENNAN

Auntie Ulu's grandson, Echo.

KŪKOA‘E

How did they get there?

BRENNAN

Your dad. No wait. Your dad was a no-nonsense guy and when he found out Echo was dealing drugs, to school children, your dad took care of him. Your dad would take care

BRENNAN (Cont’d)

of a lot of stuff the law couldn’t. Your uncle Pogo...human trafficking...right in front of your dad’s eyes even. Mamo was old world and believed in justice.

KŪKOA‘E

So he was a murderer.

BRENNAN

If that’s what you want to call it. He had the respect of the island for what he did. But Pogo and Echo, I don’t think he can escape. That’s why he ran off. He won’t be coming back too soon. That’s why. That’s why, it makes perfect sense for you to carry on his legacy...your family’s legacy. It’s as if you were destined.

KŪKOA‘E

I can’t wrap my head around this. My dad never seemed like that before. I knew he was outspoken and stood up for what he believed...but murder.

BRENNAN

He felt it was his kuleana. To protect his ‘āina and people.

KŪKOA‘E

I can’t believe it. Auntie La‘i you’ve known all this time?

(Moment. BRENNAN looks at LA‘I waiting for her to respond. Confident she will confirm his story. MAMO enters unseen by everyone except for LA‘I. She picks up the white kūpe‘e.)

LA‘I

Do you know why the sandalwood went extinct? Not because too much harvest, but because the common people were enslaved and they never like their keiki to suffer the same fate, so they pull out all the sandalwood sapling, then bombye, pau the ‘iliahi. That’s our history. Always ali‘i. Always debt. Always suffering. Ho‘olohe pono [\[listen\]](#). The iwi you found are not your dad’s. They’re her dad’s. The one I carry in my poli [\[bosom\]](#). Hiiolele.

KŪKOA‘E

Hiiolele is Echo’s?

LA'I  
'Ae.

KŪKOA'E  
Not my dad's? Not my sister.

LA'I  
'A'ole.

KŪKOA'E  
Then do you know where my dad is?

(During her next line, LA'I indicates his crotch, his abdomen and his head.)

LA'I  
Yes, he is here and here and here.

KŪKOA'E  
Where is he?

LA'I  
He's dead.

KŪKOA'E  
How do you know?

LA'I  
I killed him.

(MAMO wonders if there would be any further explanation, but LA'I remains silent. KŪKOA'E exits.)

HIOLELE  
Ho'okāhi no lā'au lapa'au, o ka mihi [There is one remedy—repentance].

LA'I  
'Ae.

(Lights.)

END SCENE FOUR

SCENE FIVE

(Dawn the following day. In the dark KAULUWAI performs a kani- kau [*dirge*]. As lights fade up, KAULUWAI is discovered. She is near a lauhala basket. She has salt and a container of water that she is spreading around. ŌKEA enters. There is a moment as he waits for her to finish protocol.)

ŌKEA

Auntie? They ordered an autopsy. You can have the remains, after.

KAULUWAI

Haole way is always question and answer, question and answer like that will get them closer to the truth. The only truth I know is putting his bones with his ‘ohana so he can rest.

ŌKEA

Don’t you want to be sure she did it?

KAULUWAI

What difference does it make if she admits already?

ŌKEA

You say you like Echo// to rest...

KAULUWAI

Kawa‘ekū.

ŌKEA

Kawa‘ekū to rest. Will he rest if the truth doesn’t come out?

KAULUWAI

He is *make*. What more truth you need? The haole palapala always needs to wash using the “why? why? why?”, so they never need to feel guilty over their own hewa [*sin*].

ŌKEA

You said clear the path, though.

KAULUWAI

Ōkea, I like rip your tongue out. I am here mourning and you keep jabbering on like one mynah bird on chili pepper water. What you like, already?

ŌKEA

You heard them fight that day.

KAULUWAI

Whatever La‘i said, that’s what I heard.

ŌKEA

She hasn’t said anything. She admits to killing him. They were fighting. Mamo gets aggressive. I knew him. Maybe he gets too aggressive and she has to defend herself.

KAULUWAI

Whatever La‘i said. Sure. That’s it.

ŌKEA

What’s it? What happened? Why don’t you say?

KAULUWAI

Because I don’t. Nāna ka ‘i‘o [her truth], La‘i’s, not mine. I know what happened, but she’s got to say for it to be the truth. It’s not my truth to say.

ŌKEA

Auntie I hate to say this, but I can tell the county attorney and she’ll get a subpoena on you for you to testify// and then it’s got to be the haole truth. The God’s honest truth and that’s how it happens.

KAULUWAI

(Overlapping. Chanting to intimidate him)

E ‘ono ka limu.

The limu will be consumed.

E ‘ono ka i‘a.

The fish consumed.

E ‘ono i ke koko.

Made tasty by the blood.

E pa‘a ka waha.

The mouth is bound.

E ‘Alalā ka leo.

The voice becomes garbled.

E kahe ka hu‘a i ka waha.

The mouth froths.

E ‘ai. E ‘ai. E ‘ai.

Eat. Destroy. Consume.

ŌKEA

Okay. I catch. I don’t want to have bad dreams for a month. I just hate thinking that poor Hawaiian, who all she wanted was her piece of the ‘āina, takes the fall for someone like Brennan.

(KŪKOA‘E enters. He is dressed the same as he was at the end of ACT ONE with his backpack.)

ŌKEA (Cont’d)

You leaving?

KŪKOA'E

I came to see my father. I saw him. Now I'm going.

ŌKEA

Back to Arizona?

KŪKOA'E

I don't know. Yeah, sure. Back to somewhere.

ŌKEA

You need a ride?

KŪKOA'E

I thought I'd walk it.

ŌKEA

Okay. You know how to get there right? How far it is?

KŪKOA'E

Yes. Thanks.

ŌKEA

It was nice to meet you. Under better circumstances...I hope you come back.

KŪKOA'E

Yeah.

ŌKEA

Auntie. If or when I hear that he is ready I will let you know. (KAULUWAI acknowledges.) A hui hou.

(ŌKEA exits.)

KŪKOA'E

(To KAULUWAI)

I contacted Brennan. He was always interested in this place. He will probably be by to assess or whatever. I don't know. I assume it would come to me. It was nice to see you again. Take care.

(KAULUWAI acknowledges. KŪKOA'E begins to exit.)

KAULUWAI

Just like the mom. Wanted to act all Hawaiian until it came time to be Hawaiian.

KŪKOA‘E

Act Hawaiian is all I saw here. In Arizona everyone thinks paradise and aloha wafts through the air here like this sweet fragrance that intoxicates everyone to forget all their troubles. It does intoxicate. It does make people forget. It makes us believe there is something else, but there is nothing else when the fog of aloha clears. Reality comes back as a blinding light. Aloha is no more than a superstition. Something you put under your pillow at night or hang from your rearview mirror. Well. Good-bye.

(He starts to exit again. Low in the background is the oeo.  
The sound grows throughout the scene into the epilogue.  
KAULUWAI throws the ‘apu and crosses to KŪKOA‘E.  
She spits on both his eyes and rubs her thumbs in them.)

KAULUWAI

You think the ‘alalā is like a statue of Jesus where you make like this—salute—and then you feel good. No. ‘Alalā is the real thing. The ‘aumakua, the family god, and he guides us. That’s Hawaiian: feelings from the guts. Aloha comes from the guts not what you want to feel or you would feel the aloha your Auntie has for your dad.

KŪKOA‘E

So aloha is shooting each other?

KAULUWAI

Hawaiian justice is built on the iwi, the ‘ike, the nohona [cultural knowledge]. Haole justice, sure, she is guilty. Hawaiian justice, we are all guilty. She was a young girl when Molokai Ranch deserted. Left everyone with one empty promise and bad times ahead. So her father becomes alcoholic and her mom go vagabond house to house trying to get food in her stomach and keiki. So La‘i comes to me, a skinny girl, and I give her a home and teach her hula and the ‘ike and she falls in love with Mamo who treats her like one outcast; and I treat her like a backrow dancer because her ‘ohana so sketch; so the haole like cleanse by saying she is guilty when we’re all guilty; that’s our kuleana. Hawaiian justice is everyone’s hi‘uwai [cleansing], not just one. No one is that strong. Has that much mana to just take everyone’s sins like Jesus Christ or something. We all must.

KŪKOA‘E

She murdered my dad.

KAULUWAI

Because he was going to *make* her. He soaked her with gasoline and was going to light her on fire because she was hāpai with the wrong pēpē.

KŪKOA‘E

I can’t. I can’t believe that.

KAULUWAI

I was there. I heard the whole thing. I could have stopped it. I could have stopped it, but I wanted her dead too. Oh, hewa. Hewa. Ua hewa iho nui [I have sinned big].

KŪKOA‘E

But why doesn't she tell if that's the truth?

KAULUWAI

Because of aloha. True aloha. She won't betray the 'aumakua. If she tells the story to get off the hook, then your dad is condemned forever to wander on this hill and his spirit will never come back in your children or your grandchildren. Your auntie must have great aloha for your dad—or you—to sacrifice her life, so your dad can cross home to Pō. But you must return his iwi [bones], so he can pass over or her deed is pohō [wasted]. It's up to you. Nāu kuleana [Your responsibility].

(Lights fade. HIOLELE enters chanting as the scene segues into the epilogue.)

END SCENE FIVE

EPILOGUE

(Oeoe continues. HIOLELE continues to oli. MAMO, POGO, and KAULUWAI enter with lauhala baskets. HIOLELE crosses center. KŪKOA‘E crosses to her. KAULUWAI, MAMO, POGO set there baskets down.)

Ma uka i Wai‘alalā  
Kahi o ka makani ‘ākiukiu  
Mai Keālia mai ka moani maile  
Eia a‘e pū Moaniani Lehua.  
Kāhea ‘oe ia‘u.  
Huna na‘e kou leo.  
O kēlā  
Me kēia,  
Olo kani ka nakulu.  
Uli nō kou wai  
Me he pō nā au.  
Ua lewa mai au;  
Ua lewa aku nō.  
Puni au iā ‘oe.

HIOLELE

Up at Wai‘alalā,  
The place of the searching wind,  
From Keālia comes the maile breeze;  
There comes also the Moaniani Lehua.  
You call me.  
Your voice hidden.  
Here  
and there,  
The echo resounds.  
Dark indeed is your water  
with currents black as night.  
I float this way;  
and that way.  
You possess me.

He no inoa, nā mamo.

For the children.

(KAULUWAI, MAMO, POGO exit leaving their baskets.)



KŪKOA‘E

Pu‘u Kū ‘Akahi is where the tour ends. It is Pō Kū, the night of Kū. The sun sets at Lae‘ahi. Darkness approaches from the east. Soon the souls will gather here. Some will be welcomed to the leaping-up place, Kūakeahu. There they will rejoin with the ancestry. The others will continue to wander the plains of the unforgiven. The scent of maile. The mist approaches. The whistle sounds. They are gathering. We must go.

(Lights fade. The oeo continues for a moment then fades.)

END

PĪPĪ HOLO KA‘AO