

## "E Huliāmahi" - 17 May, 2023

### Scene Synopses

**Scene 1.1 - Mele Uhau - Let's Reminisce** - This first slam introduces the crucial connection between kanaka to our land; one shall not supersede the next. George Helm and Kimo Mitchell are introduced as symbols of demonstration and revival.

**Scene 1.2 - Classroom** - This is the first day of this Hawaiian Leadership class. The teacher and students introduce themselves, and the teacher introduces the project: to choose and research a Hawaiian leader that played an integral part of the Hawaiian Renaissance of the 1970's. The topic of land issues is brought up with a video that discusses various 'āina matters in our history.

**Scene 1.3 - Tūtū Man's House** - At every visit to Tūtū Man's house, he is seen writing a poem in his journal. These poems connect to the flow of the story. Kahuli visits his Tūtū Man's house to share about his first day of class, to express his struggle of not knowing who to choose as his leader, and to talk about the land issues that were discussed in class. Tūtū Man shares about land struggles of his time and then talks about his favorite Hawaiian hero, James Kaulia.

**Scene 1.4 - Mele Uhau James Kaulia** - This slam demonstrates two perspectives, Hawaiian and American, during the Kū'ē Petition of 1897; the Americans insisting that their power was of greater value than the Hawaiians mass petition drive resisting annexation.

**Scene 1.5 - Vignette James Kaulia Speech** - James Keauiluna Kaulia was the president of the archipelago-wide 'Ahahui Aloha 'Āina. On Sept 6, 1897, he opened a gathering of thousands of Hawaiian patriots at the 'Iolani Palace with this rousing speech opposing the annexation of Hawai'i to America. This vignette features a portion of James Kaulia's famous speech which closes with the message: "So do not be afraid, be steadfast in your love for the land and be united in thought. Oppose forever the annexation of Hawai'i with America until the very last patriot!"

**Scene 2.1 Mele Uhau - Let's Reminisce** - This slam poem resonates the vision of Herb Kāne's dream of Hōkūle'a and its first voyage of 1976. Through the work of many, such as Nainoa Thomposon, Ben Finney, and Mau Piailug, a foundation of set values were utilized to revive the practice of traditional sailing.

**Scene 2.2 Classroom** - Hōkūle'a is discussed. The failure of the second voyage, and how this group of men and women survived. Through commitment and continued efforts, Hōkūle'a's journey did not end there.

**Scene 2.3 Tūtū Man's House** - Dukie and Kahuli visit Tūtū Man and share about Hōkūle'a and Nainoa Thompson.

**Scene 2.4 Mele Uhau Nainoa Thompson** - This slam shares the journey of a dream, a vision that stood for more than just traditional sailing, but a symbol of hope for the resurgence of our Hawaiian culture.

**Scene 2.5 Vignette Nainoa and Pinky Thompson** - After the failure of this sail, the men are ready to give up. Nainoa's father, Myron Pinky Thompson, guides him back onto this path to continue the vision through proper leadership.

**Scene 3.1 Mele Uhau - Let's Reminisce** - This particular slam reminds us of the banning of the Hawaiian language in 1896 a result of annexation to America. It then became illegal to formally teach through Hawaiian in the classroom setting until a small grassroots organization decided to take a stand. In 1978, Hawaiian became one of the two official state languages, and the revitalization of our language began.

**Scene 3.2 Classroom** - Language revitalization, Pūnana Leo, and immersion school start ups are discussed in class. These topics become sensitive for some of the students making personal connections to their own lives, the expectations of their families and the influence that one Hawaiian woman had on an individual student.

**Scene 3.3 Tūtū Man's House** - During this visit to Tūtū Man's house, the Hawaiian language is discussed, and the reason why Tūtū Man never did learn to speak is explained. Kahuli serves as his labor of love in the language revitalization.

**Scene 3.4 Mele Uhau Larry Kimura** - This slam not only honors Larry Kimura and his endeavors in forming the 'Aha Pūnana Leo, but also it serves as a historical timeline of Hawaiian language revival.

**Scene 3.5 Vignette Establishment of the 'Aha Pūnana Leo** - This is a reenactment of a meeting that was held by Larry

Kimura, Tamati Reedy, Kauanoē Kamanā, Pila Wilson, Makalapua Ka‘awa, and ‘Īlei Beniamina to discuss the formation of the ‘Aha Pūnana Leo. This was to be an avenue to revive the language by bringing together mānaleo (native speakers) with young preschool-aged children in a setting much like the Māori model, Te Kohanga Reo. As a result, the first Pūnana Leo was born.

**Scene 4.1 Mele Uhau - Let’s Reminisce** - This particular slam resonates the importance of the language through songs, chants, and music. Music, and therefore also hula, served as an avenue for the language to be learned, taught, and heard in the community.

**Scene 4.2 Classroom** - Music is a vessel to share political thoughts, Hawaiian rights, and ignite the pride of being Hawaiian within the community. Much like George Helm did with his music, there were many artists during the 1970’s that used music to guide the resurgence of the language, traditional practices, and hula. Through this discussion, some students’ personal family issues are revealed. Some issues foster a connection to music and hula, while others stifle any desire to connect.

**Scene 4.3 Tūtū Man’s House** - Kahuli enters as his tūtū sings “He Hawai‘i Au”, which segues to the discussion of Hawaiian music and Hawaiian identity. Tūtū Man shares one of his poems with Kahuli, and Kahuli shares an instrumental of a mele that has been lingering in his head for weeks. Through this discussion, Jon Osorio is brought up as Tūtū Man reflects on his short time at UH Mānoa; recounting Jon Osorio’s performances and convictions regarding Hawaiian identity.

**Scene 4.4 Mele Uhau Jon Osorio** - This slam focuses on an article that was written by Jon Osorio regarding the confusion of Hawaiian identity and how our ancestors can guide us on our new path of revitalization.

**Scene 4.5 Vignette Jon Osorio Performance** - This performance at UH Mānoa in the late 70’s shares the importance of leadership and our kuleana as Hawaiians. This vignette pays tribute to the mele, “Hawaiian Soul,” written by Jon Osorio, which serves as a symbol of aloha for the late George Helm and other kūpuna that have passed, leaving us to continue their battle against oppression.

**Scene 5.1 Mele Uhau Let’s Stop Reminiscing** - This final slam poem reminds us of the importance of understanding our past to create our future. We shall forge a new path, a new journey, and let go of the pain and regret of the past, while embracing the challenges of a new generation of Hawaiian learners and leaders. We shall move forward to collectively cultivate! E huliāmahi kākou!

**Scene 5.2 Classroom - Final Class Presentation/Performance** - This final classroom scene is when Kahuli presents his final project of his leader, which he realizes is his Tūtū Man. He explains how his Tūtū Man was a thankless leader and worker of the land raising ‘ulu trees. He incorporates a poem that his Tūtū Man wrote which declares the metaphor of this entire play, the gift of a life-giving tree, the ‘ulu, which will allow us to grow from challenges and create new fruits for our own generation. He concludes with a mele he composed for his kupuna, entitled, “I Lei Kau, I Lei Ho‘oilo.” This is a metaphor of the everlasting love of our kupuna that adorns each of us as a perpetual lei. A true symbol of growth and love that is the consideration of the prosperity and advancement of future generations into a new future which they must define for themselves.

### **Kahuapa‘a Huliāmahi - Huliāmahi Website.**

E kele aku i kēia helu QR e ‘ike ai i kekahi kahuapa‘a i haku ‘ia e ka papa 11 o Nāwahī no nā me‘e Hawai‘i a lākou i noi‘i ai. *Scan this QR code on your phone to*

*learn more about some of the famous heroes of the Hawaiian Renaissance that the 11th graders of Nāwahī researched.*

