‘AI PŌHAKU
RESISTANCE AND RESILIENCE TO COLONIZATION IN HAWAI‘I

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE
UNIVERSITY OF HAWAI‘I AT MĀNOA
IN PARTIAL FULFILLMENT FOR THE DEGREE OF

MASTER OF FINE ARTS

IN

DANCE

May 2016

By

Brian Alsola “Wailana” Simcock

Thesis Committee:

Gregg Lizenbery, Chairperson
Tammy Haili‘ōpua Baker
Amy Schiffner
For

Queen Liliʻuokalani

And the Sovereignty of Her Kingdom
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‘AI PŌHAKU
Resistance and Resilience to Colonization in Hawai‘i

MFA DANCE THESIS PROPOSAL

Brian Alsola “Wailana” Simcock
University of Hawai‘i at Mānoa
September 23, 2015

Proposed Thesis Committee
Gregg Lizenbery, Chairperson
Tammy Hailiʻōpua Baker
Amy Schiffner
**Introduction**

I came to Hawai‘i at the age of five from the Philippines and have subsequently been hanai‘ia (adopted, raised) by her people here. I feel a strong kuleana (responsibility) to the ‘āina (land) and to the native host culture because of my upbringing. I would not be who I am today without Hawai‘i and the kuana‘ike (ancestral knowledge) bestowed so graciously upon me through my ‘ohana, Hawaiian communities, and cultural education. As I have been taught, Hawaiian or not, there is kuleana that comes with this kuana‘ike. The colonial and cultural history that Hawai‘i and Philippines share, are unquestionable. Therefore, I would like this thesis to be rooted in cultural exchange and activism - giving voice and power to indigenous peoples in a world that has for a long time denied them.

The political movement of Aloha ‘Āina (Kumu Takamine, 1997), is a political and cultural movement extending from the spirit of the 1970’s Hawaiian Renaissance. Like Aloha ‘Āina, grass roots organizations protesting things like the militarization of Kaho‘olawe (George Helm), the modern and controversial GMO food production (Hāloa), and the commercialization of Waikīkī are part of the resilience and awakening of these indigenous movements of self-determination. Similarly, the very recent and powerful display of the Kū Kia‘i Mauna (Protectors of the Mountain) opposing the development of the controversial thirty-meter telescope atop Mauna Kea, is a ripe place of contemporary research where the “protectors” are known to sing the famous antipathetic-American mele (song), Kaulana Nā Pua. I have thus
chosen the lyrics and legacy of Kaulana Nā Pua as my starting point in this performance research – directly tying me to the history of Hawaiian protest and anti-colonialist sentiment when it was first composed in 1893 and grounding me to today.

Initially starting with the lyrics of Kaulana Nā Pua, I will bring it into the rehearsal process itself as a central focus of activity. Of course, important key figures like Hawaiian monarchs Queen Lili‘uokalani and King Kalākaua provide a rich historical perspective to this research of colonization and protest in Hawai‘i. Next, I will draw material and inspiration from my collaborators (dancers, musicians, chanters, singers, designers, and mentors) through drawing and writing exercises, as well as improvisations. Afterwards, I will begin to shape and create movement phrases and choreography drawn from these exercises and also create similarly the original music for this piece.

**Working Title: ‘Aipōhaku**

Combining contemporary and aerial dance, hula, original music and text (Hawaiian, Tagalog, English), I am proposing to create an original piece of dance theatre and music that is place-based in Hawai‘i. The working title at this point is ‘Aipohaku which means to “eat rocks” and comes directly from Kaulana Nā Pua written by Pendergrast in 1893 for Liliʻuokalani when she was imprisoned in her ‘Iolani Palace. This defiant phrase explains that the kanaka maoli (native Hawaiians) would rather eat rocks than give up their land to foreigners – that rocks would
suffice them. Based on recorded history and the life experiences in Hawai‘i from the very participants involved in this performance as research, I would like to create a piece of dance theatre demonstrating how indigenous epistemologies can be expressed within new and foreign theatrical devices that reflect not only the struggle to de-colonize, but also *celebrate* the resilience of people to the imbalance of power brought on by the histories of colonization (thesis statement).
## CAST

<table>
<thead>
<tr>
<th>Dancers</th>
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</thead>
<tbody>
<tr>
<td>Lorenzo Acosta</td>
<td>Lucy Braham</td>
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<tr>
<td>Lucy Braham</td>
<td>Lelemia Irvine</td>
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<td>Jose Silva</td>
<td>Tina Violina</td>
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<td>Malia Yamamoto</td>
<td>Sho’on</td>
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‘Aipōhaku

SCENE I

(6 min)

Capture and Release

(Wailana solo – and supported by an aerial net performance by Lucy)

This solo is about my own personal story of awakening my mind through the story of my emigration from the Philippines to Hawaii. It will be also be informed further by a personal trip to the Philippines scheduled for this December. The struggle of crossing waters and cultures, and search for identity are core to the movement’s impetus. I will also sing a song “Bahay Kubo” – a children’s song about the many different kinds of vegetables grown in our provincial village of Samar, Philippines. I have a working idea with Lucy captured in a net that is symbolic of my colonized mind. I would like to somehow interact with her in the net in a curious way….Who is she? Do I want to set her free? How did she get there? This scene ends with the release of Lucy and the presence of Kau’i as the symbol for Hawaii and a group of dancers around her (Hawaiian Islands) as she welcomes me to her shores – I am overwhelmed by the sense of being hanai ‘ia (adopted, fed, nurtured).

MOVEMENT

Charged with different traveling patterns with intricate foot-work and jumps, the dancer is moving in and out of time and struggling to find a consistent rhythm. Moving from jumps
swiftly and aggressively to the floor. Floor-work with inversions that involve shoulder and hand balances, nuanced with gentle brushes and reverence for the earth and contrasted with quieter gesture-like movements to create a sense of intimacy. Lucy’s aerial will be minimal movement and “quiet” and contrasted with wide shapes, sometimes quick and full of struggle – aching to be released.

SCENE II

(7 min)

Hawaii for Sale

(Kau‘i with ensemble and finish with Jamie’s solo)

This scene begins as Wailana’s solo ends with an oli (chant) from the character that Kau‘i portrays - a typical local girl struggling with being Hawaiian in Hawaii. Her monologue gives us insight to her life and the struggles she faces. Her language (Pidgin and Hawaiian) sets an angry and defiant tone. She is supported by the ensemble, echoing and contrasting her movements. She plays the ipu intermittently in her monologue that flows between movement and chant. This scene ends with Kau‘i furiously beating the ipu as Jamie performs a kneeling dance about the struggle to keep her land – possibly with dirt and kalo (taro).
**MOVEMENT**

The hula step käwelū or Kalākaua (named after King Kalākaua), is the grounding step for this section and will be used repeatedly throughout. Using this step honors the legacy of Kalākaua as he is known for bringing back the hula from its illegal status previously brought on by the missionaries. My intention for bringing this hula step in combination with contemporary dance is to make a statement of how far reaching and influential hula has become not only to Hawai‘i but to the world. Hand gestures come directly from the writing exercises, “What does ‘Aipohaku mean to you?” from both Lelemia and Kau‘i. Jamie’s solo is low to ground with crouching motions and lots of movement on and through the knees. Hula inspired, her movement is slow and dynamic with percussive powerful gestural hands that grab for and protect the ‘aina (land). This scene ends with when all dancers filter in and join Jamie in fetal position – Kau‘i, walks to join the musicians.

**SCENE III**

(5 min)

**‘Aipohaku**

(Ensemble)

The lights switch to a red color and in silence, the dancers very slowly begin to move in unison. After sometime, the sound of the ‘ili ‘ili and chant from the musicians ensue. This
section will exhibit the power and resilience of people as they hold steadfast to their land. They are the rocks that they eat – there is no separation between them and the land. They are the land. This scene seamlessly shifts to the next by both physical and musical cues; from low to the ground to standing and from ‘ili’ili and chant to Malia’s recorded voice being heard through the speakers.

**MOVEMENT**

Slow and methodic, quick and explosive, the body moves in and out of fetal position. Like the plants that feed us and the technology that propels mankind forward - everything comes from our ‘āina, our land, our earth. I chose the fetal position to show the connection to our land and earth, the cycle of life and death. I am curious to see how to move the shape of the fetal position vertically, horizontally, and in arm balances. It has a very internal focus that employs much of the dancers’ core strength. Reflecting the power and stoicism of rocks, the dancers stay low and powerful to the ground with slow and quick movements pelvic shifts from one direction in space to the next in an unexpected ways; quick spirals that flow into an arm balance; slow shoulder stands that extends all limbs that quickly moves into another relationship with each other and in space.
SCENE IV

(7 min)

**Hanai ʻia**

(solo – trio – duet – ensemble)

The dancers slowly exit as Malia is left alone and the music fades into Malia’s recorded interview. Through Malia’s personal narrative, this scene exhibits the immigration of other peoples and cultures to Hawaii and how they feel at times connected to Hawaiians, and also not connected at times. It asks, “What is my kuleana (responsibility) as a local?” “How do I support Hawaiian causes when I myself am not Hawaiian?” This section moves from solo to a duet with Jose, then a trio with Lorenzo, and finally with Jamie and myself. The music will also develop as the dance progresses with violins, singing voices, and percussion. This is the finale of the piece and will end with the entire cast on stage showcasing the idea of community, trust and support through partnering.

**MOVEMENT**

The movement is based on runs, hops, jumps and partnering. The hops and jumps are quick and cover a lot of space and is meant to be vigorous, joyous, and explosive. It includes the torso and limbs opening way up into wide shapes, then contracting the torso to shift directions and momentum by turns and level changes. Sometimes flying to the floor individually or flying
into a supported lifted by a partner, the dance is fast moving and complex, echoing some of the movements from Wailana’s solo.

**Music**

The goal is to make original music. Kaulana Nā Pua will definitely inspire our choices and we will be using its’ lyrics – but in a new way, with a new melody. Other sections will included but not exclusive to the ‘ohe hano ihu (nose flute), ipu (drum gourd), ‘ili ‘ili (smooth rocks), violin, percussion (cahon, taiko, etc), and chanting and singing voices. We have a goal to professionally record one or two of our songs this winter.

**Costumes**

*Dancers*

Inspired by the red dirt found in Hawaii, I would like to work with a designer to come up with a two-toned color costumes for the dancers – red/ochre and brown. Ideally the costumes for the dancers are very sleek and modern with individual silhouettes for each dancer. I see maybe two a shade of dark red on top, or a part, with brown underside, or part. I also see ties that fasten the costumes together, and some asymmetry.
Musicians

Blue aloha wear with khakis/light browns. Individual flair and choices from the musicians.

Set Design

I have asked Jen, graduate Set Design student from UHM, to help with the set. We are curious to see how we can creatively bring either actual and/or symbolic images of dirt, rocks, water, and taro into the set design. We are thinking the use of; projections; actual falling dirt, water vessel or rivine, a patch of dirt on the ground, etc. The idea is if we were to bring actual materials into the performance space that it would be executed without much clean up and with great efficacy.

Performance Venue

I am considering the Lab Theater at Kennedy as part of Footholds in March 2016. Other options at this point are other University affiliated spaces like LCC or WCC, and I am also still considering NDB. Also open to other venues. This obviously needs to be decided soon!
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Kaulana Nā Pua
by Ellen Keho‘ohiwaokalani Wright Prendergast (1893)

Kaulana nā pua aʻo Hawaiʻi
Kūpaʻa ma hope o ka ʻāina
Hiki mai ka ʻelele o ka loko ʻino
Palapala ʻānunu me ka pākaha

Famous are the children of Hawaiʻi
Ever loyal to the land
When the evil-hearted messenger comes
With his greedy document of extortion

Pane mai Hawaiʻi moku o Keawe
Kōkua nā Hono aʻo Piʻilani
Kākoʻo mai Kauaʻi o Mano
Paʻapū me ke one Kākuhihewa

Hawaiʻi, land of Keawe answers
The bays of Piʻilani help
Kauaʻi of Mano lends support
All are united by the sands of Kākuhihewa

ʻAʻole aʻe kau i ka pūlima
Ma luna o ka pepa o ka ʻenemi
Hoʻohi ʻāina kūʻai hewa
I ka pono sivila aʻo ke kanaka

Do not fix a signature
To the paper of the enemy
With its sin of annexation
And sale of the civil rights of the people

ʻAʻole mākou aʻe minamina
I ka puʻukālā a ke aupuni
Ua lawa mākou i ka pōhaku
I ka ʻai kamahaʻo o ka ʻāina
We do not value
The government's hills of money
We are satisfied with the rocks
The wondrous food of the land

Mahope mākou o Liliʻulani
A loaʻa e ka pono o ka ʻāina
[alternate stanza:
A kau hou ʻia e ke kalaunu]
Haʻina ʻia mai ana ka puana
Ka poʻe i aloha i ka ʻāina

We support Liliʻuokalani
Who has won the rights of the land
[alternate stanza:
She will be crowned again]
The story is told
Of the people who love the land
Summary

Things are in full swing in rehearsals. We are making great strides and connecting a lot of materials together. As far as the cast goes, I have lost our drummer Shi’on as he went back to live in Japan to help his ailing father. That was a loss for the company but glad he is able to help his father. We have not found another percussionist to replace him. The other singers and musicians are filling in and creating the rhythms themselves with the ipu, violin, and ‘ili‘ili (stones). Our theme song, that we wrote and created collaboratively, “E ‘Onipa’a” is truly beautiful. Other sections are simultaneously developing movement and music together.

The newly secured location of the performance at Hawai’inuiākea is both exciting and daunting. I am happy to be at that location and in collaboration with an organization that is so perfectly and aligned and supportive of our message. However, issues of electrics and light design of the performance is of major concern. I am having some difficulty acquiring the electric blueprint of the building itself. Brian Shevelenko is helping me talk with Aunty Pua in regards to this. The bad news now is that my lighting designer Kelsey Peacock is now unable to participate in this performance as her work schedule has prevented her. So I am having to redesign the show in terms of lighting and project design. The project design hinges on the ability for me to be able to manipulate the lights in the room. The information about the lighting element in this show is paramount and key in moving forward in projection design and the basics of the show itself.
MOVEMENT

Scene 1  **BAHAY KUBO**

(Wailana solo)

Charged with different traveling patterns with intricate foot-work and jumps, the dancer is moving in and out of time and struggling to find a consistent rhythm. Moving from jumps swiftly and aggressively to the floor. Floor-work with inversions that involve shoulder and hand balances, nuanced with gentle brushes and reverence for the earth and contrasted with quieter gesture-like movements to create a sense of intimacy. These movements also establish motifs to be seen again in other sections.

This solo is about creating a sense of migration and journey from one side of the Pacific to the other, Philippines to Hawai‘i. Kau‘i, who has been sitting silent upstage left, is Hawai‘i. It is where I journey to. Our movements then become simple and pedestrian. I engage in a traditional Waray song about living in a bamboo hut and the food grown in the garden around it.

Scene 2  **E ‘ONIPA‘A**

The first section originally was Capture and Release, an aerial duet with myself and Lucy in the net which has now been cut out. This naturally happened because the auditorium Hālau ‘o Haumea where we will be performing, does not have any rigging points. Although I have
traditionally used aerial work in 80% of my work, I am completely ok with this. Honestly, when I was thinking about this project I never saw aerial. In fact, when I came to thinking about aerial it just seem not to fit. The net was the best of all the ideas we had, but at the end, no aerial.

Scene 1 then begins, if possible, with a projection design. This projection design is related to my solo where I will be joining it live. After some movement from myself: “charged with different traveling patterns with intricate foot-work and jumps, the dancer is moving in and out of time and struggling to find a consistent rhythm. Moving from jumps swiftly and aggressively to the floor. Floor-work with inversions that involve shoulder and hand balances are nuanced with gentle brushes and reverence for the earth and contrasted with quieter gesture-like movements to create a sense of intimacy”. Scene 2 is then me singing “E ‘Onipa’a” and joined by all the dancers at the center of the performance floor. It will then transition to Kau‘i and Lelemia chanting Hawai‘inuiākea in acknowledgement and reverence of the space. The four dancers will partner and create what we are calling Tiki, and stack on top of each other. When this ends it will transition quickly into Scene 3.

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1 ‘Ai Pōhaku proposal, third edit
Scene 3  REVOlUTION

(7 min)

Hawaii for Sale

(Kau‘i with ensemble and finish with Jamie’s solo)

This scene begins as Wailana’s solo ends with an oli (chant) from the character that Kau‘i portrays - a typical local girl struggling with being Hawaiian in Hawaii. Her monologue gives us insight to her life and the struggles she faces. Her language (Pidgin and Hawaiian) sets an angry and defiant tone. She is supported by the ensemble, echoing and contrasting her movements. She plays the ipu intermittently in her monologue that flows between movement and chant. This scene ends with Kau‘i furiously beating the ipu as Jamie performs a kneeling dance about the struggle to keep her land – possibly with dirt and kalo (taro).

MOVEMENT

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crouching motions and lots of movement on and through the knees. Hula inspired, her movement is slow and dynamic with percussive powerful gestural hands that grab for and protect the ‘aina (land). This scene ends with when all dancers filter in and join Jamie in fetal position – Kau‘i, walks to join the musicians.

Scene 4  ‘Aipohaku

(5 min)

The lights switch to a red color and in silence, the dancers very slowly begin to move in unison. After sometime, the sound of the ‘ili ‘ili and chant from the musicians ensue. This section will exhibit the power and resilience of people as they hold steadfast to their land. They are the rocks that they eat – there is no separation between them and the land. They are the land. This scene seamlessly shifts to the next by both physical and musical cues; from low to the ground to standing and from ‘ili’ili and chant to Malia’s recorded voice being heard through the speakers.

**MOVEMENT**

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Scene 5  
**Hānai ʻia**

(7 min)

(solo – trio – duet – ensemble)

The dancers slowly exit as Malia is left alone and the music fades into Malia’s recorded interview. Through Malia’s personal narrative, this scene exhibits the immigration of other peoples and cultures to Hawaii and how they feel at times connected to Hawaiians, and also not connected at times. It asks, “What is my kuleana (responsibility) as a local?”, “How do I support Hawaiian causes when I myself is not Hawaiian?” This section moves from solo to a duet with Jose, then a trio with Lorenzo, and finally with Jamie and myself. The music will also develop as the dance progresses with violins, singing voices, and percussion. This is the finale of the piece and will end with the entire cast on stage showcasing the idea of community, trust and support through partnering.
MOVEMENT

The movement is based on runs, hops, jumps and partnering. The hops and jumps are quick and cover a lot of space and is meant to be vigorous, joyous, and explosive. It includes the torso and limbs opening way up into wide shapes, then contracting the torso to shift directions and momentum by turns and level changes. Sometimes flying to the floor individually or flying into a supported lifted by a partner, the dance is fast moving and complex, echoing some of the movements from Wailana’s solo.
REFLECTION

WHAT ACTUALLY HAPPENED
‘AI PŌHAKU
Resistance and Resilience to Colonization in Hawai‘i
An MFA in Dance Thesis Performance

Wednesday March 9, 2016
&
Thursday March 10, 2016

7 PM Show
6:30 PM Reception

Hālau ‘o Haumea Auditorium
Hawai‘inui‘akea School of Hawaiian Knowledge
University of Hawai‘i at Mānoa
VENUE: Hālau ‘o Haumea Auditorium

After some back and forth conversations with chairperson of my thesis committee Gregg Lizenbery about securing the Upper Campus Dance Studio as a venue for my thesis concert, it was decided, due to scheduling conflicts, that I needed to find another venue. In actuality however, there was an apparent communication breakdown between the faculty and the schedule of availability in the Dance Studio. Through the help and discovery of Dr. Betsy Fisher, apparently there was space available in March for me to do thesis concert at the Dance Studio. However, at this point after a lot of work looking for a space in Kaka‘ako, Diamond Head Theatre, and Royal Hawaiian Hotel, etc., it was too late. I had fortunately secured a spot at Hālau ‘o Haumea at Hawaiian Studies.

After all that had transpired, I had a meeting with thesis committee members Amy Schiffner and Gregg Lizenbery. In this meeting, they both wanted to apologize for this miscommunication and wanted me to know that they were there to support me. I was beginning to feel that my committee and department were not being supportive, but here they quelled my concerns and affirmed their support. There were several reasons I wanted to use the studio. At the time, I wanted to use aerial. Normally, the Department holds MFA thesis concerts as part of their Footholds concerts in the Lab Theatre at Kennedy Theatre. The Lab Theatre makes aerial very hard and limited and after doing two aerial numbers there, I wanted more freedom. The other main reason I wanted to have my own venue was my cast. My cast consisted of
professional musicians and dancers with busy lives. The rehearsal and performance scheduling required by Footholds is far too demanding on my cast. My thesis concert has all live and original music which would require everyone to be there, a feat that would be impossible. Thus, I needed my own evening. Both Amy and Gregg offered me the use of the studio, but I declined as Hālau ‘o Haumea was newly secured. The struggle that brought me to the Hālau felt very destined and ultimately very fortunate. Having the performance in this sacred Hawaiian place of learning in the middle of Hawaiinuiākea (Hawaiian Studies) really supported and amplified the content and purpose of my work.
CAST OF PERFORMERS

Dancers

Lorenzo Acosta
Kau‘i Kaina
Jamie Nakama
Toni Marie Pasion
José Silva
Wailana Simcock
Malia Yamamoto

Musicians

Lucy Braham
Lelemia Irvine
Kau‘i Kaina
Mahi‘ai Kekumu
Toni Marie Pasion
Tina Violina

Actor

Kau‘i Kaina

DESIGNERS

Set

Jenn Eccles

Costume

Emma Robinson
SUMMARY

Preparation for the performances started the afternoon of Tuesday March 2016. Parquet wood floors were installed in the Hālau that day, a major element for the performers and for the feel and design of the space itself. These floors were generously donated from the Royal Hawaiian Hotel through its manager and my friend Kelly Sanders. Banners with petroglyphs, rocks, and other motifs that covered the four columns surrounding the dance floor were created, painted, and hung by UHM MFA Set Design candidate Jenn Eccles that afternoon as well. This dance floor was the center of the space, physically and metaphorically. The audience sat around the perimeter on three sides of the floor while the musicians sat upstage, on the fourth side. Once the performance began, the dancers and musicians were onstage for the entire time except for when I “exited” and took over the soundboard. The run time of the performance was approximately 32 minutes.
Scene I

**PRELUDE**

Lelemia announced the start of ‘Ai Pōhaku with four blows of the pū (conch shell) in the four directions of north, south, east and west. This cleared the space and called in the four directions and elements, announcing that an event is about to happen. From outside of Hālau ‘o Haumea Auditorium, I started my oli komo (entrance chant). This is a typical Hawaiian protocol of announcing your purpose and intention for coming into a place like this Hālau.

Below is the chant with English translation following:

Oli Komo

Li‘uli‘u wale i ka uka o Mānoa i ka ua Tuahine me ke Kahaukanie ē.
Eia nō au he mea i e‘e moku mai ka ‘āina Pilipino mai a hiki i Hawai‘i nei ē
Kū i ka pono, kū‘e i ka hewa o ka po‘e kolonaio ē.
E ho‘i ke ea o ka ‘āina i ka lāhui a‘o Hawai‘i nei ē!
Me ka ha‘aha‘a nō ho‘i au e kū ai i ka ‘imi nā‘auao,
Ka ‘imi nā‘auao nō ho‘i i ka malu o Hawai‘inuiākea e komo.
E komo aku ho‘i au inā (e) ka pu ‘u nui a ‘o waho nei lā ē.
He anu ē, he anu ē, he ko‘eko‘e wale nō, ae.

*Much time has passed waiting here in the uplands of Mānoa, with the Tuahine rain and the Kahaukani wind.*
*Here I am, an immigrant from the Philippines who has come to Hawai‘i.*
*Standing for justice, protesting the wrongs of the colonizers.*
*Let’s return the sovereignty of the land to the Hawaiian people!*
*With humility and respect I come in search of knowledge,*
*To be enlightened in the grace and shelter of Hawai‘inuiākea, let me enter.*
*Let me enter since the problems out here are so numerous.*
*It is cold out here, cold, so very chilly and cold, yes.*
This oli (chant) I composed is directly inspired by the chant “Li‘uliʻu” that Hi‘iakaikapiolepole chants in her epic “husband fetching” journey - a cultural legacy of legends, chants, and hula. There is a section where Hi‘iakaikapiolepole is fleeing trouble in Kaua‘i and happens upon a hālau full of women tapa makers. She asks for solace and safety to enter the hālau through her chant, a very Hawaiian custom of asking permission to enter. I used the first and last two lines of the original chant (as taught to me by Dr. Kalena Silva, Director of Hawaiian Studies UH Hilo) and filled the body of the chant with my own personal story. I stated who I am and what my intentions are for coming into Hālau ‘o Haumea.

From within the Hālau, Kau‘i responded to my oli komo with a oli kähea, calling me in to enter. Here is her oli kähea (response):

He mai e aʻu pua wehiwa i pōhai ʻia e Kauawaʻahila
E aʻu pua i ʻōmaka, i mōhala, i makalapua i Kauakiʻowao ē
Ua ao ē, ua maliʻu ka hale nei, ua hiki maila ka pua
Eia kuʻu aloha iā ʻoe, he mai, he mai, he mai hoʻi ē

Enter my prized flower encircled by the Kauawaʻahila rain
My flower that has budded, opened, and has blossomed
In the mist of Kauaki ʻowaoe ē
The time has come, the house awaits, arrived has the flower
Here is my affection for you, come, come, enter.

I humbly entered and offered a lei maile to Kau‘i, and a lei kupukupu to Lelemia. In response, and as I entered formally into the hālau, I sung a traditional Visayan song from the
Philippines about the bamboo huts and the different kinds of vegetables grown and cultivated there:

**Bahay Kubo**
Traditional Filipino Visiyan

**Bahay kubo kahit munti**
Ang halaman doon ay sari-sari.
Singkamas at talong, *seguidillas* at mani
Sitaw, bataw, patani.

Kundol, patola, upo’t kalabasa
At saka mayroon pang labanos, mustasa,
sibuyas, kamatis, bawang at luya
sa paligid-ligid ay puro ng linga.

*Nipa hut, even though small*
*The plants there are varied*
*Jicama and eggplant, winged beans and peanut*
*String bean, lablab bean, lima bean.*

Wax gourd, loofah, bottle gourd and calabash
*And there is radish, mustard,*
*Onion, tomato, garlic and ginger*
*Around the area is full of sesame.*

Afterwards, I began my ha‘i ‘ōlelo (oratory) explaining the Filipino song I just sung

and also introduced my genealogy:

**He mele ‘ōiwi nō ia mai ka ‘āina Pilipino mai**
E hoʻākaaka ana i ke ‘ano o ka hale pupupu i noho ‘ia
A e pili pū ana i ka ‘ai like ‘ole e ulu mai ana i laila
No ka ‘āina Pilipino mai ku′u makuahine
A ua hānau‘ia nō hoʻi au i laila
Kahi e lana ai ka agila nui o ka lani ē
That was a native song from the Philippines
Describing the kind of native hut found there
Made of bamboo and nipa leaves
And it’s about the different kinds of plants found there
My mother is from the Philippines
And I was born there
The place where the great eagle floats in the sky
My father is from Aotearoa (New Zealand)…
I was raised here in Hawai‘i in the warmth of aloha, in ancestral knowledge, in the arching rainbow of Kane. Therefore I have a responsibility.

This ha‘i ‘ōlelo ended with me singing the first two lines of “E ‘Onipa’a”, a song the cast and I composed collaboratively. Slowly, from the perimeter of the stage, the dancers and musicians joins into the song with their voices as they come towards me. The lyrics, which are mostly in Hawaiian with some Spanish and Visayan, speaks about being steadfast to our ancestral wisdom, to fight for justice, and to protect and sequester the land.

Scene II

E ‘ONIPA ‘A

E ‘Onipa’a

‘Au’a ‘ia ka ‘aina, lawa ka pōhaku
Kū i ka pono, kū‘e i ka hewa
Kū i ka pono, kū‘e i ka hewa
E ‘onipa’a kākou i ka ‘imi na‘auao (kü)
Tocar es luchar, luchar es tocar
He pule mākou nō ‘o Lili‘ulani
E ‘oni ‘ia a pa‘a loa

‘Au‘a ‘ia ka ‘āina, law aka pōhaku
Kū i ka pono, kū‘e i ka hewa
Kū i ka pono, kū‘e i ka hewa

E ‘onipa’a kākou i ka ‘imi na‘auao (kü)
Makiato kita, makiato kita
I ka po‘e anunu (i) ‘aihue ka ‘āina
Kūpa ‘a kākou (i) ke kuana ‘ike

‘Au‘a ‘ia ka ‘āina, law aka pōhaku
Kū i ka pono, kū‘e i ka hewa
Kū i ka pono, kū‘e i ka hewa

Sequestered is the land, the rocks are sufficient
Standing for what is right, protesting the wrongs
Standing for what is right, protesting the wrongs

Let’s be steadfast in the quest for wisdom
“To fight is to play, to play is to fight”
We are prayers for Lili‘uokalani
To me immovable until firmly standing our ground

Sequestered is the land, the rocks are sufficient
Standing for what is right, protesting the wrongs
Standing for what is right, protesting the wrongs

Let’s be steadfast in the quest for wisdom
Let us fight, let us fight
The greedy people who steals our lands
Steadfast are we with ancestral knowledge

Sequestered is the land, the rocks are sufficient
Standing for what is right, protesting the wrongs
Standing for what is right, protesting the wrongs

Once we have finished the singing, Lelemia, Kau‘i, and I chanted “Eia Hawaiinuiakea”. This chant was written by Kumu John Lake and is done to honor Hawai‘inuiākea School of Hawaiian Knowledge and Hālau ‘o Haumea. Lelemia was adamant about the way he shared the words with me without diacritical marks. He also taught me the oli the way Kumu Lake had taught him.

Note: On the performance of Thursday March 10th, José called out sick due to a high fever. I therefore took his part in the “Tiki” lift with Malia. I also did an abbreviated version of his role in Revolution. We were all frantically re-choreographing and blocking me into the show just 15 minutes before the start.

**Eia Hawaiinuiakea**
by Kumu John Lake

**Eia Hawaiinuiakea**
Hawaii nui
Hawaii iki
Hawaii loa
Hawaii poko
Hawaii luna
Hawaii ilalo
I loko o ka moana o Kanaloa
Uwe ka lani
Nauc ka honua
Nee ka honua
Olai ka honua
Hoola ka honua
Kuo ka wairua o ke kupuna
Kupaa ke kanaka maoli
Kihe Mauli Ola!

*Here is Hawaii of the great expanse*
*Hawaii great*
*Hawaii small*
*Hawaii long*
*Hawaii short*
*Hawaii above*
*Hawaii below*
*In the sea of Kanaloa*
*Cry does the heavens*
*Shake does the earth*
*Move does the earth*
*Tremor does the earth*
*Live does the earth*
*Howl does the spirit of the ancestors*
*Steadfast are the native Hawaiians*
*Alive in the seat of life!*

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Figure 1: Lelemia, Wailana, and Kau‘i chanting *Hawaiinuiakea*, Wednesday March 9, 2016
As the three of us chanted in the center of the stage facing each other in a triangle, the four dancers began their partnering: stage left is José and Jamie, stage right is Lorenzo and Malia. The pairs do what we call “Tiki” lift where the female dancer stands upon the upper thighs of the males in deep plié, both facing towards the audience in a slight diagonal with hands and arms reminiscent of the tiki. This section ends with the chant as the female dancers are let down by first going over the male dancers’ shoulders and arching to touch the feet to the floor. As Jamie and Malia reached and pulled each other to cross, Tina is cued to play the violin for the next section: Revolution.

Scene III

REVOLUTION

“You must remember never to cease to act because you fear you might fail”
-Queen Lili‘uokalani

As the music to Revolution begins, the four dancers pulled each other to a full run in circular-patterns, criss-crossing each other up stage and down stage. The run allowed for various lifts by different combinations of partners. The idea is to keep the momentum of the run as they lift to show their strength, community, and technical prowess as they navigate through the world. It also introduced certain movement motifs like the layout with the focus to the ceiling, one-handed handstands, and butterfly jumps.
Musically, it is led by the violin with a repetitive surging motif in A minor. Mahi‘ai supported this section with shouts of “Eo!” (“I am here!”). After moving from partnering, to unison, cannon, Revolution ended with the group running in the same circle and direction.

The dancers one by one peel off into four areas of the stage, and the music suddenly ends.

Figure 2: Rehearsal for Revolution, February 2016

Scene IV

KŪPA‘A

This section highlighted Kau‘i as an actor and dancer as she played a character struggling to find and keep her Hawaiian identity. Her monologue, which took place in the middle of this section, brings forth her realization of the importance of being kūpa‘a (steadfast). Once Revolution ended, two ipu are struck and played by Mahi‘ai and Lelemia in the familiar hula rhythm of ū tē, ū tē tē. This signaled Kau‘i to kāhea (call): ‘Ae, kūpa‘a
ke kanaka maoli! (Yes, the native Hawaiians are steadfast!). The ho‘opa‘a (drummers) continue to play ü tē, ü tē tē as Kau‘i walked down stage center and began the hula step käwelu, while ho‘okani ‘ili‘ili (sounding the stones) in both her hands (the stones are from Puna where I collected them myself years ago, with permission, and with the sole intention of performing with them. Interestingly, Kau‘i’s family is from the same place the ‘ili‘ili are from).

As Kau‘i danced the käwelu in four directions, she “picked” up the four dancers one by one. The dancers held still until it was time to move within one count of 8 (movement taken from their own personal motifs from the initial workshops) and then fall into unison in the käwelu hula step with Kau‘i. Once all the dancers are behind her, they begin the chant that Lelemia wrote (also from the initial workshops).

Lā

Lā
Lāhui
Manawa
Hina
Mana
Wai
Makani
Mo‘olelo

Sun
People
These words from Lelemia describe a course of a day in the light of people, plants, and legends of Hawai‘i. They are chanted in a very untraditional way and juxtaposed to the traditional kāwelu step with the ū tē, ū tē tē of the ipu. As the dancers and Kau‘i chanted, supported by Lelemia, they gestured hand and arm symbols for each word chanted. As another layer, Mahi’ai sang the words freestyle. The dancers moved around the space, and changed levels. At one point, Kau‘i danced around the dancers as they knelt and came back around to the front of them to end the chant. As in a typical hula ending, she announced, “Ha‘ina ‘ia mai ka puana” (The refrain has been told). Not like in hula however, she continued into her monologue in a theatrical manner. The dancers stood in a clump in the center and echoed some of her movements and also gestured movements that supported her storytelling. Kau‘i spoke to the audience directly with small and intimate gestures to support her words, while clicked the ‘ili‘ili intermittently:

I feel her pulse in my veins like the beat of the pahu steady and strong.
I hear the rhythm of the crashing waves and the mountain stream as it flows down to the sea.
It is like the call of our 'aumakua (ancestral spirits).
I inhale her breath in my soul through (the) rustling of the wind, chanting in the breeze.
Oh, how I long to feel you in my nā'au (guts),
But it fades and weakens with every ‘āina (land) desecrated,
And every misappropriation of our ‘ike ku‘una (ancestral wisdom).

Kūpa‘a, to be steadfast.
Like my kupuna before me who stood for truth and righteousness,
through trials and tribulations, for you, and for me.

Kūpa‘a!

As Kau‘i said the last word, Lelemia and Mahi‘ai sounded a new rhythm on the ipu,
both fast and loud: ū ū ū tē, ū ū ū tē. This went on as Kau‘i lowered herself to seating
position down stage right and as Jamie left the clump of dancers and sat down stage left.
Jamie began a solo that is modern based that is low and powerful: slapping her own face,
struggling with the land, looking into the sky for help and grace, rolling on the floor. This
section ends with the Jamie pounding the ground in defiance with her fist, with the 3 center
dancers standing straight up and forward, and Kau‘i seated proud and strong with the ‘ili‘ili.

The transition into the next section began when the dancers moved to their original
pillars at the start of the piece and picked one of the two rocks preset there. Meanwhile,
Kau‘i sang the chorus to “E ‘Onipa‘a” but in a lower key and with a variation. The dancers
and singers, Mahi‘ai and Lelemia, also chimed in as the dancers walked back into the
performance space. They each placed a rock on their sternum and balanced on their
sacrum/sits bones with arms and legs are outstretched to the sky. Slowly, the dancers moved
rocks from off their chest to the floor beside them and sat in a fetal position facing stage left.
Meanwhile, José performed his solo through the landscape of these “rock” dancers as Lelemia played the ‘ohe hano ihu to support him. José danced with the pōhaku (rock) as it pulled him into different directions, levels, and turns and he also balanced it on his forehead and arms. This solo moved José upstage right and ended when her came into the same position as the other dancers. Lelemia took a musical solo with ‘ohe hano ihu and as he weaved thru the four dancers, making his way back to the musicians upstage.

Note: On Thursday, when José called out sick, I did a variation of his solo but entered from where I was from the soundboard, and exited just before the next section.
Scene V

‘AI PŌHAKU

Once Lelemia returned to the musicians’ area from his musical solo, Kau‘i called out “Mele Aloha ‘Āina” (Patriot Song). All musicians: Kau‘i, Lelemia, Mahi‘ai, Toni, Lucy, and Tina ho‘okani ‘ili ‘ili and chanted (in our rendition of the song ‘Ai Pōhaku which is normally sung), also known as Mele Aloha ‘Āina or Stone-eating Song. Lelemia tore up a dollar bill during the line “I ke puu dala a ke Aupuni” (the mound of money of the Provisional Government), while the other musicians tore pieces of paper during the line, “Palapala alunu me ke pakaha” (With his greedy document of extortion).

Mele Aloha Aina (Ai Pohaku)
Written by Eleanor Kekoaohiwaikalani Wright Pendergrast in 1893

Kaulana na pua o Hawaii
Kupaa mahope o ka aina
Hiki mai ka elele a ka lokoiño
Palapala alunu me ka pakaha

Pane mai Hawaii-Nui-o-Keawe
Kokua na Hono-o-Piilani
Kakoo mai Kauai-o-Mano,
Pau pu me ke one Kakuhihewa

Aole e kau e ka pulima
Maluna o ka pepa a ka enemi
Aole makou a e minamina
I ka puu dala a ke Aupuni
Ua lawa makou i ka pohaku
I ka ai kamahao o ka aina
Hoohuaina kuai hewa
I ka pono kivilia o ke kanaka

Mahope makou o Liliulani
A kau hou la i ke kalaunu
Hainaia mai ana ka puana
Na pua i aloha i ka aina

Famous are the children of Hawai‘i
Ever loyal to the land
When the evil-hearted messenger comes
With his greedy document of extortion

Hawai‘i, land of Keawe answers
The bays of Pi‘ilani help (Maui)
Kaua‘i of Mano lends support
All are united by the sands of Kākuhihewa (O‘ahu)

Do not fix a signature
To the paper of the enemy
With its sin of annexation
And sale of the civil rights of the people

We do not value
The government’s hills of money
We are satisfied with the rocks
The wondrous food of the land

We support Lili‘uokalani
Who has won the rights of the land
The story is told
Of the people who love the land

The movements of the dancers are inspired by the grounded, sustained, powerful and meditative quality of the modern Japanese dance form butoh. The four dancers slowly
emerge from their still “rock” form and are “birthed” into movement. The dancers held shapes that used a lot of core strength, balancing on their sacrum/sits bones with limbs stretched outward, torso in free-flow shaping. The majority of this dance is slow, low, and suspended – showing power and deep reverence for the earth. It is in unison for the most part, with another solo by Jamie that echoed her first solo in Kūpaʻa but with a more calm and resolved feeling. The dancers end by joining Jamie in unison, and all pounded their fist to the ground with the entire cast yelling, “‘Ai Pōhaku!’.”

Figure 4: Lorenzo, Malia, and Jamie. Rehearsal for ‘Ai Pōhaku section, February 2016
Scene VI

INTERLUDE

This interlude provided a breath in the piece. From the pounding of the fist, the dancers heard the water drum from the musicians and melted to the floor and oozed up to standing. José led this with a slow rising and falling, a motif derived from his drawings of gratitude from the early workshops. This then moved into a line, and the musicians added layers of texture to the score: ‘ohe hano ihu, violin, ipu, kubing, ‘ili‘ili, and voice. I instructed the musicians to think of “jazz” and to follow the dancers here, to keep it open, syncopated, and in the moment. The dancers’ task was to remove the rocks and return them to the pillars and to clear the space, leaving Malia center stage for her solo.

Scene VII

IT’S ME, THIS LAND

Malia stood in silence for a moment to allow the audience to focus on her. After a moment, a pre-recording of an interview I did with her is played. The interview took place at our very first rehearsal together. This recording was her “musical” score. Malia danced alone and one of her initial tasks is to move “her” rock to the edge of the dance floor. The rock becomes a symbol of her relationship to Hawai‘i – “respectful distance”. She is alone until the end when José and Lorenzo came to partner with her. The first partnering that they did
with her is menacing, manipulative and reflective of the audio. The second series of lifts had a different feeling – supportive and loving.

Note: Lorenzo and Malia duet in lieu of José being out sick on Thursday March 10.

Here is the transcript of Malia’s recorded interview:

Even though I was born and raised here and I tried to learn, you know, when you are living in Hawai‘i, you know you try to absorb as much of the culture as you can. And you get it by growing up here. But, there’s always a part of you that’s always a little removed if you’re not Hawaiian. You know, it’s not a bad thing, it’s just how it is. There is always, for me there’s always a sense of like, wanting to know more and be a part of this, but at the same time it’s not my culture. So, I have to, there’s a respectful distance for me but still, interested in learning as much as I can, and being a part of it. Cuz that’s, in a way, that’s who I am. This is where I was born and raised, you know. It’s me, this land. It’s interesting. And then you know, its weird having a Hawaiian name. Everyone is like are you Hawaiian? I’m like, no, I’m not. It sucks, but I really wish I was. It bothered me a lot when I was younger I think, and now that I’m older, well, I’m like I can accept, well, you know, I understand. It’s just harder when I see…like Mauna Kea. All these issues, Hawaiian, you know, political things. You want to be involved and you support it, but it like, it’s not. As an outsider or not a Hawaiian, native Hawaiian, like how much of a right do I have to fight for these things? And I want to fight for these things, but it’s not me. I don’t know, I don’t know how to explain it.
Scene VIII

**RICE**

As the “monologue” ended, the violin took over as the last few partnering lifts brought Malia back to center stage. Toni and I came into her space on the dance floor bearing bilaog, the Visayan term for a rounded bamboo rice winnower. We had our bilaog full of rice, making a nice texture of sound when we winnowed the rice. I offered mine to Malia in a symbolic gesture of giving her access to her Asian roots through rice. There then began a symbolic floor dance between Toni and Malia, each dancing in unison with the bilaog. I sat and watched them as Lorenzo came to our small huddle and began his solo. His solo was about embracing being Filipino in Hawai‘i and featured his skills and talents as a dancer, specifically his ability to turn and jump. Musically the bilaog and the kubing (Filipino split bamboo reed that is played in the mouth) accompanied this section. After sometime, I joined him in unison and the next section begins.

Scene VIII

**REVOLUTION II**

As I joined Lorenzo, the music shifted from the bilaog and kubing to the Revolution violin music with Mahi‘ai on vocals and ipu. José then joined Lorenzo and I for a male trio section that used variations on the movement motif of Revolution I. Eventually both Malia
and Jamie joined and all did a unison section that led into more partnering and repeated motifs. A musical shift occurred when both Lorenzo and José lifted Jamie. That is when Mahi’ai began to sing a couple of lines in the original melody of ‘Ai Pōhaku. The four dancers each moved into separate corners to retrieve their pōhaku. Mahi’ai stopped singing and played a single beat on the ipu as Kau‘i again pulled the dancers and I into a semi-circle at center. With the ‘ili‘ili in our hands, we gestured a few simple “hula” moves with our arms. The music came to a crescendo as the performance ended. After the black out we were joined by the musicians who left their performance area. We all sang the chorus to “E ‘Onipa’a” together. Afterwards, we formed a line and gave one final bow as group.

Note: On Thursday, we re-blocked José out of Revolution II and choreographed a new ending for its section.

Figure 5: Singing the chorus of E ‘Onipa’a before the final bow, Thursday March 10, 2016
METHODOLOGIES
WRITINGS AND DRAWINGS

Before moving, we started with writing and drawing exercises in the first rehearsals in September 2015. However, before that, I introduced them to the song Kaulana Nā Pua (aka Mele Aloha ‘Āina and as Mele ‘Ai Pöhaku / The Stone-Eating Song) written by Eleanor Kekoaohiwaikalani Wright Prendergast in 1893. Obviously, it was necessary to also talk about Queen Liliʻuokalani, the Provisional Government led by Sanford B. Dole, her illegal overthrow, and the poignancy of this mele (song). As a patriotic song for the Hawaiian people, I thought that this mele, grounded in history and relevant to the current movement of Hawaiian sovereignty and de-colonization, was a good way to bridge with a contemporary work.

In addition to talking about the history, lyrics, and purpose of the mele to the dancers, I asked them to consider what kinds of ways colonization has affected them directly or indirectly in Hawai‘i. We talked on local and global levels and considered how indigenous knowledge persists despite the efforts of colonization to extinguish it. Comments of pain, struggle, and gratitude for the cultural vestiges able to survive were talked about and discussed. Afterwards, they were asked to draw and/or write some of the things they were feeling and thinking about. These drawings and writings were the impetus for the individual dancers’ movement. Each dancer created a movement phrase based off of their drawings or
writings. This was a method of directly connecting their thoughts and feelings about the subject matter to movement.

The uniqueness of each dancer’s interpretation created a wide range of movement expressions. For example, Jamie Nakama created two distinct movements: low and sweeping and tall and gesturing to her throat. These movements were based on her renderings of a Hawaiian fishpond. She was inspired by its survival of its ancient technology and the wisdom it teaches modern science today. Her movement mimicked the action of the mākāhā, or sluice gate, that controlled the exit/entrance of the fishes from the ocean to the pond itself. José, focused on a tree in Makiki that he passed by everyday to and from work. He says that whenever he would pass by it, he would be filled with awe at its beauty. This awe made him also feel tremendous gratitude for being in Hawai‘i. His slow, luscious movements that developed from his drawings and writings expressed this love and gratitude for the tree. Lorenzo wrote about being Filipino in Hawai‘i and expressed feelings of being nurtured by the peoples and cultures in Hawai‘i. He also felt a sense of gratitude to be here and so his movements involved jumps and turns that expressed his life and freedom here.

**ORAL INTERVIEW**

Malia joined the group last and missed the writing/drawing exercises, so I decided to record an interview with her. Afterwards, I asked her to come up with a couple short
movement phrases based on the interview. This recording eventually accompanied her solo in the performance.

**SET CHOREOGRAPHY**

I brought set movement phrases and manipulated them after the dancers learned them. For Revolution, I wanted to create a movement section that showed the dancers’ strength and resilience. This meant a lot of jumps, runs, and lifts. For ‘Ai Pōhaku, I created work that was all about core strength and control and completely inspired by the energy and power of the pōhaku. For Kūpa‘a, I knew that I wanted to work on the kāwelu hula step. In Rice, I created something really simple and easy so that the dancers could focus on the bilaog, the bamboo rice winnower.

**IMPROVISATION**

Improvisation was used for different reasons. One was to allow each dancer to contribute his or her own artistic expression to the work that felt natural and free. From this, I wove their contribution into the larger work to make a cohesive piece. I used their personal improvisations from writings or drawings and as inspiration for their solos or even material to be shared with others. Improvisation in rehearsal was also used as a warm-up, as a means
to pull material from them, to connect them with each other, and to allow them time to express themselves freely.

In performance, improvisation was used as a tool for task oriented transitions from one section to another. For example, the dancers improvised away from Malia towards the pillars in Interlude to clear the space for her solo. They were told to use Water as an inspiration for their movement. Similarly, improvisation was also used by the musicians for most, if not all, the transitions between sections. Musicians sometimes needed to wait for a cue from a dancer, or a dancer waited for a cue from a musician(s). Therefore, the spaces between the end and beginning of a section were often times filled with the improvisations.

**MUSICAL COMPOSITION**

In general, we worked collaboratively to create all the music, lyrics, and melodies to the songs for the piece. And due to cultural protocol, certain mele (songs) had to be written. I had to write an entrance chant which led Kau‘i to write a welcome chant. It was also appropriate that we chant “Hawaiinuiakea” to honor the sacred space of Hālau ‘o Haumea. So the cultural protocol determined that these chants be made.

Since the main point of focus of this thesis is the song “Kaulana Nā Pua” (Pendergrast) and the social-political climate inherent within, we were able to compose the lyrics to “E ‘Onipa’a” directly based from it. As a way to begin, we took the line “Ua lawa
mākou i ka pōhaku” from Kaulana Nā Pua, and created lyrics around it. The chorus, verses, and melody for the song came from playing and working back and forth as a group until we found something we all liked, and could sing. The harmonies were later developed and were left for the better singers. When we created the music for the ‘Ai Pōhaku section, we kept the original lyrics to “Kaulana Nā Pua” but chanted it in a traditional manner, not singing it and not using the original melody.

The music for “Revolution” was inspired by singer/song writer Raury’s song also called, “Revolution”. For us however, we used the violin as the rhythm and the lead with the ipu, flute, and voice as support. Initially, we also “jammed” to get things going for this song. It went through different incarnations (timing, voice, texture, etc.) to come to the final rendition.

We also discovered the use of water, rice, stones and the bilaog (Filipino rice winnower) as texture and sound as part of our musical score. It gave a very rich dynamic and sublime focus to the intent of the work. Also featured was the ‘ohe hano ihu (Hawaiian nose flute) and kubing (Filipino jaw harp).
Figure 6: Musical Rehearsal January 2016
COSTUMES

Costumes were designed in collaboration with Emma Robinson, an MFA candidate in Set Design at the University of Hawai‘i at Mānoa (UHM) and were constructed by my mother, Crispina Simcock. Emma came highly recommended by UHM Costume Design Professor, Cheri Vasek. Although Emma had only designed one other costume project for school, Ms. Vasek said it was very good. I was also interested in Emma because I knew she would work very well with my Set Designer, Jen Eccles. They are both from Aotearoa New Zealand, MFA candidates in Set Design at UHM and already have an existing working relationship, plus they are best friends. This collaboration created a harmonious relationship between the costume and set design.

Our inspirations for costumes are rocks, lava, leaves, and piko (the navel, center) of the kalo (taro). Images we looked at were the veins of a croton leaf, the cracks in a molten lava flow, Hawaiian petroglyphs, and the colors red and black. We worked with silk, hemp, cotton, cordage, and dyeing processes. Some pieces were bought online and later manipulated or painted, while other pieces were completely manufactured from start to finish.
Figure 7: Costume Design and Renderings by Emma Robinson
Figure 8: Costume Design for José Silva

Figure 9: Costume Design for Kauʻi Kaina
Figure 10: Costume Design for Jamie Nakama

Figure 11: Costume Design for Wailana Simcock
Jen Eccles, an MFA candidate in Set Design at UHM, was my first choice for set design. We had a few site visits to Hālau ʻo Haumea. After many discussions, we decided to only work on decorating the four existing concrete pillars that define the performance space. We decided to create banners that would hang from the pillars. Each represented the four elements: earth, fire, air, and water. In addition, each pillar also had rocks and petroglyphs on it. The banners were meant to tie in the existing designs and paintings on the back wall with the costumes themselves. I also wanted to have more “rocks” in the performance space. We bought muslin, paint, string, duck tape and dowel rods to create the banners.
Figure 12: Banner Design and Construction by Jen Eccles
LIGHTING

The lighting we used was the auditorium’s own lighting. We basically had 3 light cues using only the dimmers installed in the building light design. In hindsight, it did not go over well for filming because it was dark.
ADDENDUM
"'AI PŌHAKU
Resistance and Resilience to Colonization in Hawai'i
An MFA in Dance Thesis Performance
Directed & Choreographed by Wailana Simcock

HĀLĀU 'O HAUMEA AUDITORIUM
Hawai‘inuiākea School of Hawaiian Knowledge
University Of Hawai‘i At Mānoa
FREE DONATION
Wed & Thurs March 9 & 10, 2016

6:30 pm Reception
7:00 pm Performance

Figure 13: Publicity Flyer. Photo by Brandon Smith. Design by Tina Violina.
Figure 14: UHM Dept. of Theatre and Dance publicity photo.
‘Ai Pōhaku

Resistance and Resilience to Colonization in Hawai‘i

A partial fulfillment of the MFA in Dance
by Wailana Simcock

In collaboration with the Dancers and Musicians

Hālau ‘o Haumea – Hawai‘iinui‘akea
University of Hawai‘i at Mānoa
6:30 pm Reception / 7 pm Show
March 9 & 10, 2016

Music, lyrics, and text written by
Wailana Simcock and the Dancers and Musicians
except for Mele Kaulana Nā Pua aka ‘Ai Pōhaku
written by Ellen Wright Pendergrast in 1893

This performance is dedicated to
Queen Lili‘uokalani
And the Sovereignty of Her Kingdom

Mahalo nui loa

Lorenzo Acosta - dancer
Lucy Braham – rehearsal director, musician
Lelemia Irvine – mea oli, musician, singer
Kau‘i Kaina – mea oli, actor, dancer, singer
Mahi‘ai Kekumu – mea oli, lead singer, musician
Jamie Nakama - dancer
Toni Marie Pasion – dancer, musician
José Silva – dancer
Tina Violina – violin
Malia Yamamoto - dancer
Jen Eccles – set design
Emma Robinson – costume design
Crispina Simcock – costume construction
Brian Shevelenko – sound support
Brandon Smith – photography
Tammy Hali‘opua Baker – thesis committee
Gregg Lizenbery – thesis committee
Amy Schiffner – thesis committee
Aump Puaeleilani Santos – facilities manager
Kelly Sanders – floor donation

Figure 15: Program - Side A
‘Ai Pōhaku

Prelude
Mele noi komo
Bahay kubo
Ha‘i ‘ölelo

E ‘Onipa‘a
A Song for Justice
Oli Hawaiinuiakea

Revolution
You must remember never to cease to act
because you fear you might fail
-Queen Lili‘uokalani

Kūpa‘a
To Be Steadfast

‘Ai Pōhaku
Mele Aloha ‘Āina

Interlude
Water - Dream Sequence

It’s Me, This Land
And I am not Hawaiian

Rice
Plantation Immigrants

Revolution II
Ua mau ke ea o ka ‘āina i ka pono
The life of the land is perpetuated in righteousness
-Kamehameha III

Figure 16: Program - Side B