

Hawai'i Council for the Humanities  
& Hawaii International Film Festival present

FILM FOR THOUGHT 2016  
**THE COMMON GOOD**

**HUMANITIES IN THE PUBLIC SQUARE**

**BLOOD STRIPE**

**HIKAWA MARU**

**INDIVISIBLE**

**OUT RUN**

**PRESERVING OLYMPIC DREAMS AND PLANTATION MEMORIES**

**TIES THAT BIND: HAWA'I IN THE PACIFIC**

**KŪ KANAKA (STAND TALL)**

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## THE COMMON GOOD: HUMANITIES IN THE PUBLIC SQUARE

The myth of the commons, with its contested vision of our shared resources, stories and values, lies behind much humanities discussion of The Common Good. Who are we? Who belongs? Who is an outsider? What do we owe our fellow members of the commons, especially those who have sacrificed on our behalf, either by their labor or in our defense? Is the past part of the commons? Are future generations included?

In OUT RUN, social outsiders try to come in and a new LGBT community emerges around a political campaign for equality in the Philippines. It's an issue we also see playing out legally, politically and culturally around the United States. The struggle for universal equality reveals some

***"All of us might wish at times that we lived in a more tranquil world, but we don't. And if our times are difficult and perplexing, so are they challenging and filled with opportunity."*** –ROBERT KENNEDY

of the largest philosophical and moral quagmires of the commons. It can be seen in HIKAWA MARU, the story of how a Japanese luxury liner transforms into a wartime troop

carrier and medical evacuation vessel, and back again. Do national agendas and interests trump international moral codes? Following World War II, the Nuremberg Trials and Universal Declaration of Human Rights ask a similar question.

INDIVISIBLE rethinks a companion myth, that of the "American Dream," no less idealistic, plastic and problematic: One reflected in the very name of "the Dreamers," a term for unauthorized immigrants who may meet the general requirements of the Development, Relief, and Education for Alien Minors (DREAM) Act. While many are of Mexican origin, DREAMers hail from all corners of the globe and are more than a demographic or political problem. They are hidden members of the commons, some with a lifetime of being our neighbors.

Should there be a special responsibility in the commons to care for those who have compromised their own happiness and well-being in the service of securing ours? BLOOD STRIPE tells the story of a woman soldier returning home after being psychologically and physically wounded in defense of her and our nation. We see the tragic nature of the commons and consider whether there should be a right to expect help when unable to trust or fit back into a "normal" community left behind.

TIES THAT BIND: HAWAII IN THE PACIFIC explores our ocean commons, hard for any island community to ignore for long, in terms of competing values of research, management, conservation, sustainability, prosperity, wise consumption, cultural practice in the context of social justice, fair play and responsible regulation: "assuring that the commons should be nice and green." Another side of our Pacific commons is shown as KŪ KANAKA / STAND TALL gives an eloquent argument for activism and idealism by way of the life and character of Kanalu Young, a political leader of Hawaiian sovereignty, educational leader of Hawaiian Studies, and advocate for equal rights for the disabled.

Finally, though not part of Film For Thought per se, we include essays on the importance for the commons of protecting our collective memories and heritage by preserving primary historical sources and documents, including moving images being archived and made digitally accessible by 'Ulu'ulu: The Henry Ku'ualoha Giugni Moving Image Archive of Hawai'i, currently in a two-year partnership with the Hawai'i Council for the Humanities. PRESERVING PLANTATION MEMORIES AND OLYMPIC DREAMS is a 2016 HIFF program free and open to the public featuring the 1984 documentary COACH, part of the Center for Labor Education and Research's Rice & Roses program, with newly digitized film footage, as a case study of such research. 'Ulu'ulu archivists and other historians discuss some of the social, cultural, ethnic and community stories behind the headlines of the day for Maui's Three-Year Swim Club.

**BOB BUSS**  
EXECUTIVE DIRECTOR  
Hawai'i Council for the Humanities



# BLOOD STRIPE

HAWAII PREMIERE | UNITED STATES 2016  
ENGLISH | 92M

**SUNDAY, NOVEMBER 6**

**7:15PM DOL**

**TUESDAY, NOVEMBER 8**

**3:45PM DOL**

## SYNOPSIS

For soldiers returning from Afghanistan and Iraq, the battle is often not left on the field. Focusing the lens on PTSD and the effects of war, **BLOOD STRIPE** follows one woman as she struggles to adjust back to civilian life in her Minnesota home.

When 'Sarge' returns from her final tour, she finds she just can't cope with daily life. From the moment she returns, her relationship with her husband is strained, and she can barely hang on. Fraught with nightmares, and unable to sleep, Sarge's only relief seems to come from the numbing effects of alcohol. In a spur of the moment decision, she walks off the job, driving until she finds herself at a summer camp from her childhood. Camp is not in session, but Sarge quickly develops a rapport with the owner Dot and decides to stay and help out. Retreating from life, she seeks to exorcise her demons and find peace once at last.

Director Remy Auberjonois' directorial debut is a heartfelt and intimate ode to our soldiers coming home from war and the difficulties they face. Featuring a brilliant and authentic performance by Auberjonois' wife Kate Nowlin in the lead role, and stunning cinematography by DP Radium Cheung, **BLOOD STRIPE** is one of the must-see breakout films of the year. Winner of the US Fiction Award at the 2016 Los Angeles Film Festival.

-ANNA PAGE

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<b>DIRECTOR</b>	Remy Auberjonois
<b>SCREENWRITERS</b>	Remy Auberjonois, Kate Nowlin
<b>PRODUCERS</b>	Julie Christeas, Schuyler Weiss
<b>CINEMATOGRAPHER</b>	Radium Cheug
<b>CAST</b>	Ashlie Atkinson, Rene Auberjonois, Tom Lipinski, Kate Nowlin, Rusty Schwimmer, Chris Sullivan

## THOUGHTS

BLOOD STRIPE escorts the viewer along the path of a female veteran suffering from PTSD. The silent, invisible, most severe wound carried home by veterans. "Barb said you were hurt. You'd never know it. You look fantastic." The introduction to the silent suffering of our service members begins early on in the film taking the viewer on a gut wrenching journey through the pain of a female veteran. You learn at the start when Rusty tells his wife, "we need to get you to the VA" that even when a service member desires the much needed help, they are forced to wait. Time that many don't have.

The film takes the watcher through the casualties of war which are not blatantly obvious-no missing limb, no assistive devices, just one shot of scarring on the main character's back and her internal struggle. The viewer is guided through her story without the obvious disclosure of all of her experiences. This purposeful puzzle emphasizes the unknowns, the mysteries which surround the combat experience that civilians can never understand. The onlooker is given the opportunity to gather the pieces of this puzzle on their own throughout the film, realizing there still may be an element of not being able to understand the complicated trials of discharging from service along the path to reintegrating into a life the service member left behind.

The pain "Lioness" experiences is raw and real allowing the viewer to imagine, to feel the turmoil of what it's like to bring home the war. The struggle for normalcy, the deep internal desire to find her place back in the civilian world, wherever that may be. The unrealistic expectations by others that she will come home and pick up where she left off. The film brilliantly shares the internal upheaval she experiences while the outside triggers flood her daily. What was once likely a mundane part of her life in which she never gave a second thought to prior to combat - food, sex, social interactions - are no longer safe for her.

The film walks a delicate balance of sharing with the onlooker the mystery of "Lioness" without ever disclosing her civilian name, the struggle of her identity amplifies the burden of figuring out where she fits in this new world. The viewer is guided through her story of service slowly and quietly, much like her "lioness" name implies. She is a fiercely strong woman who utilizes her physical strength to escape her mental torture as she says, "Nobody ever drowned in sweat."

When she seeks solace in a camp she attended as a child the audience has an expectation she will find some sort of peace. It's here that she finds brief moments of comfort in the lake, her occasional smile giving the viewer hope. Her character quickly aligns with another wounded soul highlighting two different worlds connected only by their own personal pain. Her pain continues to grow at an exhausting pace. Soon she's transformed into her "lioness" and the audience recognizes this strength, these skills that have served her well in combat. A strength that is no longer required when an individual returns home. How does someone walk between these worlds? "Out and back, out and back. Partly in this world, partly in the other but never home."

BLOOD STRIPE shows the dark reality many service members shoulder on a daily basis, the agony, both physically and mentally that drain them. The intrusive images, the sounds of combat, the anger which fuel her instinct to protect herself is no longer needed in this new world. The film shares a powerful real story that many are unaware of beyond buzzwords like PTSD. BLOOD STRIPE forces you to feel the anguish, to experience the anxiety of the unknown while sharing the "grit and perseverance" of a woman who will always be a "lioness."

### **KARLA K. SILVA-PARK**

National Certified Counselor

University of Hawai'i

Windward Community College



# HIKAWA MARU

HAWAII PREMIERE | JAPAN 2015 | JAPANESE W/ ENGLISH SUBTITLES | 94M

**SATURDAY, NOVEMBER 5**

**3:00PM DOL**

**SUNDAY, NOVEMBER 13**

**1:30PM DOL**

**SUNDAY, NOVEMBER 20**

**2:30 PM PAL**

## SYNOPSIS

From veteran anime director Shunji Oga comes the epic tale of the legendary Japanese ocean liner, the Hikawa Maru. May 1930, young Jiro watches from ashore as the Hikawa Maru leaves on its maiden voyage. Captivated, he sets his sights on the ship, and by luck lands a job among the ship's crew. Working in the kitchen, Jiro grows up among the galley crew, serving passengers on the long journey between Japan and the United States.

But when WWII strikes, the Hikawa Maru is requisitioned by the military as a hospital and rescue vessel. In this tumultuous time, the crew of the ship must stand up for what they believe in, even when that means going against orders. Will Jiro and the Hikawa Maru survive the war?

Based on the true story of the Hikawa Maru and its crew who were hailed for their role in saving lives during and after WWII, HIKAWA MARU is a beautifully animated film fit for audiences of all ages.

### -ANNA PAGE

<b>DIRECTOR</b>	Shunji Oga
<b>SCREENWRITERS</b>	Ryuichi Matsushita, Koji Miura
<b>PRODUCERS</b>	Koji Furukawa, Keiko Hatta, Aiko Tanaka
<b>CINEMATOGRAPHERS</b>	Seiichi Morishita, Kenji Takehara
<b>CAST</b>	Sanae Kobayashi, Keisuke Koumoto Chihiro Kusaka, Keiko Toda

## THOUGHTS

A confession: I have never been a fan of anime. In fact, I had never seen an entire anime film in my life before I agreed to review HIKAWA MARU MONOGATARI (Story). I judged anime as silly kids' stuff. My mistake. In the future, I will keep my eyes out for interesting historical anime. Anime does some things better than real films. HIKAWA MARU, the name of the film and the name of the steamship which is the subject of the film, anthropomorphizes (literally makes the ship seem human) the luxury liner in a way that makes it come alive, without seeming over the top. I doubt a human film could have come so close to giving a steamship a beating heart and the ability to suffer, as Hikawa Maru did when it shuddered after hitting a land mine. Anime allows the audience to suspend its disbelief because it is built on fantasy.

HIKAWA MARU narrates the prewar and World War II period in Japanese history through its characters and steamship. The story is based upon an actual ship of the same name and the same basic history (although without the beating heart). Today, the ship still floats in Yokohama Bay at Yamashita Park. Jiro Hirayama, the main character in the film, grows up dreaming of working on the Hikawa Maru and eventually gets his wish. The son of a soba stall owner, Jiro is schooled in hard knocks and is able to give as well as he gets. A hot-tempered youth, he represents a classic Japanese character who suffers deeply but shows his determination and overcomes. Jiro finally gets a job as a dishwasher on the ship and then he meets the love of his life onboard. They travel to Seattle on the luxury steam liner before the war and then to Japan's Pacific empire in World War II as the Hikawa Maru becomes a hospital ship. After World War II, the ship becomes a cargo vessel but then is converted back to a passenger ship and sails the familiar Yokohama to Seattle route until 1960.

The HIKAWA MARU story becomes a stand in for Japan in the period surrounding World War II. But how effectively does it serve as a metaphor? As the ship is launched, modern Japan emerges from the opening scenes with tall buildings, trains, and trolley cars. Later, Japan's war in China produces wounded and the ship is recruited into war duty. During World War II Jiro and his shipmates struggle against the Japanese military leadership. Time and again rude Navy and Army officials try to force the captain of the Hikawa Maru to break international law, first by ordering him to sail with lights off

at night (a hospital ship with clear red cross markings was off limits for targeting) and then by attempting to transport anti-aircraft guns, a violation of the Geneva Convention. Both times the captain refuses and in one case, Jiro punches a naval officer in the face for his disrespect. Hikawa Maru also travels to pick up wounded soldiers, but at the behest of the military, drops them on another island to face certain death. The military tried to hide its high casualty rates from the home population. This contest is an important part of the film. The war was run by bellicose military men who tried to force people of character to do bad things. The Japanese fought back just like Jiro. But was this the actual case in history? The Japanese people endured immense suffering in World War II but cannot be exempted from the terrible atrocities committed by the Japanese military. It took a nation to invade China in the 1930s, prosecuting a vicious war there. Little evidence exists of average Japanese fighting back against the Japanese military. Here the film veers off course.

Nonetheless, the HIKAWA MARU carries its themes very effectively and is entertaining. For Japanese who today suffer from a no growth economy, politicians who seem out of ideas, and a nascent youth rebellion, this film is nostalgic for a time when things were simpler. There is comfort in a ship so powerful and solid. The imagery is potent; I began to feel the vessel's pain when it creaked and groaned. The film ends happily as well. Jiro and his lover are pregnant, and the Hikawa Maru, rechristened after the war, flies the flag of the United Nations on its maiden voyage to Seattle. HIKAWA MARU packs a punch as strong as Jiro. It should be taken seriously.

### JON DAVIDANN

Professor of History  
Hawai'i Pacific University



# INDIVISIBLE

HAWAI'I PREMIERE | UNITED STATES, BRAZIL, COLOMBIA, MEXICO 2016  
 ENGLISH, SPANISH, PORTUGUESE W/ ENGLISH SUBTITLES | 79M

**WEDNESDAY, NOVEMBER 9**

**6:00PM DOL**

**THURSDAY, NOVEMBER 10**

**4:00 PM DOL**

## SYNOPSIS

While immigration reform has become a hot topic across the nation, one group has emerged at the forefront of the debate, undocumented young adults and teens raised in the US. Known as the 'Dreamers', these young people have been raised as Americans, but without the rights of citizenship. *INDIVISIBLE* follows three young Dreamers as they struggle with the separation from their families who have been deported, and fight for a path to citizenship through immigration reform and the Dream Act.

Renata, Evelyn, and Antonio were young children when their parents brought them to the U.S. in search of a better life; they were teenagers when their families were deported. Frustrated with the stalled legislative process, the trio take matters into their own hands and petition for a special waiver that would allow them to leave the U.S to visit their families—and legally return. With the future of immigration reform uncertain, the three do not know if their trips are a once in a lifetime experience, or the beginning of true family reunification.

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**DIRECTOR** Hilary Linder  
**PRODUCER** Hilary Linder  
**CINEMATOGRAPHER** Hilary Linder

## THOUGHTS

The migration of Latin Americans to the United States over the past five decades is one of the greatest flows of human populations in modern history, with over 16 million coming from Mexico since 1965 alone. Migrants make the journey north often “pushed” by conditions back home – from rampant corruption, to violence from drug traffickers and organized criminal groups, to basic and stark poverty. But they also make the trek north because of the nature of the U.S. economy, an interdependent and interconnected magnet which depends on a steady “pull” of migrant workers from south of the border.

The movie *INDIVISIBLE* illustrates some of these push and pull factors as it explores an important and poorly understood aspect of our current immigration crisis: the so-called “Dreamers.” Dreamers are young adults who were children when their parents brought them to the U.S., and they now live in a legal limbo facing uncertainty and fear. The term comes from the DREAM Act, an acronym for Development, Relief, and Education for Alien Minors, a legislative proposal for a multi-phase process for undocumented immigrants in the U.S. that would first grant conditional residency and upon meeting further qualifications, permanent residency. First introduced in the Senate in August 2001, it has since been reintroduced several times but has failed to pass, a victim of the gridlock in Congress and the hyper sensitive nature of immigration issues.

*INDIVISIBLE* gives us a poignant and in-depth look at three individual “Dreamers”: Antonio Alarcon, Evelyn Rivera, and Renata Teodoro. They were young children when their parents brought them to the U.S., and they were teenagers when their mothers, fathers, and siblings were suddenly deported. Director and Producer Hilary Linder draws on her experience in the fields of international development and humanitarian relief to give us an inside look at the trials and tribulations they face at a pivotal moment in their lives, as they fight passionately for a pathway to citizenship and a chance to be reunited with their loved ones.

Antonio is an undocumented community college student living in New York City who came to US from a small town in Veracruz, Mexico, to join his parents as an 11-year old. When his grandparents pass away in Mexico, his parents decided to “self-deport” and return to Mexico, leaving Antonio

behind. Evelyn was 3 years old when her family fled Medellin, Colombia, to escape drug-related violence, including car bombings and kidnappings. She grew up in Orlando, Florida, with her undocumented parents and two U.S.-citizen sisters. As a senior in high school, her mother was arrested for driving without a license and deported after a few months in detention. And lastly, Renata from Brazil was 6 years old when her mother brought her and her siblings to the US. When her mother and siblings are deported, she faces challenges to survive in Boston, and earns a scholarship to UMass-Boston.

The trio are highly motivated leaders of a growing social movement seeking changes in our broken immigration policy, and while they face an uphill battle, they remain steadfast in their determination to effect policy changes and to seek reunification with their families. *INDIVISIBLE* helps us to better understand and empathize with their plight, and moves the immigration debate beyond abstract concepts and legal terms to see the human side. One of the most moving and emotional scenes in the film is when the three Dreamers journey to the Arizona-Mexico border and get to see their mothers for the first time in years, only through a large metal fence.

In the end, failure of the Congress to enact a comprehensive immigration reform has left Dreamers like Antonio, Evelyn, and Renata in a legal limbo. They live, work and study in the U.S. as Americans in everything but a piece of paper, so they live in constant fear of possible deportation. In many cases, they remain divided from family members that have been deported, or living in mixed families with some legal, some not. *INDIVISIBLE* shows us that Dreamers are not a threat to U.S. national security, and if anything, as educated, assimilated, and highly motivated new immigrants, they represent a vital talent pool that have much to contribute to our society and economy. The movie is a compelling documentary film that leaves you angry, sad, happy and proud.

### **CARLOS JUÁREZ**

Adjunct Professor of Political Science  
Hawai'i Pacific University &  
Ibero-American University, Mexico City





# OUT RUN

HAWAI'I PREMIERE | UNITED STATES, PHILIPPINES 2016  
 ENGLISH, TAGALOG W/ ENGLISH SUBTITLES | 75M

**THURSDAY, NOVEMBER 10**  
**5:45PM DOL**

**SATURDAY, NOVEMBER 12**  
**12:15PM DOL**

## SYNOPSIS

As leader of the world's only LGBT political party, Bemz Benedito dreams of being the first transgender woman in the Philippine Congress. But in a predominantly Catholic nation, rallying for LGBT representation in the halls of Congress is not an easy feat. Bemz and her eclectic team of queer political warriors must rethink traditional campaign strategies to amass support from unlikely places. Taking their equality campaign to small-town hair salons and regional beauty pageants, the activists mobilize working-class trans hairdressers and beauty queens to join the fight against their main political opponent, a homophobic evangelical preacher, and prove to the Filipino electorate that it's time to take the rights of LGBT people seriously.

But as outsiders trying to get inside the system, will they have to compromise their political ideals in order to win? Culminating on election day, OUT RUN provides a unique look into the challenges LGBT people face as they transition into the mainstream and fight for dignity, legitimacy, and acceptance across the globe.

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**DIRECTORS** S. Leo Chiang, Johnny Symons  
**PRODUCERS** S. Leo Chiang, Johnny Symons  
**CINEMATOGRAPHER** S. Leo Chiang  
**CAST** Bhuta Adelante, Raymond Alikpala  
 Bemz Benedito, Santy Layno

## THOUGHTS

S. Leo Chiang and Johnny Symons' powerful documentary *OUT RUN* traces the historic 2013 election campaign of Ladlad, the first and only LGBT (Lesbian, Gay, Bisexual and Transgender) political party in the world, for a seat in the Philippine House of Representatives. The film opens appropriately with a colorful parade of gays and transvestites in their creative and outrageous frock, a common and highly popular event in the Philippines. This opening situates gay parades and beauty pageants, as sources of amusement and entertainment, in mainstream Filipino culture and indicates the highly visible place the LGBT community occupies in Philippine society.

The Tagalog term *Ladlad* literally means to "unfurl" or "unfold" (as in "unfurling" the cape) and is often used in Philippine gay culture to signify "coming out." Thus, the film pointedly shows how *Ladlad* seeks to represent the political "coming out" of the LGBT community, and how its founders view it as a vehicle for the advocacy of the rights of all gay men and women, bisexuals, transvestites, queer and transgender people in the Philippines. The Philippine party list system allows alternative parties like *Ladlad* to win a Congressional seat as long as they get at least 2% of the national vote. Their previous campaign in 2010 had been disqualified by the Commission on Elections (Comelec) that cited the "abnormality" and "immorality" of its candidates, a judgement the party eventually had overturned by the Philippine Supreme Court. So in 2013, and with very limited funds, *Ladlad* mounts a national grassroots campaign, recruiting gay and trans hairdressers from beauty parlors and hair salons as volunteers, and using the platform created by the popularity of provincial gay beauty pageants to mobilize potential supporters and voters. The *Ladlad* candidates run under the catchy slogan of "Bukas Isip. Bukas Puso (Open Mind. Open Heart)," a slogan that captures their desire to get Filipinos, many of whom are conservative and Catholic, to open their hearts and minds to the needs and rights of the LGBT community. Their principal issue is the passage of an Anti-Discrimination bill that would guarantee equal rights to LGBTs in employment and housing.

Chiang and Symons found the emotional center of the film in the charismatic figure of Bemz Benedito, a gay activist who sets out to become the first transgender person to win a seat in Congress. Her empathy and quiet strength shine through even when, at one of the low points of the campaign, she is informed of the murder of a transgender woman, who was beaten to death after using the women's bathroom. We follow Bemz as she pleads with potential supporters in beauty parlors and wet markets, attends (sometimes uncomfortably) gay beauty pageants, freely gives handshakes and hugs, and draws on the loving comfort of friends and family. Bemz faces sexist attacks from people who question her intelligence and qualification

for public office, yet she deals with the insults thrown at her with poise and grace, at one point describing what it means to have a sex change operation to a group of cautious but curious men.

Running alongside Bemz are Danton Remoto, one of the founders of *Ladlad*, and Ramon Alikpala, a gay lawyer, both of whom represent the more intellectual side of the movement and provide some useful political analysis on the LGBT struggle in the Philippines. They reveal the dilemma the party faces as it tries to forge "unholy" alliances with mainstream politicians, and to "play" the traditional political game. They argue that compromise is necessary for success, and both are reluctant to advocate for gay marriage or gay civil unions even though they realize this may alienate more radical gay activists and supporters of the LGBT community.

Alternative political parties like *Ladlad* rarely get coverage in mainstream media, but filmmakers Chiang and Symons situate us right at the heart of Philippine politics, showing us how people like Bemz, Danton and Raymond maintain their authenticity in the midst of a grueling, and sometimes, dirty campaign. Along with a bevy of dedicated and driven activists from the LGBT community, including the seductive Santy Layno, a former sex worker, and the lovable Bhuta Adelante, a city councilor from District 6 in Manila, we experience the highs and lows of the campaign, feeling their discomfort, frustration and exhaustion, as well as their moments of elation and pride. The film allows us to understand the Philippine political system, but also leaves us with unsettled questions about the future of our protagonists, and the future of democracy in the Philippines.

In the end, *Ladlad* fails to garner enough votes to bring either Bemz, Danton or Raymond to Congress. Raymond struggles to recover from the painful loss by going to Laos, Danton plots their next political move, and Bemz moves on with her life. They all know the struggle isn't over, and it has become even more relevant to these troubled times when machismo and sexism dominate the Philippine political landscape. And this struggle wasn't in vain. Indeed, in the 2016 elections Geraldine Roman became the first transgender woman to win a seat in the Philippine Congress! Although she's from a prominent political family in Bataan and is not a member of *Ladlad*, the party welcomed this victory...a small but significant step towards achieving gender acceptance and equality in the Philippines. And we suspect *Ladlad* itself will soon be back: its strong and beautiful activists unfurling the gay vote and liberating the voice of gay and other marginalized Filipinos.

### VINA A. LANZONA

Associate Professor, Department of History  
Former Director, Center for Philippine Studies  
University of Hawai'i at Mānoa



**TIES THAT BIND: HAWAI'I IN THE PACIFIC**

WORLD PREMIERE | UNITED STATES, AMERICAN SAMOA, GUAM, NORTHERN MARIANA ISLANDS 2016  
 ENGLISH, VIETNAMESE W/ ENGLISH SUBTITLES | 73M



**KŪ KANAKA (STAND TALL)**

WORLD PREMIERE | UNITED STATES 2016 | ENGLISH | 30M

**MONDAY, NOVEMBER 7 | 8:00PM DOL**

**FRIDAY, NOVEMBER 11 | 1:15PM DOL**

**SUNDAY, NOVEMBER 20 | 12:00PM WAI**

**SYNOPSIS**

Hawai'i consumes more fish per capita than any other state. But where does this fish come from, how is it caught, and what are the issues underlying Hawai'i's biggest food producing system (the longline fishery)? **TIES THAT BIND: HAWAII IN THE PACIFIC** offers an unprecedented look into the ocean-to-table journey of Hawaiian ahi and does so within the context of issues facing commercial fishing internationally. Various groups weigh in and provide the narrative voice for this film.

Whether you love to eat fish, are concerned about the survival and sustainability of our oceans, or have no idea where your fish comes from, this is a must-see documentary for everyone who lives in the Pacific and beyond.

**-JOEY ENGEBAK**

**DIRECTOR** Caleb McMahan

**PRODUCERS** Caleb McMahan

Eager to impress his friends on an August afternoon in 1969, 15 year old Kanalu Young takes a dive into shallow water that changes his life forever. He hits his head and becomes quadriplegic, paralyzed from the neck down. Angry and defiant through months of rehabilitation, he begins to change when he learns Hawaiian language and discovers an untold story of Hawaiian history and culture. Fired up to tell Hawai'i's story, he earns a PhD, gets arrested fighting for Hawaiian rights, and becomes a crusading teacher and leader. Repeatedly stymied by pressure sores and respiratory problems, Kanalu soldiers on, driven to help transform his community by teaching history and practicing culture. Eventually hospitalized with a breathing tube to keep him alive, he asks his doctors to allow him to end his life, and they agree.

**DIRECTOR** Marlene Booth

**SCREEN WRITER** Marlene Booth

**PRODUCER** Marlene Booth

**CINEMATOGRAPHERS** Stanford Chang, Jonah Okano

**CAST** Kanalu Young

## THOUGHTS

KŪ KANAKA: STAND TALL tells a story of one kanaka, Kanalupilikokoama'ihu'i "Kanalū" George Terry Young. Filmmaker Marlene Booth introduces audiences to this remarkable but under-recognized Hawaiian scholar, activist and educator. If you care about Hawai'i, Hawaiian struggles for justice, or how to live as a human with compassion and integrity, his story is one worth knowing.

KŪ KANAKA begins in January 1993, with Kanalū finding his place at the literal center of the 'Onipa'a march, a historic moment when 20,000 people gathered to remember the illegal overthrow of Queen Lili'uokalani and to highlight the ongoing traumas that result therefrom. This opening sets out a central metaphor of the film. KŪ KANAKA is not just about Dr. Young and the ways he transcended a life-changing injury that rendered him a quadriplegic; it is also about the way his life paralleled injuries to and triumphs of the broader lāhui Hawai'i—the Hawaiian people/nation.

George, as he was known in his youth, was born to a working class family in Kapāhulu and raised with one foot on land and the other in the ocean. He grew into an adolescent in the wake of statehood and the advent of jet travel, the immediate world around him changing rapidly as Waikīkī grew to accommodate more tourists, foreign investors and settlers. At 15, George suffered an accident damaging his spinal cord. Similarly, Waikīkī beach was transformed by the weight of highrise after highrise built upon the once flexible and undulating shoreline.

The film powerfully conveys the anger he felt at the resulting paralysis. It touches briefly on the role George's high school classmates at Kamehameha played in literally and figuratively carrying him through this time of his life, bringing him back from the despair that was even more paralyzing than the physical injury. His physical challenges allowed his classmates to grow and to give in ways they would not have otherwise. Kanalū treasured those friendships until the end of his life. I remember once telling him that I am not a person who likes to ask for help. He told me that if you never ask for help, then you don't invite others to give. Such reciprocal giving is part of the strength and resilience of the lāhui Hawai'i

After George graduated from Kamehameha in 1972, his ability to write only with a pen in his mouth did not keep him from reaching the heights of academic accomplishment. If his body drooped as the Hawaiian flag did at 'Iolani palace in 1898, Kanalū's mind brought new winds forth. After earning his M.A., he worked as a counselor and an advocate for others with severe injuries. In the 1980s, he tapped into a passion for his Hawaiian heritage, completed a PhD in History and became one of the first core faculty members of the budding Center for Hawaiian Studies at UH Mānoa. Dr. Young published two books: *Rethinking the Native Hawaiian Past* and *Lei Mele No Pauahi: Music Past and Present at Kamehameha Schools*, as well as numerous scholarly articles, songs and the documentary film, *Pidgin: The Voice of Hawai'i*.

As KŪ KANAKA documents, Kumu Kanalū served as a generous teacher and mentor for many, including myself. Despite on-going physical obstacles that few can imagine, he gave himself fully to his students. There were times when the side effects of living without sensory and motor control of his limbs made it impossible for him to leave his bed. At those times, he would open his Kapāhulu home. I remember sitting with fellow graduate students at his bedside talking over readings or paper drafts. On a few occasions, he helped to facilitate ho'oponopono in that room. Unable to even sit up, he filled the room with an embracing and patient presence that made us see how our interpersonal conflicts were small and not so difficult to unravel if we set our eyes on a larger purpose, if we listened intently to one another, if we met hard times with courage and with love.

Kumu Kanalū modeled intellectual openness and the willingness to change one's mind. In the mid-1990s, he was firmly committed to a nation-within-a-nation model of Hawaiian sovereignty under the US's framework for federally-recognized Native nations. He openly grappled with this position in the ensuing years. A decade later, Kumu Kanalū became the first UH professor to teach about theories of Hawaiian state continuity and of the prolonged US occupation of Hawai'i.

KŪ KANAKA movingly compares the trauma Kanalū's body suffered with the trauma the lāhui Hawai'i has sustained under US occupation with the loss of self-government. This is a powerful yet imperfect analogy. Kanalū's injury was directly caused by his own actions. The US's illegal seizure of the Hawaiian national lands was imposed by an external imperial force. A new "head" took over the corpus of Hawaiian Kingdom lands. In contrast, it was precisely Kanalū's head that remained in tact. And although he had to learn to deal with the damaged connection between brain and body, his body did not become a forced host to an uninvented invader. The paralysis of Kanalū's body was permanent, but the Hawaiian nation can and has moved again in all sorts of ways. Healing is underway but is by no means complete. Kanalū's story shows us the healing power of education, of recovering histories, of connecting to others, of standing tall despite forces pushing you down.

I think about Kumu Kanalū when I encounter people who express fears about Hawaiian sovereignty, because, in many ways he represents all that is good in the Hawaiian independence movement. He was committed to truth; he was inclusive and selfless; he always engaged in respectful dialogue; and he cared first and foremost about healing and balance. He exemplified the ways politics is nothing without cultural and spiritual practice. He embodied ea as independence lived through interdependence. No matter what name one knew him by—George, Terry, or Kanalū—he was a bridge builder, a visionary and a soul enfolded who exemplified what is best in humanity.

If you would like to donate to an endowed scholarship established in honor of George T. Kanalū Young and supporting Native Hawaiian college students, please visit: [connect.pauahi.org/giving/ks-class-of-1992](http://connect.pauahi.org/giving/ks-class-of-1992) or contact Noelani at [goodyear@hawaii.edu](mailto:goodyear@hawaii.edu).

### NOELANI GOODYEAR-KA'ŌPUA

Associate Professor of Political Science  
University of Hawai'i at Mānoa



# PRESERVING OLYMPIC DREAMS AND PLANTATION MEMORIES

SPECIAL PRESENTATION | UNITED STATES | ENGLISH | 95M

**SUNDAY, NOVEMBER 6**  
**2:00PM DOL**

## SYNOPSIS

PRESERVING OLYMPIC DREAMS AND PLANTATION MEMORIES, featuring the newly restored and digitized 1984 *Rice & Roses* 30-minute documentary: COACH, produced by the Center for Labor, Education & Research. This half hour program tells the story of how Maui plantation kids trained in irrigation ditches in the 1930s and went on to win national and even Olympics championships under Coach Soichi Sakamoto!

THIS FREE SCREENING EVENT WILL BE FOLLOWED BY A SPECIAL PANEL DISCUSSION PRESENTED BY 'ULU'ULU: THE HENRY KU'UALOHA GIUGNI MOVING IMAGE ARCHIVE OF HAWAII'



## THOUGHTS

### MYTH, MEMORY, AND HISTORY: ON THE IMPORTANCE OF FILM PRESERVATION

The historian Warren Susman once wrote that “myth, memory, and history” were three equally valid alternatives for capturing the stories of those who came before us, but, in truth, only when we put all three together do we really have a full accounting of the past. What draws us toward any story is its mythical power, and what compels us to keep listening to the story is the passion of personal remembrance. But history needs to be factually complete, as well.

For three quarters of a century, a profoundly important story from Hawai‘i’s plantation era had been incompletely told. The story of Soichi Sakamoto and his “3-year Swim Club” has existed largely in myth and through personal memory. The myth went something like this: in 1937, a sixth grade science teacher on Maui got it into his head to turn a group of sugar plantation kids into Olympic swimmers.

In 1984, Chris Conybeare produced and hosted, and Joy Chong directed a 30-minute documentary titled *Coach*, for the University of Hawai‘i’s Center for Labor Education & Research’s *Rice & Roses* television series, which focused on the myth of Sakamoto and dug into its details by widely interviewing those who had lived it. In 2008, Julie Checkoway set out to research, write and finally publish in 2015 *The Three-Year Swim Club*, an historical narrative about Sakamoto and his swimmers.

Taken together, the *COACH* documentary and Checkoway’s book form a more complete picture of what happened on Maui in the late 1930s, but even Conybeare and Checkoway agree that their work is insufficient as history. In the examination of the many unused footage hours of *COACH* additional facts of the story become ever clearer and new narratives could be told.

This year’s Hawai‘i International Film Festival includes a program highlighting the importance and significance of preserving historical films about Hawai‘i and the impact that doing so can have on future generations of researchers and the general public. This program will feature a screening of the original 1984 documentary *COACH*, followed by a discussion about the work that went into the digitization partnership project and the research using the documentary.

#### JULIE CHECKOWAY

Author

*The Three-Year Swim Club*

### WHY SHOULD WE CARE ABOUT PRESERVING AND DIGITIZING OLD FILM?

Of course, the most basic answer is *because it’s important!* But that might not be obvious to some. To make a case for digitizing film, it can be seen as an example of the green maxim: reduce, reuse, and recycle. It’s one small part in our challenging evolution from a disposable culture to one that reconsiders how we consume our material goods, and reuse them.

#### *How does this apply to old film?*

Raw footage, news reels, home movies—all moving images—have been rendered obsolete by technology. But by preserving it in digital form, we can relive and recycle pieces of past historical events. Audiovisual preservation encompasses not just the care of the physical film reel or videotape, but even more importantly, the long-term preservation of and access to the cultural heritage and history that is recorded on those films and videotapes. Digitization, the process of converting an analog signal into a digital file is a powerful tool that archivists can use to make otherwise inaccessible videotapes or films playable and viewable into the future. Researchers and history students raised on YouTube demand and expect more and more digital content documenting our past. Heeding their demands, archives have in turn produced more digitized materials and opening up an entirely new way to access them through online databases—further enriching their research.

To see and hear what people are doing and saying, and observe those important three-dimensional nuances that can only be experienced through visual cues—such as body language, a walk through of an historic site, devastating hurricane winds ripping roofs off homes and tearing the landscape apart. These events can still affect us as a visual memory—if we continue to preserve moving images and make them accessible through digitization.

#### *Everything old is new again, and reused.*

A Preservation and Access Partnership between Hawai‘i Council for the Humanities, ‘Ulu‘ulu: The Henry Ku‘ualoha Giugni Moving Image Archive of Hawai‘i, at University of Hawai‘i – West O‘ahu, and the Center for Labor Education & Research (CLEAR), at University of Hawai‘i – West O‘ahu, was created to digitize 95 hours of raw footage from 285 *Rice & Roses* videotapes. *Rice & Roses* was a series produced by CLEAR and aired on PBS Hawai‘i from 1971 to 1996, that tells the stories of the local plantation experience. Public programs about this new resource will take place in 2017.

#### JANEL QUIRANTE, HEATHER GIUGNI

‘Ulu‘ulu: The Henry Ku‘ualoha Giugni Moving Image Archive of Hawai‘i, at University of Hawai‘i – West O‘ahu

#### STACY HOSHINO

Hawai‘i Council for the Humanities

SPECIAL THANKS  
**HAWAI'I COUNCIL FOR THE HUMANITIES & BOB BUSS**

