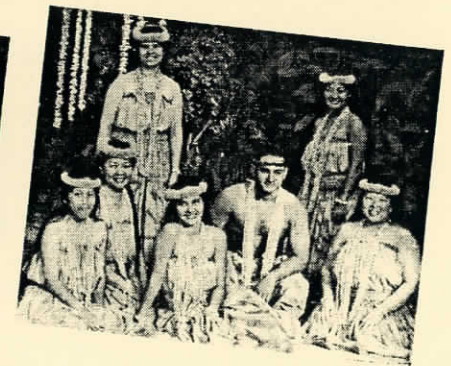


Mae Kamāmalu Klein  
and  
Hālau Hula Kūkalehuaika'ohu  
present

**He Hō'ike na ka papa 'Ūniki 'Olena**

Saturday, July 22, 2000  
St. Louis High School  
Mamiya Theatre  
6:30 p.m.



## **Papa 'Ūniki 'Olena**

### **Nā Kumu**

**Donna Kaleialoha 'A'arona-Lorenzo  
Ella Kawahinehanalima Tokunaga-Aki**

### **Nā Ho'opa'a ('Ekahi)**

**Leila Kau'i Kalauokalani  
Shawn Kahalaomāpuana Kobashigawa  
Carlson Kamaka Kukona  
Beverly Kawahinenohoikekula Miller  
Alena Kealohilani Stone  
Ramona La'iku Stutzman  
Jessica Ka'oluokaliko Warmoth  
Carol Namahana Young**

### **Nā 'Olapa/Ho'opa'a ('Elua)**

**Rainee Ualani 'A'arona  
Dana Kahunani Bringman  
Susan Uluwehi'oka'ala Hanohano-Higa  
Shelley Kalokomaika'i Ng**

### **'Olapa**

**Michelle Kapōhaiali'iokamāmalu 'A'arona**

## **Part I – Contemporary**

**Pua Hinano** .....Written by Puakea Nogelmeier  
The hinano is the male floescence of the Pandanus tree. This mele invites the hinano to share its beauty and its rare powers of stimulation so that the nights may be enjoyed in perfumed splendor.

**Hi'ilawe** ..... Composer: Mrs. Kuakini  
This song, formally known as "Hali'alaulani" concerns a girl from Puna who has a love affair at Hi'ilawe waterfall.

**He Nani Mokihana** .....Composed by Chinky Mahoe  
The mokihana is found only on the island of Kaua'i. The berries are strung into beautiful leis entwined with the Maile Lauli'ili'i (small leaf). If you are ever given such a lei, you know you are truly loved.

**Hilo One** .....(Sweet Emalia)  
This scene takes place in Hilo where the pains of love haunt the composer who states that Emalia's particular remark is silly. Emalia Kaihumua was a dancer in Kalākaua's court.

**Mokuo'eō**  
The small island that sits outside of what is now the airport reef runway. Mokuo'eō was once inhabited by many families. This mele was shared with us by one who once lived on that island.

**He lei No Kamāmalu** .....Composers: Kalei 'A'arona-Lorenzo  
and Kamaka Kukona  
This is the collaboration of two young composers who wanted to share something special with their teacher. Their way of expressing love.

**Lahela Ku'u Poki'i** ..... Haku mele by Lovey Lui Conn  
This mele was written for Lahela "Mackie" Rodrigues, daughter of Vickie I'i Rodrigues by Lovey Conn who took to Mackie like she was her own child. Mackie was 18 years of age at the time and it was premiered on the Jimmy Walker Radio Show. Lovey was a great steel guitarist.



**Hanohano O Maui**.....Composer: Kahikina deSilva  
This mele pana takes you through the different districts on the island of Maui and it speaks of their experiences in these places. where the ua `ula rains of lele (Lahaina) is un-extinguishable meaning learning is forever.

**Aloha Kaua'i**.....Composed by Maiki Aiu Lake  
We journey now to the island of Kaua'i where in 1954 after a memorable visit Maiki made to the Malina family home in Nawiliwili she put her feelings down on paper. Luana is the metaphor for ideal hospitality. Tonight the honor of dancing this mele goes to our hula sisters from Japan "Hālau Nā Pua Aloha O Ka Laua'e" Kumu Hula Sachiko Iwashita.

#### **Welina O'ahu**

A mele composed with the collaboration of three friends, Robert Cazimero, Wayne Chang and Leina'ala Heine for their favorite flowers of the special women that touched their lives.

**My Sweet Pikake Lei**.....Penned by Robert Cazimero and Kaleo Chock

What can we say Uluwehi except we love it and mahalo for such a pretty song.

### **Part II – Monarchy**

**E Nihi Ka Hele** .....traditional  
Kalākaua wrote this mele for his Queen "Kapi'olani". It is an expression of his love for her and a hope for calm seas and the advice of caution that she tread carefully in cold California and remember her crown and her loved ones at home.

**'Ia 'Oe E Ka La** .....traditional  
In honor of King David Kalākaua. "You are like the sun spreading your brilliance throughout the land."

**Makee 'Ailana**.....James K. 'I'i  
There was an island that used to lie off shore of Kapi'olani Park where fresh water streams flowed into the ocean. A bridge crossed the streams where water lilies grew in profusion. Here is where young couples and their friends ventured on Sunday outings, taking picnic baskets to share and enjoy the old fashioned swings where two could sit together.

**No Ke Ano Ahiahi** .....traditional  
Hawaiians knew land only as an island. This mele inoa tells of a group of Hawaiians talking about an imaginary trip to "America".

**Ula No Weo** .....traditional  
There are two translations to this mele; one literal and the other biblical. Some honor Queen Emma, others honor Queen Kapi'olani on one of her many visits to Kaua'i.

**Holo 'Ana 'O Kalākaua** .....traditional  
A chant written for Kalākaua when he went to the United States to seek approval for the Reciprocity Treaty.

**Nani Nā Pua 'O Ko'olau** .....Soloist, Kalei 'A'arona-Lorenzo  
Composed by Queen Lili'uokalani in her youth in 1869, "Nani Nāpua 'O Ko'olau is a fine example of Lili'u's poems in which romantic love, love of nature, and love of the land are happily and metaphorically entwined.

**Pua Ahihi** ... "with you is my desire ... a lei to caress over and over again with my love".

Lyrics penned by Kawena Puku'i and music by Maddy Lam. A signature song of our hālau was premiered in 1962. If you have ever been touched by the Lilihua rain and have inhaled the sweet fragrance of malle leis, you know that the blossoms of the 'ahihi is the crowning glory. For within the feelings and emotions of this song is the heart of our hula auana traditions and the grace and mannerisms of our teacher Maiki Aiu Lake.

**Keolaokalani**.....Name song for the beloved child of Pauahi (Great Chief)

**Pua Carnation**.....where are you my carnation blossom  
**Ho'i Mai Malihini** .....Composer: Paul Beam  
The title means "come back, visitor." This English language song was the only known composition of an advertising man widely known and liked. His song was made for the Hui Hoaloa and was first sung at a meeting of this Association of Aloha Week courtiers held at the home of the Lake brothers' parents.

### **INTERMISSION**



### Part III Kahiko

**Oli Kuahu** .... "He Kanaeae No Laka" .....traditional  
This chant acknowledges Laka, patroness of the hula, wife of Lono.

#### **Oli Kaula/Oli Pā'ū/Oli Kūpe'e/Oli Lei**

Our chants to Laka and the dressing of the dancers is a tradition that connects us to our teacher and her teachers before her. The training of the 'Olapa, Ho'opa'a and Kumu begins here with the discipline and understanding that they now have a responsibility to uphold our hula traditions.

**Kūkapūnohu**.....traditional  
A chant to release dancers from the rigid restraints of kapu so that the program of hula to follow may flow freely.

**Ke Welina Mai Nei** .....traditional  
A creation chant (Hula 'ala'apapa, standing hula with ipu accompaniment) dedicated to the God Kāne. This chant tells of Kāne's discovery and gift of water in the Hilo district on the island of Hawai'i.

**Ea Mai Hawai'i Nuiākea** .....traditional  
(Chanter: Kamaka Kukona)

A chant of Creation as told by Hawaiian historian Kahakui-kamoana which chronicles the birth of the major islands of Hawai'i. This chant relates to genealogical ties with the ancestral homelands of Nu'umea, Hōlani and Tahiti.

**Oli Pele**..... Chanter: Pōhai Souza

**Aia La O Pele/No Luna I Ka Halekai/Pu'u 'Oni'oni**... traditional  
These mele belong to the Pele and Hi'iaka cycle that speaks metaphorically of perseverance, humility and spiritual guidance required of all important undertakings.

**Keawe 'O'opa** ..... traditional (used here as a hula ka'i/ho'i)  
Keawe, a cripple, suffers the pangs of unrequited love, a love at Ha'iku (perhaps the place name of Ha'iku meaning to speak abruptly or a sharp break is a metaphor for the rejection of his love).

**Pa Kamakani** ... (Hula 'ala'apapa with ipu accompaniment)  
The story here is about Chief Olopana's favorite rooster Ka'auhelemao. Another chant associated with the Pele migration.

**'Ahia** .....(A mele ho'oipoipo, hula noho)  
A hula ma'i - 'Ahia is a place name, a forested area possibly on the island of Hawai'i.

**Mele a Pāku'i** .....traditional  
(Oli - Kāwele style) Chanter: Kalei 'A'aron-Lorenzo  
Pāku'i was a priest of Moloka'i who lived during the time of Kamehameha I. In this composition of creation, he recounts the "birthing" of the islands by Papa, the Earth Mother and Wākea, the Earth Father.

**Ka Poli Laua'e** ..... traditional  
This hula 'ala'apapa describes the laua'e of Makana, covering it like a lace curtain. The true meaning is obscure and has nothing to do with the mountain but rather a young woman's attraction at first glance of a handsome man.

**Ua Ao** ..... A chant of welcome  
(Chanter: Kawahine Tokunaga-Aki)

**Kona Kai 'Opua** .....(Hula kala'au, hula noho)  
A love song which was written in Lahaina, Maui by Kalola, a widow of Kamehameha I. It is about a love affair between Liholiho (Kamehameha II) and a woman of rank. It describes places and activities of Kona, Hawai'i, poetically comparing them to deep emotions of love. Kona is known as Kona of the tranquil sea, where the 'opua clouds and pink cumulus formations hang low. They were regarded as an omen of good fortune and good weather.

**Kū Ka 'Oli'oli** .....(Hula Kilu)  
A chant composed by policemen when Lunalilo was inaugurated. William Charles Lunalilo was born January 31, 1835 and was descended from the Moana line, considered the "backbone" of the Kingdom. He was of such high rank that at his christening, his mother stood up and called out "Iluna, iluna, ilunalilo loa". The highest, the highest, the highest of all.



**Kalākaua He Inoa** .....traditional  
This mele speaks of Kalākaua's travels to the volcano area. He is the Chief of all bird catchers.

**E Ho'i Kealoha I Ni'ihau**.....Mele inoa for Queens Kapiolani  
Tells the story of the high priest Paoa who led his people to the island of Ni'ihau in search of the sacred hidden waters finding the secret by following the flight of the Kōlea bird.

**He Ma'i No 'Iolani** .....traditional  
No traditional hula performance is complete without a mele ma'i, a genital chant praising the maleness of this chief and, thus the continuance of the lineage.

**Mapu Ka Hanu** .....traditional  
(Pahu Hula – Nīpolo style)

**Pahu Hula** .....**Kaulilua, A Ko'olau Au and 'Au'a 'Ia**  
(Our most formal and sacred dances)

This is the tradition upon which our foundation of hula is built. All teachers must learn to make their own pahu, as well as to pa'i ipu, ho'okani pahu, pahūpahū, kūpololoi and nīpolo plus chant, dance and teach the trilogy. Ensuring that the legacy is continued to yet another generation of dancers. This is where we say the old "lives."

**Hālau Hanalei** .....Pahu Hula  
(A mele ma'i ... Hula Noho)

Hanalei is the dance hall in the pouring rain.



## Acknowledgements

Mrs. Abaya  
Princess Ka'iulani Fashions  
Patrick Fujioka Director, Mamiya Theatre  
Amy Fung  
Aiea Copy Center  
Mamiya Theatre Staff -  
Technicians, Sound, Props, and Lighting Crew

Nā Wahine Waipahē, Refreshments

Women of Hālau Nā Pua Aloha O Ka Laua'e

Usherettes  
Hālau Kamamolikolehua

### Musicians

Mahiehie -  
Mark Tang, Sam Kaina, Helene Woodard

### Musicians

Lei Ahihi Serenaders -  
The Henry 'A'arona Family

To all my kumu hula, the Haumana, Hālau  
kokua and to you, our audience for your  
support and interest in the art of Hawaiian  
chant and dance.

## He Hō'ike Na Ka Papa 'Ūniki 'Olena

Mae Kamāmalu Klein, Executive Producer  
Pōhai Souza, Technical Director  
Patrick Choy, Decorations  
Ab Valencia, Stage Manager  
Charman J. Akina, Special Assistance  
Henry Klein, Instruments

### Nā Hālau

Kūkalehuaika'ohu - Mae K. Klein, Kumu Hula  
Lei-Ann Stender Durant  
Haunani Ontai Pila  
Lisa Melenani Watkins-Victorino

Kamamolikolehua - Pōhai Souza, Kumu Hula

Kalehuakiekieika'iu - Ab Valencia, Kumu Hula

Kalehua'apapaneoka'au - Patrick Choy, Kumu Hula

Kealaolehua - Lehua Galuteria, Kumu Hula

Kamaluokalehua - Ardis Gomes, Kumu Hula