

For Your Information

Evacuation Notice. The red exit sign nearest the seat you occupy is the shortest route to the street in the event the Hawaii Theatre needs to evacuate patrons. Please follow the instructions of ushers, or other Hawaii Theatre personnel, and proceed in an orderly fashion to the closest exit.

House Management. The Hawaii Theatre wants every patron to enjoy their time at the Hawaii Theatre. If you require assistance before, during, or after an event; please ask one of the Theatre Ushers to locate the House Manager.

Theatre Management. The Hawaii Theatre Center, a 501(c)3 non-profit corporation, owns and operates the historic Hawaii Theatre. Inquiries about use of the facility can be directed to the Theatre Manager by phone at (808) 791-1306, by fax to (808) 529-8505, or via email to ryansueoka@hawaii.rr.com.

Accessibility. The Hawaii Theatre recognizes the special needs of some of our patrons. When ordering tickets, please make any special seating needs you have known to the staff member assisting you with your order. Wheelchair locations are available, as are infrared listening devices. Inquire with the House Manager or Usher for additional information.

Food and Beverages. In an effort to maintain the quality and atmosphere of the historic Hawaii Theatre, food and beverages may not be brought into the auditorium. Beverage service is available in the mezzanine lobby and outdoor concession stands before the show and during intermissions. Please be aware that Hawai'i law prohibits the sale of alcoholic beverages to minors.

Gifts and Souvenirs. Gifts and souvenirs are available at the mezzanine lobby Gift Shop; before curtain, and during intermission, at most events.

Smoking. Fire regulations strictly prohibit smoking anywhere inside the Theatre.

Restrooms. Public restrooms are located on the orchestra and mezzanine levels.

Taxi Service. For your convenience, the House Manager or an usher will be happy to arrange for taxi service from the Theatre.

Personal Property/ Lost & Found. The management is not responsible for patrons' personal apparel or property. Lost and found inquiries may be directed to the House Manager on the evening of the event; and to the Hawaii Theatre Box Office after an event. All lost items are held in the Box Office and available during regular Box Office hours.

Box Office. The Hawaii Theatre Box Office is open Tuesday through Saturday, from 9:00 AM to 5:00 PM, and two hours prior to all public performances. For ticket information, please call (808) 528-0506. For an event schedule visit www.hawaiitheatre.com.

Latecomers. Latecomers will be seated at the discretion of the Theatre management during appropriate pauses in the program.

Children. All patrons require a ticket for paid events, including children. Out of consideration for the general audience, the Hawaii Theatre discourages bringing children under three years of age, except for programs specifically for young audiences. Babies in arms will not be admitted to the Theatre.

Photographs and Recording. Cameras and recording devices may not be brought into the Theatre without the express consent of the Hawaii Theatre management.

Personal electronic equipment. Please "silence" electronic watches, pagers and phones.

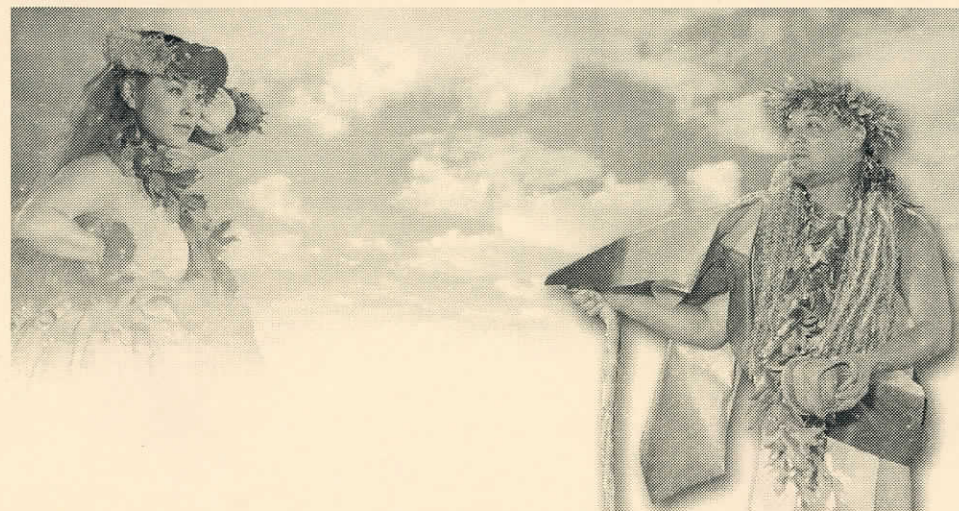
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Dawn Keeley, *Box Office Manager*
Irene Yamasato, *Assistant Box Office Manager*
Ryan Sueoka, *Theatre Manager's Assistant*
Ed Dyer, *Stage Manager*
Jude Lampitelli, *Stage Manager*
Claire Engle, *Gift Shop Manager*

Mahalo to all of our wonderful volunteers!

For program advertising and media inquiries for events contact Ryan Sueoka:
(808) 791-1306 Phone
(808) 529-8505 Fax
ryansueoka@hawaii.rr.com

Kumu Hula Sonny Ching and Hālau Nā Mamo O Pu'uānāhulu



'A'ohe Pau Ka 'Ike I Ka Hālau Ho'okahi

FEBRUARY 7, 2004

SATURDAY, 7 - 9PM

at the HAWAII THEATRE

(Additional information about the Hawaii Theatre is available at www.hawaiitheatre.com)

www.sonnyching.com

Prelude

It is said 'A'ohē Pau Ka 'Ike I Ka Hālau Ho'okahi — All knowledge is not taught in one school... And we, Hālau Nā Mamo O Pu'uanahulu are but one school of hula, one style of dance. But in all that we do and with what little we know, we humbly strive to bring dignity to the Hawaiian People and to the Hawaiian Culture through this art form called the Hula.

It is through our mo'olelo, our mele and our hula that we celebrate the spiritual and physical world of Hawai'i... In its purer form, the hula requires special education and rigorous training in proper protocol, ritual, chant and dance. It is because of this religious connection of the hula in ancient times that it was guarded against profanation through the strict enforcement of the kapu system; a system of laws, which governed all aspects of life in Hawai'i.

Today, as my teachers before me and their teachers before them, we too hold this gift we call hula in high regard; and continue this spiritual connection, this tradition of respect, of preservation, of innovation, of creating, of sharing, of living this lifestyle. For it is a way of life for us, a way through which we have chosen to live our culture, to live the traditions of our ancestors. It is how we maintain our genealogies, our identity, our histories, and our stories...

We are Hālau Nā Mamo O Pu'uanahulu — and these are some of our stories...

Eia A'e Ka Ua Ke Hele Mai Nei

Oli — He mele ho'okipa

Kinohi : Act I

Origins

Our mo'okūauhau, historical records, chants, oral traditions remind us that we are the indigenous people of Hawai'i, born of the same gods that gave birth to these islands, its masses, its flora and its fauna. In the genealogy of Wākea, it is said that his wife gave birth to the islands and so was called Papa-nui-hānau-moku, Great Papa who gave birth to islands.

Papa gave birth to a gourd, a calabash with its cover, he 'umeke a he po'i. Wākea threw the cover up, and it became the sky; then Wākea threw out the inner core, ka haku oloko, and it became the sun; as he threw it up, the seeds scattered and they became the stars.

Wākea saw the whiteness of the soft core, the pala haku, of the gourd and threw that up, and it became the moon; the white layer, papa ke'oke'o, of the gourd Wākea scraped and threw it up into space and it became the clouds; the juice of the gourd he poured into the clouds and it became the rain. The calabash from the separation of the gourd of Wākea became the land and the ocean. Wākea and Papanuihānuamoku, then gave birth to the islands and then man...

Eia mai Hawai'i Nuiākea

Mo'okū'auhau

Eia Hawai'i, He Moku, He Kanaka

Hula Kilu

Adapted by: Ma'iki Aiu Lake
Choreographer: Vicky Holt Takamine
& Kānekaiwilani Takamine

Wao Akua : Act II

Realm of the Gods

At the highest peaks, in the uppermost regions of Hawai'i's mountains, lies wao akua, or the realm of the gods. Though sacred to Kū, god of war, governance, leadership, canoe builders, fishermen, many are the spiritual beings that dwell there... For it is there that their kino lau manifests their presence here on earth... When a large 'ōhi'a tree was felled for ritual purposes, a human sacrifice was demanded, so high was the mana of that tree. Kahuna lā'au lapa'au who gathered their wares from the sacred forests prayed to Kū and his wife Hina while picking the required herbs needed for their curing of ailments and the restoration of balance.

'O Kū Mokuhālī'i

Hula Kalā'au

The 'ohē along with the dark rain clouds surrounding the hidden uplands is the physical manifestation of Lono, god of peace, of harvest, of farmers... god of rain... O great Lono, let it rain. Rain, rain... The rain approaches... Misty is the hall... Great hall of Lono... For when the heavenly one comes the earth trembles.

'O Lono 'Oe

Hula Kuhi Lima

Even Kanaloa, god of water running under the earth and the great god of the ocean and all that dwells within its depths can be found here. Like the he'e, his kino lau of the ocean, so it is matched by the Walahe'e, his kino lau of the uplands. Kāne the god

of life, of sunlight, of fresh running water, feeds and nourishes not only the forests and the lives within, but all of the land and its people. A query, a question I ask to you; Where is the water of Kāne? It is there with the floating sun, with the cloud forms resting on the ocean. It is there in the mountains, on the ridges, in the valleys where the river runs; there is the water of Kāne. A query, a question I ask to you; Where is the water of Kāne? There below the earth, in the gushing springs are the waters of Kāne and Kanaloa... a spring water, water to drink, water that gives power, water that gives life... Life, o give us life!

Ka Wai A Kāne

Oli

He Kau 'Ai Kēia

Hula Noho

Forests also feed the spirits of artists and healing practitioners. Laka, the goddess of hula, is a forest-dweller; and the kino lau of Pele & Hi'iaka can also be found here, and are both appealed to in chants for healing... The Kini Akua — a host of sprites and godlings... Our 'Aumakua the manifestation of our ancestors that have come before us and those that will come after us, appears in the form of plants, animals, insects and birds; not only in Wao Akua, but throughout the many different realms of Hawai'i's forests... So deep was the respect our ancestors held for the forests, the land, the sea and the sky, that the interrelationship between all living things was understood, thus governing the lives of the people and their behavior...

Ke Ao Nani

Hula Noho

Nā Mo'olelo : Act III

The Stories

Ours has always been an oral tradition, handed down from generation to generation. It is through the mele and mo'olelo of our kupuna, that we know of our rich heritage. And I am thankful to have been born into a family that lives Hawaiian values and traditions — and to have had kupuna to teach, to guide, to inspire and nurture me... For it is their stories that we tell today...

One day, while gathering 'ōpihi, wana, limu and squid, from the sea at Puna. Pele spies Hōpoe and Hā'ena engaged in an al fresco dance. Fascinated, she turns to her sisters and asks, "Do any of you have a dance? Do any of you have a hula?" All hung their heads and said, "We have no dance, we have no hula." Along came Hi'iakaikapolioplepe laden with leis of lehua. Pele turns to her youngest sister and says, "I have asked your other sisters if they have a dance; but all have declined. Perhaps you have a bit of song for us?" Much to everyone's surprise Hi'iaka said, "Yes, I have a song." Decorating Pele and her sisters with leis of Lehua, Hi'iaka chants and dances...

*Puna is dancing in the wind
Along with the hala groves of Kea'au
Hā'ena dances with Hōpoe
The woman dances at Nānāhuki
Dancing joyfully to the sea of Nānāhuki!*

In delight Pele asks, "Is that all you have?" She says, "No, I have something more..."

*The voice of Puna's sea resounds
through the hala
The striking voice of the sea
Scattered are the lehua blossoms
Look Hōpoe is dancing
Dancing gracefully to the sea
A dance full of delight
Down to the sea of Nānāhuki*

Ke Ha'a La O Puna

Hula 'Ala'apapa

At the conclusion of this innocent performance the earliest mention of the hula that has reached us, Pele lays herself down on a smooth bed of pahoehoe to sleep; with the command that no one was to wake her but her beloved Hi'iaka. In her sleep, Pele hears the far off sounds of pahu drums. Leaving her earthly body, her spirit travels to the island of Kaua'i where she meets and fascinates the handsome Lohiau... After many days Pele returns to Hawai'i with the promise to send for Lohiau. After returning to Kilauea, Pele asks all of her sisters to go and fetch the handsome prince. Knowing the dangers they would face none accept her proposal, none, except her youngest and most precious sister Hi'iakaikapolioplepe. Giving her the power she would need, Hi'iaka starts on her perilous journey...

Hi'iaka on O'ahu

Ke Kū Nei Au

Oli

A Ko'olau Au

Hula Pahu

'O Pele Ke Akua

Oli

'O Kauhikeimakaokalani

Hula 'Ala'apapa

Li'ua Ke Kaha 'O Ka'ena

Oli

Lele Ana 'O Ka'ena

Hula Noho

A Makani Kaiāulu Lalo

O Wai'anae

Oli

Kunihi Ka'ena

Hula 'Ala'apapa

It is on the return voyage from Kaua'i that Hi'iaka climbs the heights of Pōhākea. With her supernatural vision she gazes towards Hawai'i and sees that Pele has broken her promise and has destroyed her sacred lehua groves of Puna, along with her beloved friend, the charming Hōpoe. Though saddened, Hi'iaka keeps her end of the bargain and takes Lohiau to Hawai'i...

Aia La O Pele

Hula

Intermission

Nā Lani 'Ehā : Act IV

The Heavenly Four

I have traveled over many lands and distant seas, to India afar and China renowned. I have touched the shores of Africa and the boundaries of Europe. (And) I have met the great ones of all the lands. As I stood at the side of heads of governments, next to leaders proud of their rule, their authority over their own, I realized how small and weak is the power I hold. For mine is a throne established upon a heap of lava. They rule where millions obey their commands. Only a few thousands can I count under my care. Yet one thought came to me of which I may boast, that of all the beauties locked within the embrace of these shores, one is a jewel more precious than any owned by my fellow monarchs. For I have nothing in my Kingdom to dread. I mingle with my people without fear. My safety is of no concern, and I require no bodyguards. Mine is the boast that a pearl of great price has fallen to me from above. For mine is the loyalty of my people... These are the words of Kalākaua, the Chief. Son of Kapa'akea the father and Keohokaloe the mother...

Kaulilua

Hula Pahu

A Māhiki Au

Oli

Māhiki

Hula

Hole Waimea

Himeni

Kalani Ho'olewa I Ka Lā He Inoa

Hula Kalā'au

'O 'Oe Ka Ia E Ka Nāulu

Oli

He Inoa No Likelike

Hula Kuolo

Aloha Nō : Act V

Love Indeed

He Mele Hō'ao

Oli

Our lives are filled with myriad of people, places and things that we love; as this emotion plays an important part in the lives of not only Hawaiians, but in the lives of all people throughout the world... There is the love between two people who wish to be united, to be joined for eternity; there is the love of a parent for a child, a child for a parent; there is the love of family, of friends, of life... So deep can we love that it can cause feelings of great pleasure, and it can also cause feelings of great despair... But still we celebrate —

Ipo Hula

Hula

'A'ōia

Hula

Kapilina

Solo

Pili Kapekepeke

Hula

Māhealani Moon

Hula

Hula O Makee

Hula

Ka Manu Kikaha 'Olu

Solo: Miss Aloha Hula 2003 —
Miss Jennifer Kēhaulani Oyama



Aloha Mai Au I Ku'u 'Āina : Act VI

I Love My Homeland

I love my homeland in the heavy rains & wind. What is that wind blowing? Perhaps it is the Laniku'u from Kalalau. That is the famous wind of my home, which stirs the leaves of the kukui trees... Perhaps there is a cold fog on Ka'ala, with spray a flying in the ocean. It is like a red low-spreading rainbow at sea, like a low-lying rainbow of the upland. It moves before the cliffs, along the edge of the water of Tu'ahoe. May I live on always, till I reach the place of victory. This is the end of my chant, of my love for my land...

It is through mele that we know, for our people that the lands from which they have come from are more than just a place. There is a bond, a connecting force, a love deeply rooted that cannot be detached. One of the wonderful things is, through mele, we are able to share in their passion, their love for these islands...

Hawai'i

Kona Kai 'Ōpua
Hula

Hawai'i No E Ka 'Oi
Hula 'Uli'Uli

Maui

Hāna Noho I Ka Mālie
Hula

Haleakalā Hula
Hula Nā Mea Ho'ohana

O'ahu

Nani Ka'ala
Hula Pū'ili

He Aloha No 'O Wai'anae
Hula

Kaua'i

No Kipu Kai
Hula

Lumaha'i
Hula Pā 'Ipu

Finale

Kinohi, Wao Akua, Nā Allī'i, Nā Mo'olelo Aloha 'Āina, Aloha — These are just some of the things that Hawaiians celebrated and continue to celebrate through oli, mele, and hula. It is this art form that feeds not only our cultural, but our spiritual needs then and today as well. For it is this Interconnection of our Hawai'i lands, its forests, its waters and its oceans to all of its peoples' past and present that must be cherished, protected from its continued destruction — It is our kuleana and the kuleana of all who live here, to preserve, and to insure the survival of our land, and our cultural traditional practices... For we are our own worst enemy — You, and I... in creating these sounds we call progress...

Sounds of Progress

By: Loyal Garner

'Au'a'ia
Hula Pahu

He Hawai'i Au
Hula



Mahalo

Sonny Ching & Hālau Nā Mamo O Pu‘uanahulu would like to thank the following people who without their continued support, we would not be able to do what we do.

The Families and Supporters of Hālau Nā Mamo O Pu‘uanahulu:

Māhiehie

Sam Kaina, Mark Tang,
Helene Woodward & Lanihuli Lee
*For their continued dedication to the
preservation of Hawaiian Music*

Billy & Haunani Ching

No nā mea āpau

Lōpaka Igarta DeVera

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Kumu Hula

Frank Kawaikapuokalani Hewett
Ku‘u Kumu

Kumu Hula Lahela Ka‘aihue

Ku‘u Kumu

Steven Crowell

Light Design & Stage Manager

Tracy Terada Four Strings Productions

Recorded Material

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Stage Decorations

Sam Kepo‘o & Gina Jingao

Stage Decorations

Raymond Awakuni

Stage

Ted Oyama

Stage

Kumu Hula Victoria Holt Takamine

*For teaching and allowing us to perform
Eia mai Hawaii‘inuiākea & Eia Hawaii‘i
He Moku, He Kanaka*

Kumu Hula Kapua Dalire

Nā Kilu

Kumu Hula Leinā‘ala Kalama Heine

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*And to all of the students of Hālau Nā
Mamo O Pu‘uanahulu, who strive to
bring dignity to the Hawaiian people
and the Hawaiian culture through this
artform called the hula...*

Nā Kūpuna

Mary ‘A‘ana, Fujiko Arai, Hāna Batten,
Ku‘ulei Benedict, Shirley Brenner, Haunani
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