University of Hawai‘i at Mānoa Outreach College and East-West Center Arts Program present

Asia-Pacific Dance Festival
The Crossroads of Contemporary and Traditional Dance

PERFORMANCE
July 30, 2011 • 7:30pm & July 31, 2011 • 2pm
John F. Kennedy Theatre
University of Hawai‘i at Mānoa

PUBLIC FORUM
July 31, 2011 • 4:45pm
Imin Center-Jefferson Hall
East-West Center
2011 Asia-Pacific Dance Festival
The Crossroads of Contemporary and Traditional Dance

Tim Slaughter and William Feltz
Festival Directors

Judy Van Zile
Artistic and Humanities Consultant

Christine Yano and David Gere
Guest Scholars

Mary James Lewis
Production Coordinator and Stage Manager

Don Ranney
Lighting Designer

The Asia-Pacific Dance Festival is a co-production of the University of Hawai‘i at Mānoa Outreach College and the East-West Center Arts Program. Funding is provided by the Hawai‘i Pacific Rim Society; Friends of Hawai‘i Charities; contributors to the East-West Center Foundation, including members of the EWC Arts ‘Ohana; the UHM Centers for Korean Studies, for Japanese Studies, and for Philippine Studies; the UHM Office of Student Equity, Excellence and Diversity; the Hawai‘i Council for the Humanities; and the UHM Student Activity and Program Fee Board.
Many people treasure the traditional forms of dance that are, or were, part of a culture they readily recognize. But cultures and people move on, adapting and evolving as they do so. And choreographers draw on the full range of their experiences, seeking new ways to understand and communicate about the world through movement.

Within this dynamic contemporary climate, choreographers bend, and in some cases, intentionally abandon, the traditional. Whether using the traditional as a stepping-stone or consciously avoiding it, their works reflect the many contributors to their own multifaceted identities and explode such dichotomies as traditional/experimental, preservation/evolution, nostalgia/reality, and old/new. Choreographers often create what becomes perceived as new forms, forms which actually embrace the past in the present in various ways.

Throughout Asia and the Pacific, traditional expressive practices and contemporary interpretations of the traditional intersect in dance. They are often thought of, and in fact created, as meetings between “the east” and “the west.” Many aesthetic crossroads, however, are found within a single geographic region and reflect encounters between the past and the present, or cross geographic boundaries within “the east,” “the west,” or “the Pacific.”

This festival program is designed to be both an engaging performance and a provocative visual presentation of complex issues confronting choreographers and dancers today, issues that reflect what might be described as either a past-present divide or overlap.

The program and information about the performers and guest scholars is followed by an essay that provides the context for the performance: a story and explanation of some of the issues confronting choreographers and dancers today, a description of the dances presented, and a list of suggested readings.

We invite you to choose the way in which you view the program: Would you rather see dances without additional information, or know something about the dances before viewing them?

However you choose to proceed, we hope you enjoy the performance and will embark on your own journey through the myriad pathways taken today by choreographers and dancers.

Following Sunday’s performance, join the choreographers and guest scholars David Gere and Christine Yano for a lively discussion about the program – Imin Center-Jefferson Hall, East-West Center, 4:45pm.
1. **Tisram Alarippu**
   Choreography: Kalakshetra School, as taught by Haridevi Jayasundara
   - Music: composed by Dandayudhapani Pillai, recorded by Haridevi Jayasundara
   - Dancer: Sonja Sironen

2. **Sosen**
   Choreography: Sonja Sironen (2009)
   - Music: Sosen, composed by Kenny Endo
   - Musicians: Kenny Endo and members of the Kenny Endo Taiko Ensemble (KETE) – Eric Chang, Chizuko Endo, Ryan Luce, Ai Matsuda, Courtney Miyashiro, Jade Ogoshi, Kirstin Pauka, Cara Sawai, Jessica Seki, Bree Tamaye
   - Dancers: Members of the Kenny Endo Taiko Ensemble (KETE) – Chizuko Endo, Cynthia Higashi, Emi Manuia, Jessica Seki, Bree Tamaye; and students of Sonja Sironen – Kalpana Balaraman, Sreelakshmi Kutty, Sarini Saksena

3. **Pangalay**
   Choreography: H. Wayne Mendoza, based on traditional
   - Music: Kamamatuan and Kapaganor, recorded by World Kulintang Institute
   - Dancers: H. Wayne Mendoza and students – Gwendolyn Arbaugh, Adam Cachero, Rhoda Castillo, Tessie Fabia-Cabral, Michael Javines, Jordan Rivera

4. **Ugat**
   Choreography: Cher Anabo (2010; inspired by the work of Ligaya Fernando Amilbangsa, the dancing of Desiree Seguritan, and the teaching of H. Wayne Mendoza)
   - Music: Ladtudan, recorded by Asin, and Primitive, recorded by John Cage
   - Dancers: Cher Anabo, Josi Horita, Meghen McKinley

5. **Aloha Kimchee Nori**
   Choreography: traditional, as adapted and arranged by Mary Jo Freshley (2011 – based on an original choreography of 1995 and including nongak variations taught by Halla Pai Huhm, Kim Duk-soo, and Kim Pyöng-sŏp; samulnori taught by Kim Duk-soo; and the hula choreography of Nona Beamer)
   - Music: Korean drum rhythms taught by Halla Pai Huhm, Kim Duk-soo, and Kim Pyöng-sŏp, and Kahuli Aku, a traditional Hawaiian chant

6. **Monkey and the Waterfall**
   Choreography: Yukie Shiroma and Ben Moffat (1992)
   - Music: Tinsagu no Hana, traditional Okinawan, arranged by Ryuichi Sakamoto, and In an Autumn Garden, by Toru Takemitsu
   - Masks: Michael Harada
   - Costumes: Evette Tanouye
   - Dancers: Yukie Shiroma, Ben Moffat
7. *Ichihanari Bushi*
Choreography ....... Kin Ryōshō (mid-1970s)
Music ....... *Ichihanari Bushi* and *Kaimata Bushi*, performed by Norman Kaneshiro and Keith Nakagane (uta-sanshin), Terry Higa (taiko)
Dancer ....... Cheryl Yoshie Nakasone

8. *Sŏngmu* and excerpt from *Interstitial Space*
Choreography ....... Sŏngmu – Yi Mae-bang, as taught by Kim Myo-sŏn in 1995; excerpt from *Interstitial Space* – Jennifer Lin (2010)
Music ....... for excerpt from *Interstitial Space* – Walking in Small Steps, recorded by Sagye Kayaguım Ensemble
Performers ....... for Sŏngmu, Mary Jo Freshley and Ellen Cho; for *Interstitial Space*, Ellen Cho

9. *Hula Mu‘umu‘u*
Choreography ....... Michael Pili Pang (1999)
Music ....... *Pi‘i Ana*, traditional Hawaiian chant; melody and performance by Michael Pili Pang
Costumes ....... Michael Pili Pang
Dancer ....... Noelani Goldstein – member, Hālau Hula Ka No‘eau

10. *Storm*
Choreography ....... Michael Pili Pang (2009)
Music ....... *Oh, God (Prayer)*, recorded by Annie Lennox, and *Ino Ko‘olau*, traditional Hawaiian chant, melody and performance by Michael Pili Pang
Dancer ....... Kawehi Goto – member, Hālau Hula Ka No‘eau

11. *Ku‘u Home O Kahalu‘u*
Choreography ....... Earnest T. Morgan (1976); performed with permission of the Earnest T. Morgan Estate
Music ....... *Ku‘u Home O Kahalu‘u*, composed by Jerry Santos and Robert Beaumont, recorded by Olomana
Dancer ....... Peter Rockford Espiritu

12. *Three Hula*
   a. *Hole Waimea*
   Choreography ....... traditional, from Keahi Luahine/Lokalia Montgomery traditions, as taught by Michael Pili Pang
   Music ....... traditional Hawaiian chant, recorded by Lokalia Montgomery
   Costumes ....... Michael Pili Pang

   b. *E Ho‘i Ke Aloha Ni‘ihau*
   Choreography ....... traditional, from Maiki Aiu Lake, as taught by Michael Pili Pang
   Music ....... traditional Hawaiian chant, recorded by Maiki Aiu Lake
   Costumes ....... Michael Pili Pang

   c. *Au‘a ‘Ia*
   Choreography ....... traditional, as taught by Michael Pili Pang
   Music ....... traditional Hawaiian chant, performed by Michael Pili Pang

Dancers: Members of Hālau Hula Ka No‘eau – Daisy Canite, Kekoa Caoile, Kahiwa Etherton, Maiki Flazer, Al Fortuna, Keahi Honbo, Milli’s Honda, Oilipua Izuo, Kalani Matsumura, Kawaihana Pascual, Ryan Romolor, Kaulawela Staven
Cher Anabo, Meghen McKinley, and Josi Horita.

Anabo and McKinley are currently graduate students in the University of Hawai‘i at Mānoa’s MFA dance program. Originally from the Philippines, Anabo began her graduate studies with an interest in anthropology and ethnomusicology, but it gradually grew to include choreography, modern dance, and, most recently, Philippine dance. She is currently a guest artist with Honolulu’s Convergence Dance Theater (CDT). Born in Illinois, McKinley is a graduate assistant in the UHM dance program, and Assistant Director of Honolulu’s CDT. Prior to coming to Hawai‘i she performed with professional dance companies in Chicago, New York, and Urbino, Italy. Horita was born in the Philippines, raised in California, and moved to Hawai‘i in 2007. She has danced since childhood, is presently co-artistic director of ¡A lo cubano! Dance Company, and recently completed her medical residency at Tripler Army Medical Center.

Ellen Cho studied Korean dance, ballet, and modern dance in Korea before immigrating to Hawai‘i in 1998. Since then her interests have expanded to include such forms as jazz and hip-hop. She has continued her studies of Korean dance with Mary Jo Freshley at the Halla Huhm Dance Studio, and of ballet and modern dance at the University of Hawai‘i at Mānoa, where she earned her BA in Dance.

Peter Rockford Espiritu is founder and artistic director of Tau Dance Theater, the only professional Honolulu-based modern dance company directed by a native Hawaiian, and which presently celebrates its 15th anniversary. He has studied hula with John Ka‘imikaua, George Holokai, and Ceci Akim and Mel Lantaka; modern dance with Simeon Den, Marie Takazawa, and Betty Jones; and ballet at the American School of Ballet. Through movement and story-telling that blends his diverse dance training, Espiritu strives to respectfully bridge the past and the present while speaking to the future. Among his choreographic works are Hanau Ka Moku: An Island Is Born; Naupaka, A Hawaiian Operetta; and Poli‘ahu, Goddess of Maunakea.

Hālau Hula Ka No‘eau currently celebrates 25 years of sharing the art of hula through its two schools, one in Waimea on the Island of Hawai‘i and one in Mānoa Valley on O‘ahu. The hālau focuses on hula ku‘i, a style and philosophy associated with Maiki Aiu Lake, inspirational mentor of the hālau, and since 1994 has performed in over 40 cities across the US and abroad. A protégé of Maiki Aiu Lake and Mae Kamamalu Klein, founder of the hālau and kumu hula (master teacher) Michael Pili Pang graduated through the ‘uniki rituals of hula in 1979 as an ‘olapa (dancer) and in 1985 as a kumu hula. He believes in hula as a means of expression and documentation for voicing the political, social, cultural, and economic context in which Hawai‘i exists today.

Halla Huhm Korean Dance Studio. Mary Jo Freshley, current director, continues the legacy of the studio’s founder, Halla Pai Huhm (1922-1994). Huhm began her studies of dance with Pae Ku-ja in Japan prior to immigrating to Hawai‘i. She then returned to Korea on numerous occasions to learn from such masters as court dancer Kim Ch’ŏn-hŭng and shaman Lee Ji-san. Like Huhm, Freshley has continued her own studies by frequently visiting Korea to study with Kim Ch’ŏn-hŭng and such recognized drumming specialists as Kim Duk-soo, founder of the
renowned original samulnori group, and Kim Pyong-söp, recognized nongak performer and teacher. Also like Huhm, Freshley works to retain the distinctive characteristics of traditional dances she has learned as well as to create new works in a manner that respects their sources.

Kenny Endo Taiko Ensemble (KETE). Kenny Endo, drummer and founder of the ensemble, began his studies of Japanese drumming in California, his birthplace, but later spent ten years studying with masters in Japan. After relocating to Hawaii, he earned his MA in Ethnomusicology from the University of Hawai‘i at Mānoa. Featured in the PBS special The Spirit of Taiko (2006), Endo is considered both a pioneer in taiko ensemble drumming in the US and a leading force in contemporary taiko music, and is highly regarded for the many ensemble pieces he composes. Performing original and neo-traditional compositions, the group strives to synthesize traditional features of Japanese music and western percussion with elements from various cultures across the globe, and has toured throughout the US and in Europe and Japan.

H. Wayne Mendoza was a featured performer with Hawai‘i’s Pearl of the Orient Dance Company. He has choreographed for Filipino dance groups throughout the State of Hawai‘i, and has served as a master teacher under the Hawai‘i State Foundation on Culture and the Arts’ master-apprentice program. In 1992 he was featured in the East-West Center and University of Hawai‘i’s Masters of Asian Dance program, and in 1997 he received recognition from the Hawai‘i State Dance Council for cultural preservation. He currently teaches Philippine dance for the University of Hawai‘i at Mānoa, and teaches and gives lecture-demonstrations throughout the state.

Cheryl Yoshie Nakasone was born into a family of prominent Okinawan musicians and studied Okinawan performing arts under Living National Treasure Kin Ryōshō. She became the first foreign-born dancer to complete all levels of Okinawa’s rigorous Ryūkyū Shimpo Geino Konkūru examinations and, in 1977, was awarded the title of shihan. In the same year, Nakasone was designated the US head of the Jimpu Kai Kin Ryōshō Dance Academy. Recipient of many awards and grants for her skill as a performer and teacher, she has served as a master teacher under the Hawai‘i State Foundation on Culture and the Arts’ master-apprentice program, teaches Okinawan dance at the University of Hawai‘i at Mānoa and at her Honolulu studio, and is artistic director of Jimpu Kai USA.

Sonja Sironen was born and raised in Germany. She lived in Asia for more than ten years, where she studied bharata natyam intensively with Haridevi Jayasundera in Sri Lanka and Adyar K. Lakshman in India. She has performed in Asia, Germany, and the US, and earned an MA in Dance Ethnology at the University of Hawai‘i at Mānoa. She has taught bharata natyam at UH Mānoa, and continues to teach and perform in Hawai‘i. In November 2009 she collaborated on a new choreography with the Kenny Endo Taiko Ensemble.

Monkey Waterfall is a dance theatre company founded by Yukie Shiroma, Ben Moffat, and Michael Harada. The company draws on Asian and western dance, theatre, story-telling, masks, and puppets to create works for adults and children, works described by Joseph Rozmiarek, Honolulu Advertiser dance and theatre critic, as humorous, insightful, inventive, and full of “cocky daring.” Shiroma’s training in modern dance and Okinawan court and folk dance, Moffat’s background in acting and directing, and Harada’s expertise in the fine arts merge in collaborative works that frequently offer provocative social commentary.

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David Gere began working as a dance critic for the Honolulu Star-Bulletin in 1983 while a graduate student in ethnomusicology at the University of Hawai‘i at Mānoa. He studied bharata natyam and carnatic music (dance and music forms of South India) with master teachers in India, and while at UH Mānoa worked with Ricardo Trimillos, Gayathri Rajapur Kassebaum, and poet and dance critic Jack Unterecker. Later, while living in the San Francisco Bay Area for a decade, Gere wrote on dance for the East Bay Express, Oakland Tribune, and San Francisco Chronicle, with occasional freelance articles for Dance Magazine and the New York Times. Along the way he earned a PhD in Dance from the University of California, Riverside, before joining the faculty at the University of California, Los Angeles, where he is currently a professor in the Department of World Arts and Cultures and heads the Art and Global Health Center. He is the author of How to Make Dances in an Epidemic: Tracking Choreography in the Age of AIDS, and co-editor of Looking Out: Perspectives on Dance and Criticism in a Multicultural World.

Christine Yano holds undergraduate degrees in communication (film) from Stanford University and musicology from the University of Michigan, and graduate degrees from the University of Hawai‘i at Mānoa in musicology (ethnomusicology) and anthropology. She is currently Professor of Anthropology at UH Mānoa. Her research interests focus on the processes by which nation-cultures construct and sustain themselves, particularly in forms of popular culture, and have resulted in three major books: Tears of Longing: Nostalgia and the Nation in Japanese Popular Song (2002, Harvard University Press), Crowning the Nice Girl: Gender, Ethnicity, and Culture in Hawai‘i’s Cherry Blossom Festival (2006, University of Hawai‘i Press), and Airborne Dreams: Nisei Stewardesses and Pan American World Airways (2011, Duke University Press). She is currently completing a manuscript on Japanese cute culture to be published by Duke University Press.
A Story

The year is 1116. An official government envoy from China is visiting the royal court of Korea. As King Yejong and his guests enjoy the specially-prepared delicacies from the royal kitchen, they are treated to a spectacular display of music and dance.

First, colorfully clad Korean women performers move through elaborate geometric formations, mesmerizing the audience as they dance their carefully-rehearsed movements. Their knees slowly and gently bend and then extend. Their arms lift sideward at shoulder height, displaying their long multi-colored sleeves, and their shoulders lift and lower ever-so slightly, reflecting the calmness of their breathing.

Then, women from China in costumes not previously seen by their Korean hosts enter the performing space, holding elaborate banners and poles festooned with bright decorations. They pause to sing praises of their king before proceeding with their dance. Whispers spread among the Korean spectators. “How interesting.” “How different from the dances we are accustomed to seeing.” “Why don’t our dancers move like that?”

The following year the Korean dancers rehearse for a royal banquet to honor senior officials. As he considers the evening’s program, the dance master recalls a favorite piece the Chinese guests performed the previous year. “Why don’t we try to do a dance like that,” he thinks. In discussing this with other court officials, one comments, “We could copy the step they did at the beginning,” and another says, “Why don’t we carry fancy banners, like they did, and make up a song to extol the virtues of our king?”

The next day the king and his guests are eating and talking among themselves when music signals the start of the evening’s entertainment. A hush falls over the banquet hall. Twenty performers softly enter and begin their dance. At first, the spectators watch in silence. But then they start to chatter. “What are they doing? Our dancers don’t move like that.” “Isn’t that one of those Chinese dances we heard talk of last year?” “How dare they perform something that isn’t ours. That ought to be illegal.” “I think it’s wonderful the way they inter-mixed some of the things we usually see with some really different things.” “How dreadful to change our traditional dances. Before you know it the younger dancers won’t even know that they came from somewhere else. They don’t even belong to us.”

Issues Confronting Dancers and Choreographers Today

The story told here is only partially factual. In 1116 a performance ensemble from China did, indeed, visit Korea and perform before their hosts. While we do not know the conversations that might have ensued, we do know that dancers of Korea began to incorporate elements of Chinese dances into their own repertoire. And today, although many details of what was “transferred across cultures” in the 12th century are not known, dances once performed in the royal palace for entertainment are clearly identified as court dances of Chinese origin (tangak chŏngjae), in contrast to court dances of Korean origin (hyangak chŏngjae), and both are subsumed under the larger classification “traditional Korean dance” (han’guk chŏnt’ong muyong).

The story’s fictitious comments foreshadow debates that occur today almost across the globe. “Cross-fertilizing” dances from different countries, or even from different kinds of dance within a country, and modifying dances of the past to create something innovative have been going on for centuries. Choreographers throughout time have typically drawn on their entire array of experiences as they both continue and enliven the art they pursue. Today, debates surrounding performances of “new” or “adapted” works often become heated, and are confounded by the use of the term “traditional.”
On a recent trip to Korea I asked a young student if she knew of any performances of Korean court dance scheduled during my stay. “Yes,” she said, “but do you really want to see that old traditional stuff? It’s so boring.” Later the same day I read a newspaper article about a program described as a performance of “traditional dance” but which, in fact, was based on dances created in the 20th century. And the next day I read about one of Korea’s up-and-coming hip-hop crews: They aspired to garner the kind of top honors Korea had won in past competitions.

As I walked down the street in a trendy area of Seoul, I marveled at the Gap clothing store and Starbucks coffee shop, commercial chains barely known even in the US when I first began my sojourns to Korea in the 1970s. And when I scanned the English-language newspaper that night for goings-on about town, my eye was caught by a theatre advertising special prices for tourists at a performance of dances “from Korea’s ancient courts and village farming rituals.”

The juxtaposition of the past and the present, the traditional and the contemporary, was everywhere. And the young student’s comments about boring dances highlighted the tension that is often played out between dances of yesterday and those of today. How can we reconcile tradition and modernity? What relevance does the traditional have to contemporary life? How can ethnic identity be sustained if traditional practices are altered? Why should individuals raised in a homogenized culture distinguish themselves from their peers by participating in traditional art forms? How can the temporary wearing of a Japanese yukata or the performing of a traditional Filipino dance be part of the lives of individuals who wear blue jeans and perform hip-hop in their daily lives? Can the blending of bharata natyam from South India with taiko drumming of Japan create a valid and meaningful art form? Is it appropriate for an African-American choreographer to create a new work that interweaves hula and ballet? And what do we mean when we describe a dance as being “traditional?”

“Tradition” is a slippery term, with dictionary definitions revolving around such ideas as long-standing practices, established or customary patterns, and the handing down from generation to generation of information, beliefs, and customs by word of mouth or by example without written instruction. The word derives from Latin, and originally meant “handing over,” or “passing on.”

Although this suggests a potential for evolution and change, tradition is often thought of as something fairly static, something that evolved a long time ago and that has, since then, remained unchanged.

For dance this has frequently meant that such things as costumes and movements have remained intact in spite of any changed contexts. In Korea, for example, it is assumed that the court dances today are the same in form and general appearance as those performed in the royal courts of hundreds of years ago. But there is no longer a court in Korea, and although there are formal State functions, it is rare that dances are performed for such occasions. Today, these dances are performed in western-style proscenium-arch concert halls for paying audiences, often including tourists, in shows intended to put forward a distinctively Korean identity – despite the fact that many of Korea’s younger generation have never seen such dances, and would rather view the latest trend in MTV performance.

“Perhaps there is something different that drives today’s discussions of the past and present, tradition and modernity, stasis and change.”

Dance has frequently served as an identity marker for individuals of diverse ethnic heritages. Lion dancing summons up images of a Chinese New Year celebration; bon dancing creates a reminder of summer activities honoring the departed at Japanese Buddhist temples; and arched fingers with long finger-nail extensions conjure visions of Thai temples and spicy curries. But what happens when characteristics of these dances begin to drift away from their stereotypic early forms? When a bon dance is performed as part of a Hawaiian street festival to display the community’s ethnic diversity? When the tight-fitting sarong skirt of the Thai dancer is stripped away and replaced with leg-revealing tights, and the previously confined leg movements develop into gestures that reach and extend above waist level? Have embodied, but unspoken, rules been broken?
Has a divide been created between the traditional and the modern? Has something of the past been carefully melded with something newer to make it more relevant for contemporary times? Or has a tension been created between pulls to retain distinctiveness while also being modern?

Perhaps there is something different that drives today’s discussions of the past and present, tradition and modernity, stasis and change. Something that turns the gentle comments that may have been made in 12th-century Korea into the passionate arguments of today. In former times the challenges of cross-cultural mobility likely contributed to significantly slower rates of change than are commonplace today. In addition, sociocultural values may have been more consistent within a particular geographic area than in the diverse multicultural environments of today. These factors could have contributed to limiting modification and experimentation to things that reflected prevailing views, making such changes small and subtle – not always even being perceptible to the average viewer.

Further, in the past, the identity of a country or people was not bombarded by the input of other ways of doing things and other ways of being that can occur every minute of every day in today’s world. Literal movement across the globe transports people and things at a speed unimaginable in the days of Korea’s Koryo dynasty, and our cyber-world allows for this to occur without even leaving our homes or offices. The easeful accessibility of things from throughout the world contributes to changes of a speed, nature, and magnitude not likely in former times. And together with the movement of tangible things comes exposure to new ideas, new values, and new aesthetic principles, which often fuel creative inspiration.

As changes occur, things that once differentiated one group of people from another can rapidly become blurred. In the context of dance, this raises questions about what we see when we view a performance. Is it Japanese dance? Is it western-inspired Asian dance? Is it modern dance? Is it Philippine-modern dance? Is it Hawaiian-African dance?

The scope of changes we see today, and the homogeneity that can occur when people borrow, adapt, and modernize, contribute to a tension in establishing identity. At the same time teenagers want to be “hip” and “cool” and “like those guys,” they also want to be different; at the same time some dances retain a recognizable link to the culture in which they originated, others take on a kind of global patina, making it difficult to discern where they came from or with what culture they are aligned.

The tension between a desire to “be like them” and to “be us,” to be both traditional and modern, stirs the contemporary fires of debate about what happens as time moves on and when cultures meet, or transform, in dance. This meeting and the diverse transformations that result are labeled with a broad array of terms, some of which suggest the nature of the changes as well as attitudes toward such changes. In recent publications and at academic conferences, for example, among the terms used were: fusion, refashioning, translation, multicultural, transnational, neo-traditional, hybrid, indigenization, borrowing, and stealing.

And among questions that emerge are: Should dances originally performed for sacred purposes be performed in a theatre for entertainment? Who has the right to represent, or “tinker” with, an indigenous cultural manifestation? Is it appropriate to transform older kinds of dance – either in form, content, or context? How do we define “tradition”? How far can any sort of change go before it winds up creating a new kind of dance? If you watch a “traditional” or “tradition-inspired” dance, are you aware of the heritage of the person or people performing it? Does any of this really matter – should we experience, appreciate, and evaluate what we see simply on the basis of what we see?

As ethnic identity has become important for many different reasons, these and other questions have been raised increasingly. Funding sources seek to determine the kinds of projects they will support, some having mandates for engagement with ethnic diversity. Performance sponsors tangle with what to present and how to inform the public about what they will see. And choreographers and performers are asked to explain the sources and lineage of what they do.

How strongly does the past weigh on the present? As time moves on, and choreographers develop new works, are they, in the very process of making changes, both acknowledging and perpetuating the traditions of the past, albeit in a different way? Certainly these and the questions posed above are not easy to answer. Asking them, and being aware of what we are doing and why we are doing it, are what may ultimately be most important.
Festival Program
The festival program features dances of many kinds: dances considered "traditional" in their countries of origin, dances that blend old and new forms from a single geographic region, works inspired by dances from multiple geographic areas, choreography that blends music from one area with dance from another. Some of the dances constitute creative work rooted in older dance forms that have been adapted by individuals whose heritage lies in the place of origin of the dances they have adapted; some were choreographed by long-time students of traditions that are different from that of their own ethnic background.

We hope you will see the questions and issues posed above embodied in today’s performance. And we invite you to reflect on what you see. To ask even further questions: Are you aware of the geographic home from which a particular dance comes, and the specific links between an older form and a newer one? Are you able to see links in the movements of the dances? Did you see a “traditional” dance? Did you see the past or the present? Or did you see the past in the present – perhaps in a new way? What did you see within what you saw – beyond the visual elements? Whose voice – and body – are ultimately being seen? Can we “tamper” with the traditional and still respect it? If we break long-standing aesthetic rules are we both acknowledging and continuing tradition in the very process of changing it? Are we remembering and re-making the past as we modify and move away from it? Must we know the past in order to understand the present?

However we choose to engage with it, can we simply enjoy the dance as it is presented to us?

Alarippu. Our program begins with an alarippu, a type of piece that usually opens a concert performance of bharata natyam. Originally thought to be one of the oldest dance forms of south India and part of Hindu temple rituals, recent research has shown that while rooted in a distant past and with various associations to religion, bharata natyam and its program format as practiced today are, in fact, a construction of the early 20th century. It was at this time that dancers began to perform bharata natyam on concert stages, and today it is widely performed in theatres in India and abroad.

Many pieces within the bharata natyam repertoire engage the dancer as a story-teller who interprets often religiously-inspired song texts. As the first item usually performed, however, alarippu is intended solely to establish a basic mood for the performance through abstract movements emphasizing the coordination of intricately-rhythmic stamping patterns with movement of various parts of the body.

Kalakshetra, a dance school located near the city of Chennai (formerly Madras) in southern India (where bharata natyam originated), was influential in contributing to the development of one of several important styles of bharata natyam perpetuated today. The specific alarippu in our program adheres to the choreography of Kalakshetra, and is set to tisram tala, a rhythm pattern of three beats. Learned by Sonja Sironen, our performer, from Haridevi Jayasundera, and performed to music composed by one of the early Kalakshetra teachers, it features many characteristics of alarippu that emerged during the early 20th century and that today are considered traditional.

Sosen. Drumming has been used in Japan for centuries in contexts as diverse as battle (as a way to issue commands or encourage warriors), agrarian activities, religious rituals and ceremonies, and various celebratory events, as well as in different forms of theatre and folk dance. In the 1950s, Japanese musicians began to combine elements from indigenous percussion forms with each other as well as with percussion features from elsewhere, including those characteristic of jazz. Although stylized movements were frequently an integral part of older drum playing, they gradually became a more prominent feature in the evolving styles. Groups dedicated almost solely to these newer forms of drumming began to appear, and performance tours abroad introduced the dynamic and virtuoso rhythm ensembles globally, where they became popular in Japanese immigrant communities as well as among students on college campuses and in non-Japanese communities. The style that has become popular the world-over is known as kumi-
daiko, or “ensemble drumming,” and is inspired by the choreographed movements and powerful sounds of the taiko (drum).

With support from the Mayor’s Office of Culture and the Arts, in 2009 the Kenny Endo Taiko Ensemble embarked on a collaboration with bharata natyam dancer Sonja Sironen. Based on the structure and rhythmic focus of many bharata natyam pieces and the Japanese tradition of classical taiko drumming as found in noh music (music of a traditional Japanese theatre form), they created Sosen. Meaning “ancestors,” Sosen blends not only dance and music forms from two different Asian countries, but performers initially trained in only one or the other of these forms who have embarked on new ways of using their bodies and rhythms.

The music for Sosen, composed by Kenny Endo, begins with traditional Japanese drum rhythms from hogaku hayashi (Japanese classical drumming), moves into creative adaptations based on rhythms found in chirikara byoshi (large and small hour-glass drum patterns from kabuki music – music of a traditional Japanese theatre form), and then segues into further creative adaptations and blendings with an original 4-against-3 musical pattern.

Because of the music’s strong rhythmic patterns, choreographer Sonja Sironen drew movement vocabulary from the abstract rather than narrative components of a traditional bharata natyam performance, and used this vocabulary to allow the performers to both mirror and contribute to the rhythm. Since some of the dancers were new to bharata natyam technique, she focused on several key movement sequences and hand gestures, creating variations on them to construct the dance. She also adjusted some of the footwork to allow the dancers to travel through space more than is common in bharata natyam.

Pangalay. Dances within the Philippines are as diverse as those practiced by the tribal peoples of the cordillera (upland mountain) region, the Muslim Filipinos (largely in the south), and the salon dances introduced by the Spanish in the 18th century. In a broad sense the Tausug word “pangalay” simply refers to dance. In a narrow sense it refers to a dance style from the Sulu region of the southern Philippines, where it is associated primarily with Muslim Filipinos.

Pangalay is a kind of dance commonly performed at weddings and other social gatherings that emphasizes fluid use of the arms and hands and that in some ways resembles dances from such other Asian countries as Cambodia and Indonesia. Comprised of a recognizable movement vocabulary, sequences were typically arranged “on the spot” as performances were improvised. Today, movement sequences may be arranged in a fixed choreography for presentation in staged concert settings.

Ugat. The influence of pangalay can be seen in Ugat, a dance work that takes its name from the Tagalog word for “root” and that reflects choreographer Cher Anabo’s past and present interests in dance. Anabo was born in the Philippines and immigrated to the US with her family when she was fourteen years old. Her engagement with dances of her homeland, however, did not become pronounced until she began graduate studies in dance at the University of Hawai‘i at Mānoa in 2009. At that time she began to study with UH Philippine dance instructor H. Wayne Mendoza, and her interest in dances of the Philippines developed. She became particularly fascinated with the arm and wrist actions found in dances in the southern Philippines, which ultimately led her to experiment with ways to combine modern dance with the dances of her heritage. This experimentation has become the focal point of her current dance works, one of which is Ugat. The blending of different dance forms is augmented by Anabo’s choice of two music compositions to which the dance is performed, one inspired by Filipino folk music and the other by gamelan music of Bali.

Aloha Kimchee Nori. In Korea, one of the older performing arts is known as nongak, roughly translated as farmers’ music. Even in its original context, however, this tradition embraced dance: Large groups of performers often played drums while using choreographed movement patterns to
trace elaborate geometric formations. Originally part of shaman rituals, and particularly associated with agricultural rites and the successful harvesting of crops, over time nongak began to be performed on other occasions, as well.

Following a decline in the early- to mid-1900s during the Japanese colonization of Korea, nongak was revived in the 1970s. The revival led to performances in two quite different contexts: as part of political rallies, where its lively nature was well-suited to fostering enthusiasm and projecting strong political statements, as well as in competitions, sometimes occurring on conventional western stages. In 1978, a revival by individuals who had grown up as participants in the original nongak tradition took on a new form that became known by an entirely different name, one that blended rhythmic patterns originally used in various regions of Korea that was intended for performance in an urban concert setting, and that was sometimes performed by only four people who remained seated, a form that became known as samulnori (samul – four things or objects; nori – to play).

These indigenous transformations are seen in our program today, but have been further transformed by choreographer Mary Jo Freshley. An avid fan of jazz music, Freshley was captivated by Korea’s many drum and dance traditions, and studied both nongak and samulnori, as well as other kinds of dance, from master teachers in Hawai‘i and Korea. As a long-time resident of Hawai‘i, she also studied hula for many years with several recognized kumu hula. Intrigued by the rhythms played on the implements used in hula, she began to experiment with juxtaposing/interweaving/blending things from Korea with things from Hawai‘i. In 1995 she collaborated with several of her advanced Korean dance students to create Aloha Changgonori, in which she drew on hula that she had learned from Nona Beamer in the 1960s. On several occasions she further adapted this cross-geographic and cross-temporal merging, and her creativity continued as she constructed the suite presented in our program – a suite that literally demonstrates its journey over time.

**Monkey and the Waterfall.** Choreographed in 1992 by Yukie Shiroma and Ben Moffat, *Monkey and the Waterfall* is the signature piece of the company of the same name that was founded by Shiroma, Moffat, and Michael Harada to explore the intersections of dance and theatre. Described as beginning with “a couple of drywall stilts, gravity, and a bad dream about a red monkey,” there is an overriding aesthetic in the piece that links it with Okinawan dance, dance that reflects Shiroma’s ethnic heritage and dance training. Although there are only a few movement elements that directly suggest this aesthetic, there is a mesmerizing quality that ebbs and flows in a very subtle manner typical of many Okinawan performing arts.

Shiroma notes that while some choreographers consciously work to create fusions of different kinds of dance, she initially sought to keep her Okinawan and modern dance training on “separate pages.” Both had become so significantly embedded in her body, however, that unknowingly they began to influence each other, resulting in such pieces as *Monkey and the Waterfall*.

Ties to Okinawa are also manifest in the music to which *Monkey and the Waterfall* is performed: a contemporary arrangement by a Japanese composer of a traditional Okinawan children’s song, and a late 20th-century composition by a Japanese composer. But *Monkey and the Waterfall* also exemplifies its choreographers’ interests in theatre, masks, and modern dance. Of the group’s use of performance material from diverse cultures and media, Shiroma notes, “It takes a solid understanding of separate elements to make a new work that has artistic integrity.”

**Ichihanari Bushi.** Traditionally, many Okinawan dances are performed to two songs. In this case, *Ichihanari Bushi*, from the island of Ichihanari (bushi here means “passage” or “stanza in a poem”), is the first, and *Kaimata*, a folk song from Miyako Island, is the second. *Ichihanari Bushi* is often used today with folk dances performed by students at dance studios, and is found in kumi udui (Okinawan dance-dramas performed in the royal court of former times).

The dance in our program performed to these two pieces was choreographed by Kin Ryōshō, a renowned Okinawan dance master, specifically for Cheryl Yoshie Nakasone to perform as part of an
annual recital of *kumi udui* in the mid-1970s. In it Kin combined a variety of Okinawan traditional and folk dance movements in his distinctive way of “riding” and “overlapping” with the music – trademarks of his well-known style. The dance describes the attractions of Ichihanari, Henza, and Tsikin, small islands off the coast of the main island of Okinawa. In the last verse a *yambara* (a type of ship) is sighted and creates excitement, since it brings such necessities as firewood, and has a crew from Okinawa. As the vessel draws near, however, the opportunity to socialize and flirt disappears with the realization that it is just an ordinary ship from Japan.

**Sùng-mu and excerpt from Interstitial Space.** Although identified as “traditional,” Korea’s *Sùng-mu*, or Monk’s Drum Dance, was created as a solo for concert presentation in the early 20th century. Based on a dance done in temples as part of Buddhist ritual, today’s concert version has become almost iconic of dance in Korea. The performer wears a white cloak similar to that worn by Buddhist monk’s, but which has been modified to include very long sleeves. In the first section of the dance, which is quite slow, the dancer performs movements in which the sleeves are thrust upward and outward. She then removes her arms from the sleeves through a small opening, and proceeds to the second section, which features drumming.

As with the original temple rendition, in *Sùng-mu* the dancer performs intricate rhythms on a drum in a standing frame, but does not simply “beat the drum.” Rather, she executes highly choreographed movement patterns to strike the drum on its skin surface, the wooden body, and the tacks that fasten the skin to the drum’s body.

Today’s program features a short version of the dance, part of which is performed as a duet. The choreography is by Yi Mae-bang, who is recognized by the Korean government as a National Living Treasure for this dance, as taught to Mary Jo Freshley by Kim Myo-sôn.

The performance of *Sùng-mu* segues into an excerpt from Jennifer Lin’s *Interstitial Space*. Born in Anseong, South Korea and raised in the US, Lin earned a BFA in Dance from Boston Conservatory, where she studied ballet and modern dance. She currently continues her studies of modern dance at the University of Hawai’i at Mānoa, where she is an MFA candidate. While in Hawai’i she has also studied Korean dance with Mary Jo Freshley at UH Mānoa and at the Halla Huhm Korean Dance Studio.

*Interstitial Space*, a dance suite in three sections, was part of Lin’s MFA thesis concert. The last section of the suite is featured in our program. In choreographing the dance Lin drew on movement vocabulary from her western modern dance training as well as Korean and other Asian and western dance forms. She was inspired by a long-time fascination with the sensuality, visual beauty, and rustling sound of silk when tossed into the air – in particular, the manipulation of long sleeves in Chinese opera and in Korea’s *Sùng-mu*; and *Valse Caprice*, a scarf dance by American 20th-century modern dance choreographer Doris Humphrey. Further lending an air of Korean-ness to the piece is the contemporary music of Korea’s Sagye Kayagûm Ensemble, which incorporates rhythms stemming from shaman rituals and the traditional Korean instrument, the *kayagûm*.

In drawing on these diverse sources, Lin chose “interstitial” as part of the dance’s title to reflect its potential multiple meanings: gaps, breaks, or small intervening spaces between things, which, in this context, could refer to spaces between dancers, their bodies and their movements, or between cultures and identities.

**Hula**

We conclude our program with several hula, the dance form indigenous to our islands. Widely known throughout the world, and often serving as an icon of Hawai’i, hula has undergone many transformations, and its history and “authenticity” are topics of considerable – and often heated – debates. Transformations are perhaps most typically acknowledged through the designations hula *kahiko* and hula *‘auana*. Roughly translated as “ancient-style hula” and “modern-style hula,” these are relatively recent categorizations that distinguish dances on the basis of temporal
criteria, criteria often most apparent in the nature and rendition of texts to which the dances are performed, costumes worn, and movement vocabulary used.

But this categorization is only one of many ways we can view hula. Another focuses on styles developed by individual practitioners; styles described as being passed down through generations of students dedicated to the mannerisms of past hula masters. For example, Michael Pili Pang, whose hālau members perform in our program, strives to continue, within his own hālau, some of the specific dances and stylings of kumu hula from whom he studied. You will see several of these dances in our program.

At the same time they are concerned with perpetuating a lineage, however, some kumu hula and hula practitioners embark on their own creative choreography. Pang has also chosen this path, as did Eanie Morgan, and both have examples of creative choreography in our program. While such undertakings may bear similarities to older styles of hula or to the distinctive features of the style of a particular lineage, many do not, making it increasingly difficult to neatly label performances.

This brings us back to the issues and questions posed earlier. And points to other related questions: Where, in dance, do boundaries lie – between readily identifiable kinds of dance, and between variations within those kinds of dance? Or are the boundaries fluid, waxing and waning as choreographers and dancers shift their concerns to reflect, or perhaps precede, larger societal concerns?

We invite you to consider the diverse nature of the dances in this concluding portion of our program, and to determine, for yourself, if there is something distinctive about the dances of Hawai‘i.

Hula Mu‘umu‘u. Regardless of the style in which it is performed or the nature in which the text that serves as its basis is rendered, hula is associated with story-telling. Whether literal, allusive, or abstract, movements convey something about gods, mythology, people, places, or things. The text that leads to the movement is so important in hula that the dance can be described as accompanying the text.

A hula mu‘umu‘u is one that tells the story of Hi‘iaka when she encounters the spirit Manamanaluea on the shores of the island of Maui. But Manamanaluea, represented by the dancer, has no limbs, so how can the story be told? Herein lies the challenge for the choreographer and the dancer.

As the story unfolds, Hi‘iaka is inspired by the limbless creature and shares a pandanus lei with her. To express her appreciation for this gift, the maimed spirit dances. Hi‘iaka is once again inspired, and with godlike powers restores both life and limbs to Manamanaluea.

Choreographer Michael Pili Pang describes his rendition of this story as a hula kahiko, a category he defines as representative of the hula choreography and styling prior to 1900.

Storm continues with Hi‘iaka’s journeys, and takes us to her arrival on the windward side of O‘ahu, where she sees a horrific storm approaching. Thoroughly exhausted from her journey and fearing she may not survive this battle with the elements, she prays to her gods for the strength to endure.

In this rendition of the story we see many of the footwork patterns used in older styles of hula, but the choreographer has altered them by minimizing the amount of traveling the dancer does through space, and by having the dancer turn more frequently than is typically found in older styles of hula. In addition, he has chosen to juxtapose an older-style traditional chant with a church-style rendition of Oh, God (Prayer).

Pang describes the choreography as “contemporary hula kahiko,” a term he uses to identify dances that merge hula kahiko choreographic styling with contemporary ideas and themes.

Ku‘u Home O Kahalu‘u. In 1976, African-American modern dancer Eanie Morgan choreographed Olomana Suite to contemporary Hawaiian music composed by the group known as Olomana. The work was performed by the Honolulu City Ballet. Part of a larger work titled Stories Aunty Told Me, embedded in Morgan’s...
choreography was a solo he performed to *Ku’u Home O Kahalu’u*, a song that speaks to conflicting attitudes toward change and memory.

Born on the Island of Hawai‘i, Morgan began his dance studies in ballet and went on to learn modern dance on the mainland, where he performed with the renowned Paul Taylor modern dance company. When he returned to the islands he studied hula with Edith Kanaka’ole and Hālau O Kekuhi, and began to choreograph pieces that drew inspiration from many different dance styles.

Trina Nahm Mijo, who danced with Morgan from the 1970s until his death in 1992, says, “We used to laughingly call his ‘fusion’ pieces ‘African hula.’” But more prominent in *Ku’u Home O Kahalu’u* than any African influence, apart from Morgan’s own ethnic heritage, was his ballet training. Instead of the minimal amount of performing space typical of most hula, Morgan stretched both individual movements and his use of the stage space. He included pointed toes and executed turns and movements drawn directly from ballet vocabulary, but interwove them with movements he had learned in hula.

**Three Hula**

In the final segment of our program we present three hula as taught by Michael Pili Pang.

**Hole Waimea** is a traditional Hawaiian chant associated with Kamehameha I, particularly his band of warriors, at the start of his conquest to unite the islands of Hawai‘i. The dance has been passed down through five generations and is associated with the Keahi Luahine/Lokalia Montgomery traditions. The chant is performed as a through-composed arrangement in which the length of the line is adjusted as desired. The choreography, which reflects characteristics commonly associated with hula kahiko, alludes to the text: the cold weather conditions of Waimea on Hawai‘i Island, where Kamehameha trained his warriors, but also the yearning emotions associated with love.

*E Ho‘i Ke Aloha Ni‘ihau* is a mele ku‘i, a chant with two-line stanzas, repeated melody, and beats of equal lengths. The chant was performed by the people of Ni‘ihau when Queen Kapi‘olani visited their island. Both the chant and choreography describe such historical sites on the island as the tide pools, Halali‘i’s low-lying sugar cane, the sacred breadfruit that bore its fruit on the ground, and the image of the larger island, Kaua‘i, that can be seen from Ni‘ihau’s shore. Unlike *Hole Waimea*, the movements in *E Ho‘i Ke Aloha Ni‘ihau* are literally descriptive of the text.

*Au‘a ‘Ia*, generally categorized as a hula pahu, or sacred drum dance, provides a fitting conclusion for a program focusing on the crossroads of the past and present. *Kumu hula* Michael Pili Pang describes hula as being “embedded in an understanding of the past, influenced by the surroundings of the present, and protected by hula practitioners for the future.” The simple, yet strong, movements of the dance reflect the text of the chant, a text composed by the prophet Keaulumoku prior to the arrival in the islands in 1778 of people from the West. Keaulumoku warned that the future would test the stability of the present and rattle the foundation of current beliefs, a warning that resonates as strongly today as when it was first recited.
SUGGESTED READINGS


William Feltz (Festival Co-director) is a musicologist and arts administrator who has served on the staff of the East-West Center since 1972. He facilitates arts workshops, residencies, exhibitions, performances, seminars, and occasional international tours. Under his coordination the EWC has greatly increased its arts outreach to the public and to schools in Honolulu, the neighbor islands, and the US mainland. He has coordinated or helped facilitate more than 300 public performances and 120 art and ethnographic exhibitions at the EWC, representing nearly every country in Oceania and Asia. Feltz conducted research in Asian performing arts while residing in Japan and Korea in the 1960s and 1970s, and earned an MA in Ethnomusicology from the University of Hawai’i at Mānoa. His research has emphasized the evolving place of traditional music and dance in contemporary societies. He has authored many interpretive essays on performing arts, and advised groups on presenting the arts to unfamiliar audiences. He performs the Japanese koto, Korean kayagŭm, and American bluegrass fiddle (violin).

Tim Slaughter (Festival Co-director) has studied and worked in the performing arts for more than twenty years. He earned a BA in Speech-Communication at North Carolina State University and an MFA and PhD in Theatre at the University of Hawai‘i at Mānoa. In his varied career he has served as production manager for Mānoa Valley Theatre, taught for Fresno State University, coordinated the efforts of the University of Hawai‘i’s Statewide Cultural Extension Program, and most recently served as director of the University’s Community Services division. As director of the division he has been instrumental in bringing to the University and the state as a whole such diverse performers as Hunn Hurr Tuh: Tuvian Throat Singers, the Lincoln Center Jazz Orchestra with Wynton Marsalis, Doug Varone Dancers, the Dirty Dozen Brass Band, and The Sound of Ecstasy and Nectar of Enlightenment: Buddhist Ritual Song & Dance.

Judy Van Zile (Artistic and Humanities Consultant) is Professor Emerita of Dance at the University of Hawai‘i at Mānoa. Her research focuses on dance in Asia (particularly Korea), movement analysis, and issues of identity and change, and has been supported by numerous local, national, and international sources, including a residency at the Rockefeller Foundation’s Study and Conference Center in Bellagio, Italy, and two Fulbright awards. Her research has been widely published in journals and as book chapters and has been translated into French, Korean, Japanese, and Chinese. Author of The Japanese Bon Dance in Hawai‘i (1982, Press Pacifica), her book Perspectives on Korean Dance (2001, Wesleyan University Press) was recognized with an Outstanding Publication Award from the Congress on Research in Dance. She has served as site evaluator for the National Endowment for the Arts, as a consultant on dance projects in Korea, Malaysia, China, Australia, Cambodia, and the US, and for five years was editor of Dance Research Journal.
Asia-Pacific Dance Festival
The Festival is a collaboration of the University of Hawai‘i at Mānoa Outreach College and the East-West Center Arts Program. The goal is to create a biennial Festival that acknowledges local Asia-Pacific dance artists and brings together, in Hawai‘i, dance companies from throughout the Asia-Pacific region for performances, workshops and community interaction.

East-West Center Arts Program
The East-West Center promotes better relations and understanding among the people and nations of the United States, Asia, and the Pacific through cooperative study, research, and dialogue. Established by the U.S. Congress in 1960, the Center serves as a resource for information and analysis on critical issues of common concern, bringing people together to exchange views, build expertise, and develop policy options. The Center is an independent, public, nonprofit organization with funding from the U.S. government, and additional support provided by private agencies, individuals, foundations, corporations, and governments in the region.

The East-West Center Arts Program has for three decades enriched the community through concerts, lectures, symposia, and exhibitions focusing on traditional arts of the region, and by arranging cultural and educational tours by artists who are skilled in bridging cultures. http://Arts.EastWestCenter.org

University of Hawai‘i at Mānoa Outreach College - Community Services Division
Through public events and educational outreach the Community Services Division presents exceptional arts and cultural programs throughout the year. These programs, often produced in collaboration with other organizations, provide statewide access to outstanding artists, cultural experts and scholars from Hawai‘i and the world.

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