



2017 ASIA PACIFIC DANCE FESTIVAL

Beyond Borders

Living the Art of Hula

THURSDAY, JULY 27, 2017 • 7:30 PM

John F. Kennedy Theatre, University of Hawai'i at Mānoa

Local Motion! Talk Story: A Pre-show Conversation

SUNDAY, JULY 30, 2017 • 1:15 PM

John F. Kennedy Theatre, University of Hawai'i at Mānoa

Local Motion! *Dūusami: The Journey*, Okinawan Dance and Music

SUNDAY, JULY 30, 2017 • 2:00 PM

John F. Kennedy Theatre, University of Hawai'i at Mānoa

Welcoming Ceremony

FRIDAY, AUGUST 4, 2017 • 6:00 PM

East-West Center Friendship Circle

A Culinary Celebration: Honoring Food and Culture Throughout Asia and the Pacific

SATURDAY, AUGUST 5, 2017 • 5:00 PM

in front of John F. Kennedy Theatre, University of Hawai'i at Mānoa

‘Ike Hana I Talk Story: A Pre-show Conversation

SATURDAY, AUGUST 5, 2017 • 6:45 PM

John F. Kennedy Theatre, University of Hawai'i at Mānoa

‘Ike Hana I

SATURDAY, AUGUST 5, 2017 • 7:30 PM

John F. Kennedy Theatre, University of Hawai'i at Mānoa

‘Ike Hana II Talk Story: A Pre-show Conversation

SUNDAY, AUGUST 6, 2017 • 1:15 PM

John F. Kennedy Theatre, University of Hawai'i at Mānoa

‘Ike Hana II

SUNDAY, AUGUST 6, 2017 • 2:00 PM

John F. Kennedy Theatre, University of Hawai'i at Mānoa

APDF Talk Story: A Post-show Conversation

SUNDAY, AUGUST 6, 2017 • 4:45 PM

John F. Kennedy Theatre, University of Hawai'i at Mānoa



UNIVERSITY
of HAWAII
MĀNOA

a co-production of the University of Hawai'i at Mānoa
Outreach College and East-West Center Arts Program with the support of the
University of Hawai'i at Mānoa Department of Theatre and Dance



EAST-WEST
CENTER



2017 ASIA PACIFIC DANCE FESTIVAL

ASIA PACIFIC DANCE FESTIVAL

Director

Tim Slaughter

Associate Director

Eric Chang

Organizing Committee

William Feltz

Kara Miller

Michael Pili Pang

Amy Lynn Schiffner

Yukie Shiroma

Judy Van Zile

Staff

Margret Arakaki, Assistant to Director;
SheenRu Yong, Todd Farley, Maseeh Ganjali, June Kuramoto, Jaymen Laupola,
Shane Losey, Anna Reynolds, Project Assistants
Oriana Filiaci, Stefannye Slaughter, Volunteers

Production Staff

M Richard, Production Coordinator; Montana West Rizzuto, Assistant Production Coordinator;
Vince Liem, Lighting Designer; Todd Bodden, Sound Engineer; Mary Lewis, Stage Manager for 'Ike Hana II;
Courtney Oyama, Stage Manager for Living the Art of Hula and 'Ike Hana I; Chikako Omoso, Light Board Operator
Harry Sawyer, Rigging; Andrew Doan, Construction

FESTIVAL DANCE COMPANIES

Ka Pā Hula o Kauanoë o Wa'ahila Dance Ensemble

Maelia Loebenstein Carter, *Kumu Hula*

Korea National University of Arts (K'Arts)

Jeongho Nam, Chair, Choreography Department, School of Dance;

Samjin Kim, Representative, Choreography Department, School of Dance;

Eunyoung Park, Representative, Department of Korean Traditional Dance, School of Korean Traditional Arts;

Moonea Choi, Program Director and Company Representative for the Asia Pacific Dance Festival; Lee Jaeyun, Translator

Living the Art of Hula

Michael Pili Pang, Director

Local Motion! *Dūusami: The Journey, Okinawan Dance and Music*

Jimpu Kai USA Kin Ryosho Ryuku Geino Kenkyusho, Hawai'i Shibu; Cheryl Yoshie Nakasone, Artistic Director

Kanokupolu Dancers (Tonga)

Her Majesty Queen Nanasipau'u, Organizer; Cotton (Kotoni) Robusta Siale, Artistic Director;

Paea he lotu Siale, Wardrobe Mistress; Vaiolupe Naa, Wardrobe Assistant

2017



About the Festival

The performances, classes, workshops, and events for this year's Festival focus on the theme *Beyond Borders*, a theme that can be interpreted in many ways.

Borders can separate and divide. At times solid and impenetrable, they may keep some things in and others out. They create boundaries that isolate and challenge, that are part of the natural environment or are fabricated by people. They can appear to be permanent or temporary, real or fictitious.

If we look beyond a line in the sand, a mountain range, or a frame around a picture, borders can change, become slippery and shift, constantly moving.

In dance, borders may be literal or constructed by the imagination. Often delineating one dancer from another or one kind of dance from another,

they can be traversed, with bodies melting into each other and with different kinds of dance merging to blossom into yet other kinds of dance.

If we look beyond borders in dance we see human bodies in motion. Bodies that seek to communicate, to delight, to entertain. We see borders that divide, but that also intersect. We see borders that fluctuate and make us distinctive, but that disappear and unite us.

As you watch the performances in this year's Festival, we invite you to *'Ike Hana* – to see, to experience, to think. As you see the experiences and knowledge of our guest artists embodied in the work they do, do you see borders? Do you see lines that emerge but then recede? Do you see edges that transform and morph into a single landscape? In the end, do you simply see dance?



Temizi, PHOTO: PLANNED BY KINJO/KIKU SHOKAI; PRINTED BY NAKAJIMA PRINTING COMPANY; PRODUCED BY HAKUHODO

2017



Festival Events

THURSDAY • JULY 27, 2017

Living the Art of Hula

7:30 pm • Performance at John F. Kennedy Theatre

Program Director and *kumu hula* Michael Pili Pang is joined by *kumu hula* Leimomi I-Maldonado, choreographer/soloist Kanoe Miller, and music historian Harry B. Soria, Jr. for a lively discussion to share dances and personal stories of *hapa haole* music and dance.

A genre originating in the early 1900s in North America, *hapa haole* music became popular through radio programs of the time. It rapidly developed into the first global Hawaiian music craze, and progressed to visual embodiment in dance through Hollywood films.

The years from 1900 to 1959 are often termed the “Hapa Haole Era,” and the music and dance from this period reflect significant cultural changes occurring at the time. As Hawaiians were discouraged from using their indigenous language, a generation of hula dancers and Hawaiian musicians were no longer fluent in their native tongue. The hula that arose from the largely English-language lyrics of the music was descriptive and often painted a romanticized image of a female hula dancer framed by swaying palm trees and a sunset on a beach.

These changes to older forms of hula are shunned by many, leading to an often forgotten form, but one that serves as a bridge between the older *hula kahiko* (ancient style hula) and the more modern *hula 'auwana* (modern style hula). As Hawaiian music historian Harry B. Soria, Jr. tells us, “The adaptation of *hapa haole* songs did not harm traditional Hawaiian music, but rather kept the art form alive until the Hawaiian renaissance of the 1970s could revive all aspects of Hawaiian culture.



Kanoe Miller

Director and Featured Guest Artists



Leimomi I-Maldonado began her hula journey in the early '50s with hula master Aunty Maiki Aiu Lake. Later she studied and 'uniki-ed with *Kumu Hula* Aunty Lani Kekauilani Kalama, and then with hula masters Kimo Keaulana

and John Keola Lake. She began performing at church and school functions and at Tripler Hospital to entertain military men and women, and went on to perform professionally in showrooms and at special functions, including Hawaii Calls, Princess Ka'iulani Hotel, the Halekulani Hotel, and the Lexington Hotel's Hawaiian Room in New York City. Upon returning home from New York, she performed for 15 years at the Hilton Hawaiian Village's Tapa Room, taught hula and Polynesian dance at Punahou School for five years, and opened her own hula school, Ka Hale I O Kahala.



Kanoë Miller began hula training with Maiki Aiu Lake when she was 13 years old. She has danced for conventions, concerts, and events throughout Hawai'i, and since 1977 has been the featured hula dancer at the Halekulani Hotel.

In 1973 she won the Miss Hawai'i America title, and traveled the world representing Hawai'i's aloha spirit. Kanoë is the honorary female member of Hālau Nā Kamalei O Līlīlehua, an all-men's *hālau* under the direction of Robert Cazimero. She choreographs, directs, and produces her own touring show, Kanoë Miller's World of Hula, teaches hula workshops for Nohona MMJ Hula Academy in Japan, and has danced throughout the mainland US and in England, Germany, Canada, Thailand, Hong Kong, and Japan.



Michael Pili Pang is a protégé of hula masters Maiki Aiu Lake and Mae Kamamalu Klein, and founder and *kumu* of Hālau Hula Ka No'eau. Originally based in Waimea on the Island of Hawai'i, since 2002 the *hālau* has made

Honolulu its home. Michael focuses on *hula ku'i*, a style and philosophy associated with his two *kumu* and inspirational mentors, and believes that the best foundation for creating something new is a thorough understanding of the past. Michael and his *hālau* have performed in more than 40 cities throughout the US and abroad. He is a member of the Festival organizing committee, author of our essay on hula, and director of our Living the Art of Hula program.



Harry B. Soria, Jr. is a third-generation member of "The First Family of Hawaiian Radio," now broadcasting on two Hawaiian radio stations. For 39 years he has hosted the weekly radio program Territorial Airwaves,

focusing on vintage Hawaiian music. Harry has released 30 compact discs highlighting legendary performers and songs recorded in Hawai'i, for which he has won 8 Nā Hōkū Hanohano Awards. He creates regular in-flight audio programs for Hawaiian Airlines, writes articles about Hawaiian music history, and conducts music history workshops and emcees Hawaiian music concerts and hula festivals in Hawai'i, on the mainland US, and in Europe and Japan.

Local Motion! Talk Story: A Pre-show Conversation

1:15 pm • Talk Story: A Pre-show Conversation at John F. Kennedy Theatre

An informal
conversation with
comments by:

Kathy Foley, Professor of Theatre Arts, University of California, Santa Cruz
Nobuko Ochner, retired Associate Professor in Japanese, University of Hawai'i at Mānoa
Etsuko Higa, Lecturer, Okinawa Prefectural University of the Arts
Kimiko Ohtani, Chancellor, Soai Gakuen, Japan

Local Motion! *Dū usami: the Journey*

2:00 pm • Performance at John F. Kennedy Theatre

Produced by: Jimpu Kai USA Kin Ryosho Ryukyu Geino Kenkyusho, Hawai'i Shibu

Artistic Director: Cheryl Yoshie Nakasone

Mistress of Ceremonies: Kumiko Yabe-Domingo

Musicians: Uta-sanshin: Kishun Nishie, National Living Treasure for
Kumiwudui Ongaku Uta-Sanshin; Hideki Hanashiro; Kazuki Tamashiro
Kutu: Katsuko Teruya, President Ryukyu Sokyoku Koyokai Los Angeles

Fwanso: Kiyoyuki Owan, master of uta-sanshin in the Afuso Ryu School and fwanso (fue)

Taiko: Kazumichi Odo

Stage Manager: Hajime Ikemiya

Since 1977, Jimpu Kai USA has presented Okinawan dance as an unbroken tradition that stretches from the classic elegance of the royal court to the vision and energy of contemporary choreography. *Dū usami: The Journey* celebrates Jimpu Kai USA's 40th anniversary.

Artistic Director Cheryl Yoshie Nakasone's paternal grandmother was Nae Nakasone, a noted Ryukyuan koto grandmaster, and her late uncle, Harry Seisho Nakasone, was a National Endowment for the Arts Heritage Fellowship recipient in Okinawan sanshin. Cheryl began studying dance at the age of seven, continuing through college, and, in 1972, went to Okinawa to study with Kin Ryosho. She established a long relationship with Kin, and he eventually designated Cheryl as *shihan*, or master instructor, and *Shibu-cho*, head instructor of the Jimpu Kai Kin Ryosho Ryukyu Geino Kenkyusho Hawaii Shibu.

In establishing Jimpu Kai USA, Cheryl continues her family's tradition of transmitting important performing arts of the Ryukyus. As the unofficial heir to Kin Ryosho's legacy, she also continues the main teachings for which Kin was noted, namely the Shuri style of *kumiwudui* (classical dance-drama) and dance. Based on Kin's philosophy, *Dū usami* was selected as the title for this celebratory performance because of its meanings that relate to cultivating and polishing character, grace, and dignity necessary to learn traditional performing arts.

Program

1. **Wakashu Zei**—This classical young boys' dance is usually performed on auspicious occasions.
Dancers: Asia Doike, Charlene Gima, Yukie Shiroma, Wendy Tamashiro
2. **Nagarata**—A women's dance about moon-viewing.
Dancer: Cheryl Yoshie Nakasone
3. **Yeiji no Michiyuki**—An excerpt from the *kumiwudui Chushin Migawari no Maki*
Dancer: Earl Masanobu Ikeda
4. **Kasawudui**—A young man's dance.
Choreography: Kin Ryosho, for Hawai'i Shibu
Dancers: Charlene Gima, Yukie Shiroma, Mari Yoshimura, Corey Zukeran
5. **Nakafū**—Solo performance.
Uta-sanshin: Kishun Nishie, National Living Treasure, accompanied by Katsuko Teruya



Dū usami: The Journey

6. **Paradaisu Urumajima**—A folk song about the joys of living on an island paradise.
Dancers: Grace Carmichael, Charlene Gima, Teena Oshiro, Shayla Shimabukuro, Cynthia Yanabu, Melanie Van der Tuin, Mari Yoshimura
7. **Hatoma Bushi**—A popular folk song describing the beauty of Hatoma Island.
Dancers: Yukie Shiroma and Corey Zukeran
8. **Kanayo Amakaa**—A love song.
Dancers: Akemi Azama, Azama Honryu Sumi No Kai Nidaimo and Shusai Mitsuko Arakaki, Azama Honryu Ufunishi Mitsu No Kai
9. **Hōnen Ondo**—A folk song expressing wishes for a good harvest.
Dancers: Grace Carmichael, Charlene Gima, Jeffrey Nishihara, Teena Oshiro, Shayla Shimabukuro, Yukie Shiroma, Melanie Van der Tuin, Cynthia Yanabu, Mari Yoshimura, Corey Zukeran

..... INTERMISSION

Shūshin Kani'iri (Possessed by Love, Thwarted by the Bell)
A *kumiwudui* (classical dance-drama) by Tamagusuku Chōkun (1719)

Wakamatsi of Nakagusiku, a young page, speaks of going to Shuri to serve in the court. When he loses his way as he embarks on his journey, he follows a distant light in search of lodging for the night. Upon reaching a house, he explains his plight. From inside, a woman answers that he cannot stay because her parents are away. He asks again, and fearing rumors, she denies him again.

When he introduces himself and tries a third time, the woman realizes this is the handsome and well-known Wakamatsi, and allows him to enter. As he lies down, she decides to take advantage of the opportunity and talk with him. He says there is nothing to talk about; she replies that there must be a bond between them since fate has brought them together.

Frightened by her increasing passion, Wakamatsi rejects the woman and flees to take refuge in a temple. The head priest shows compassion and hides Wakamatsi in the temple bell. The priest then calls three novices to guard the bell, telling them the temple is closed to all women. However, the novices are easily distracted from their duties.

When the woman appears, the novices attempt to turn her away, but she enters the temple. Sensing something is wrong, the priest removes Wakamatsi from the bell, but thinking he is still inside, the woman enters it. Passion consumes her and she becomes a demon the head priest and novices must exorcise.

Cast

Wakamatsi: Lynde Tomori Trussell
Yadu nu Wunna: Cheryl Yoshie Nakasone
Zashi: Earl Masanobu Ikeda
Kuzū #1: Corey Zukeran
Kuzū #2: Wendy Tamashiro
Kuzū #3: Charlene Gima
Kejo: Jeffrey Nishihara



Scenes from *Shūshin Kani'iri*.

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Dū usami: The Journey is made possible, in part, by support from Hui O Laulima.

With special thanks to Yasuko Arakawa, Raelene Fukuda, Craig Fukuhara, Hawaii United Okinawa Association, Terry Higa, Hui O Laulima, Jon Itomura and Hawaii Okinawa Creative Arts, Ken Kiyabu, Marjorie Higa-Manuia, Darin and Mika Miyashiro, Grant Murata, and Wendy Yoshimoto.

FRIDAY • AUGUST 4, 2017

Welcoming Ceremony

6:00 pm • East-West Center's Friendship Circle

We begin our weekend of 'Ike Hana performances with a welcoming ceremony that integrates traditional practices of our resident performing groups. Join us as members of Ka Pā Hula o Kauanoe o Wa'ahila Dance Ensemble, Kanokupolu Dancers (Tonga), and Korea National University of Arts (K'Arts) invoke formal ways in which dance, music, and verbal commentary are used to meet and greet visitors and guests.



1. Pū (blowing of the conch shell) – In former times in Hawai'i, the sound of the conch shell announced important events.
 2. Welcoming chant – *Kumu Hula* Michael Pili Pang
 3. Welcoming remarks – Festival Director Tim Slaughter
 4. Ka Pā Hula o Kauanoe o Wa'ahila Dance Ensemble
 5. Welcoming remarks – East-West Center President, Dr. Richard R. Vuylsteke
 6. Korea National University of Arts (K'Arts)
7. Welcoming remarks – University of Hawai'i at Mānoa Outreach College, Dean William Chismar
 8. Kanokupolu Dancers (Tonga)
9. Performance – Horace Dudoit III, of Ho'okena, and Nani Dudoit, member of Hālau Nā Pualei o Likolehua and dancer with Ho'okena
10. Closing remarks – Festival Associate Director Eric Chang

Representatives of visiting companies are presented with *lei* – a Hawaiian gift for many occasions – and a specially crafted miniature wood canoe paddle. Full size paddles have been used for centuries to help transport people and things from place to place as they crossed massive expanses of the Pacific Ocean. Sometimes the voyage was to visit not-too-distant neighbors. Sometimes the journey's intent was to discover new things. The waters they crossed are described by some as dividing the peoples of the Pacific Islands. There are some who believe it is these very distances and waters that unite them.

Our paddles symbolize participating in, observing, and crossing borders that may or may not exist between dances practiced by different people, discovering things beyond our own borders, and the ability of dance to cross marked or imagined borders as it unites people across the globe.

Our miniature wood paddles were made by Willy Ridep. Self-described as “just a kid who grew up in Kalihi and graduated from Roosevelt High,” Willy began woodworking in 1989. He started to work with techniques of wood turning in 1990 and developed a specialty in turning and carving bracelets. But he is willing to try anything. He used to use a golf putter he made from koa and ohia that he thought worked really well and “looked awesome!” Willy now has his own company, The Flying Turtle.



PHOTO: STEFANNYE SLAUGHTER

SATURDAY • AUGUST 5, 2017

Asia Pacific Dance Festival Culinary Celebration

5:00 pm • in front of John F. Kennedy Theatre

Join us before the 'Ike Hana I concert for an evening of gastronomic delights of the cultures represented at the Asia Pacific Dance Festival. The delicious creations will feature the talents of some of O'ahu's best chefs. Enjoy an evening filled with fantastic food, fun, and fabulous entertainment.

'Ike Hana I Talk Story: A Pre-show Conversation

6:45 pm • in front of John F. Kennedy Theatre

Meet Festival critic Lisa Kraus as she gives us her thoughts on the Festival and dance criticism. Kraus's career has included performing with the Trisha Brown Dance Company, choreographing and performing independently and with her own company, teaching at universities and arts centers, presenting the work of other artists as Coordinator of the Bryn Mawr College Performing Arts Series, and writing reviews, features, and essays on dance for internet and print publications.

'Ike Hana I

7:30 pm • Performance at John F. Kennedy Theatre

Program

Ma'ulu'ulu • Kanokupolu Dancers

Ma'ulu'ulu is usually the first dance of an event. Its function is to *tafi mal'e*, make the performance space clean and ready for the dances that follow. With its complex drumming and precision movements it sets the stage for the more elegant dances that follow. The poetry was composed by Kotoni Siale and refers to places in Nuku'alofa, the capital village/city of Tonga.

Choreography..... traditional, arranged by Kotoni Siale

Kamali'i o Ka Pō (2010) • Ka Pā Hula o Kauanoë o Wa'ahila

This *hula kahiko* (ancient style hula) performed as a *hula pahu* (drum hula) shares a creation story of Hawai'i, with Papa (earth) and Wākea (sky) being the progenitors of both the Hawaiian Islands and the Hawaiian people.

Choreography..... Maelia Loebenstein Carter

Dancers..... Nā Tuahine

Music..... lyrics composed by Frank Kawaikapuokalani Hewett,
performed by Maelia Loebenstein Carter

Tötbaegi Ch'um (Tötbaegi Dance) • Korea National University of Arts

This dance was originally performed by men in the inner or outer courtyard of village houses in Kyöngsang Province. It was perpetuated by Yongbae Cho and Chongbok Hö, performers of the masked dance-drama form Kosöng Ogwangdae, and is now included in the repertoire of performers of this dance-drama. The dance demonstrates many of the major movement characteristics found in Kosöng Ogwangdae.

Choreography..... traditional, as adapted by Changyeol Heo from the teachings of
Yongbae Cho and Chongbok Hö

Dancer..... Changyeol Heo

Music..... traditional

'Otuhaka • Kanokupolu Dancers

'*Otuhaka* (row of arm movements) is the oldest extant Tongan dance for women, and has been perpetuated through oral tradition for many generations. The poetry is repetitious and no longer fully understood, but is thought to refer to feats of the gods and exploits of the chiefs. The movements are decorative rather than interpretative, except for a recurring motif at the end of each section that refers to putting to sleep and awakening the Tu'i Tonga, highest chief of the time.

Choreography..... traditional
Dancers..... Women of the Kanokupolu Dancers

Me'etu'upaki • Kanokupolu Dancers

Me'etu'upaki (standing dance with paddles) is the oldest extant Tongan dance for men. It probably descends from visitors from the island of Futuna to present their duties, gifts, and ceremonial performances to the Tu'i Tonga, who was the overlord of the Tongan Maritime Empire in pre-European times. Although the poetry is no longer fully understood, it appears to deal with traveling by canoes to islands that were part of the Empire.

Choreography..... traditional
Dancers..... Men of the Kanokupolu Dancers

Ula • Kanokupolu Dancers

Another old traditional dance, *Ula* is the standing section of *fa'ahiula* (of which '*Otuhaka* was the seated part). With its precise movements of the hands and arms, this slow, elegant dance displays the beauty of Tongan women.

Choreography..... traditional
Dancers..... Women of the Kanokupolu Dancers

Kua Loloa • Ka Pā Hula o Kauanoë o Wa'ahila

This *hula kahiko* (ancient style hula), performed as a *hula noho kuhi lima* (sitting hula with hand gestures), comes from the Pele and Hi'iaka saga, painting a picture of Kea'au engulfed in Pele's smoke, ash, and fire.

Choreography..... Kimo Keaulana, as taught to him by his *kumu hula*, Adeline Lee
Music..... traditional, performed by the ensemble

Ch'unaengjŏn (Nightingale in Spring) • Korea National University of Arts

The dance was created at the request of King Kojong (r. 1863-1907), who asked that it present the mood of the delicate singing of a nightingale. Originally performed in the royal court, *Ch'unaengjŏn* is one of only two extant court dances traditionally performed as a solo. Here the performance is enhanced by the inclusion of additional dancers.

Choreography..... traditional, based on the version taught by Eunyoung Park,
as learned from Ch'ŏn-hŭng Kim
Dancers..... Eunyoung Park, accompanied by Eunkyung Kim, Seong Kim, Kyungjin Lee,
Junghyun Sohn
Music..... traditional

..... INTERMISSION

Hula 'Auwana (modern style hula) • **Ka Pā Hula o Kauanoë o Wa'ahila**

1. Ke Ānuenuē (1992)

This hula portrays the connection between the elements above (such as the sun, rains, and rainbows) and those below (such as the earth, plants, and flowers).

Choreography..... Mae Ulalia Long Loebenstein

Dancers..... Nā 'Ehu Kakahiaka

Music..... lyrics composed by Mary K. Pukui and Maddy Lam, performed by Darlene Ahuna

2. Ke Ao Nani (1994)

This hula is a favorite of children, as it describes the many features of the beautiful world we live in.

Choreography..... Mae Ulalia Long Loebenstein

Dancers..... Nā 'Ehu Kakahiaka

Music..... lyrics composed by Mary K. Pukui, performed by the ensemble

Tau'olunga Mata me'a fo'oua • **Kanokupolu Dancers**

Tau'olunga, the more contemporary dance genre for women, is rooted in the *fa'ahiula* and is meant to display the beauty of Tongan women and their precise arm movements. The poetry, which refers to Queen Sālote's trip to England for Queen Elizabeth's Coronation, is set to the music of a contemporary string band composition known as *hiva kakala* (sweet song).

Choreography..... Kotoni Siale

Poetry and Music..... Queen Sālote

Dancers..... Women of the Kanokupolu Dancers

Composition 17 (based on a piece originally choreographed in 2016) • **Korea National University of Arts**

This contemporary choreography inspired by Vasily Kandinsky's painting, *Composition 8*, represents lines, shapes, and colors through the dancers' bodies.

Choreography..... Moonea Choi

Dancers..... Sohee Gim, Kyeonghee Kim, Jiyoung Lee, Yongmin Lee, Haena Na,
Joochwan Park, Myungin Yoon

Music..... *Composition 17*, composed specifically for the dance and
performed by Kwanghyuk Woo

Lakalaka, 'Aho e tuē • **Kanokupolu Dancers**

Lakalaka are the signature dances of Tonga. The genre was declared a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2003, and for Tongans it is their most distinctive dance and purveyor of their cultural identity. The poetry of *'Aho e tuē* was composed by Queen Sālote for the village of Kanokupolu in 1952 in honor of the Tu'i Kanokupolu line of chiefs and makes reference to their Samoan ancestry and the beach where the missionary John Thomas came ashore. It also makes reference to the kava ceremony and the special ceremonial attendants who perform it, as well as others with special traditional skills. It is a call to action that envelopes the old and the new in its traditional saying, *Tonga mo'unga ki he loto*, Tonga's mountain is the heart.

Choreography & Music arranged by Kotoni Siale,

based on the original of Vaisima Hopoate

He Ma'i No Ka Lani Ē Pele Ē (2015) • **Ka Pā Hula o Kauanoë o Wa'ahila**

It is appropriate for a *mele ma'i* (procreation chant) to close a formal performance. This particular *hula kahiko* (ancient style hula) is dedicated to Pele, the goddess of fire, lava, and the birth of new lands.

Choreography..... Frank Kawaikapuokalani Hewett

Dancers..... Nā Tuahine

Music..... composed by Frank Kawaikapuokalani Hewett,
performed by Maelia Loebenstein Carter

‘Ike Hana II Talk Story: A Pre-show Conversation

1:15 pm • in front of John F. Kennedy Theatre

Meet Festival critic Sal Murgiyanto as he gives us his thoughts on the Festival and dance criticism. Murgiyanto is a dancer and dance critic from Indonesia. He is the founder of the Performing Arts Faculty, IKJ, and the Indonesia Dance Festival. Thanks to the consistency of his efforts to maintain the art of dance in Indonesia, in 2014 he received a Lifetime Achievement Award from the Indonesian Dance Festival.

‘Ike Hana II

2:00 pm • Performance at John F. Kennedy Theatre

Program

He Kihene Pua Nou e Laka (1995) • Ka Pā Hula o Kauanoē o Wa‘ahila

A *hula kahiko* (ancient style hula), this *mele* was written to extol the different manifestations of Laka, the patron goddess of hula. Traditionally, her presence was acknowledged on the hula altar, as well as on the ‘*ōlapa* (dancer), by using the *maile*, *lehua*, *lau‘e*, *lā‘ī*, *lama*, *‘ilima*, and *‘a‘ali‘i*.

Choreography..... Mae Ulalia Long Loebenstein

Dancers..... Nā Tuahine

Music..... composed by Charles Manu‘aikohana Boyd, performed by

Maelia Loebenstein Carter, Kītelekūikahaukani Amundson, Kalehua Tolentino

Ma‘ulu‘ulu • Kanokupolu Dancers

Ma‘ulu‘ulu is usually the first dance of an event. Its function is to *tafi mal‘e*, make the performance space clean and ready for the dances that follow. With its complex drumming and precision movements it sets the stage for the more elegant dances that follow. The poetry was composed by Kotoni Siale and refers to places in Nuku‘alofa, the capital village/city of Tonga.

Choreography..... traditional, arranged by Kotoni Siale

Choi Moonea’s and Choo Junghyun’s Sanjo byulgok • Korea National University of Arts

Sanjo is a traditional improvised musical form with variations based on instruments used, geographic origin, and individual performers’ styles. *Sanjo* is also used to identify an improvised dance that evolved in conjunction with *sanjo* music. Choi choreographed this piece based on her training in both traditional Korean and western-based modern dance, with further inspiration from the complex traditional shaman ritual rhythms used in *sanjo*.

Choreography..... Moonea Choi

Dancer..... Moonea Choi

Music..... improvised, based on traditional; performed on *kayagŭm* (12-stringed zither) by Junghyun Choo; on *changgo* (hour-glass drum) by Hosae Yoon

‘Otuhaka • Kanokupolu Dancers

‘*Otuhaka* (row of arm movements) is the oldest extant Tongan dance for women, and has been perpetuated through oral tradition for many generations. The poetry is repetitious and no longer fully understood, but is thought to refer to feats of the gods and exploits of the chiefs. The movements are decorative rather than interpretative, except for a recurring motif at the end of each section that refers to putting to sleep and awakening the Tu‘i Tonga, highest chief of the time.

Choreography..... traditional

Dancers..... Women of the Kanokupolu Dancers

Me'etu'upaki • Kanokupolu Dancers

Me'etu'upaki (standing dance with paddles) is the oldest extant Tongan dance for men. It probably descends from visitors from the island of Futuna to present their duties, gifts, and ceremonial performances to the Tu'i Tonga, who was the overlord of the Tongan Maritime Empire in pre-European times. Although the poetry is no longer fully understood, it appears to deal with traveling by canoes to islands that were part of the Empire.

Choreography..... traditional
Dancers..... Men of the Kanokupolu Dancers

Hula Kahiko (ancient style hula) • Ka Pā Hula o Kauanoë o Wa'ahila

1. Kīlauea (2001)

This hula, performed as a sitting hula with *'ili'ili* (water stones), honors the crackling movements of Pele at her home in Kīlauea.

Choreography..... Maelia Loebenstein Carter
Music..... composed by Alice Namakelua, performed by Ka Pā Hula o Kauanoë o Wa'ahila

2. Aia Lā 'O Pele (1979)

This name chant is a *hula kahiko* (ancient style hula) for Hi'iakaikapoliopole, the youngest and dearest of Pele's sisters. In this hula we see that Pele and her clan have finally arrived to Hawai'i after migrating from across the Pacific.

Choreography..... Mae Ulalia Long Loebenstein
Dancers..... Nā Tuahine
Music..... traditional, with additional lyrics and music added by Mae Ulalia Long Loebenstein;
performed by Maelia Loebenstein Carter

..... INTERMISSION

He Aloha No Ka Naupaka (2013) • Ka Pā Hula o Kauanoë o Wa'ahila

Honoring the earth and water elements, this *hula kahiko* (ancient style hula) depicts a story of two lovers who were turned into separate halves of the naupaka flower – one to dwell in the forests, and one to dwell near the ocean.

Choreography..... Maelia Loebenstein Carter
Dancers..... Nā Tuahine
Music..... composed by Frank Kawaikapuokalani Hewett,
performed by Ka Pā Hula o Kauanoë o Wa'ahila

Ula • Kanokupolu Dancers

Another old traditional dance, *Ula* is the standing section of *fa'ahiula* (of which *'Otuhaka* was the seated part). With its precise movements of the hands and arms, this slow, elegant, dance displays the beauty of Tongan women.

Choreography..... traditional
Dancers..... Women of the Kanokupolu Dancers

Kaimukī Hula (2006) • Ka Pā Hula o Kauanoë o Wa'ahila

This *hula 'auwana* takes place in Kaimukī, and carries gossip of a love affair across the winds.

Choreography..... Maelia Loebenstein Carter
Dancers..... Nā Tuahine
Music..... composed by Alice Rikard; performed by Ho'okena

Ch'ulchǒng (Going into Battle in Daily Life) (2017) • **Korea National University of Arts**

The Battle of the Red Cliffs, which inspired this piece, was an important 3rd century battle in East Asian history during which much bravery and passion were demonstrated. Based on the idea that reality is a battlefield where one loses track of authority, individuality, and what is truly important, the dance reflects the struggle to take care of one's self and raises questions as to whether we must participate in this battle or not, whether we are qualified to participate or not, and the fact that we can never know the future. Text spoken with the musical accompaniment relates to the Battle of the Red Cliffs, but is in an old form of Korean not understood by people today.

Choreography..... Samjin Kim

Dancers..... Eunkyung Kim, Seong Kim, Haena Na, Junghyun Sohn, Myungin Yoon

Music..... composed and performed by Seum

Tau'olunga Mata me'a fo'oua • **Kanokupolu Dancers**

Tau'olunga, the more contemporary dance genre for women, is rooted in the *fa'ahiula* and is meant to display the beauty of Tongan women and their precise arm movements. The poetry, which refers to Queen Sālote's trip to England for Queen Elizabeth's Coronation, is set to the music of a contemporary string band composition known as *hiva kakala* (sweet song).

Choreography..... Kotoni Siale

Poetry and Music..... Queen Sālote

Dancers..... Women of the Kanokupolu Dancers

Mele Ho'āla Moku (2017) • **Ka Pā Hula o Kauanoe o Wa'ahila**

This *hula 'auwana* calls to and glorifies all of the districts of Kākuhihewa, O'ahu.

Choreography..... Maelia Loebenstein Carter

Music..... composed and performed by Keali'i Reichel

Lakalaka, Fasi 'a e Ngalu 'o Hakautapu • **Kanokupolu Dancers**

Lakalaka are the signature dances of Tonga. The genre was declared a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2003, and for Tongans it is their most distinctive dance and purveyor of their cultural identity. The poetry was the last *lakalaka* for Kanokupolu composed by Queen Sālote and the first performed for the Coronation of Tupou IV in 1967. Using metaphors and allusions to named fine mats, the text honors the village of Kanokupolu and its chiefs.

Choreography & Music..... arranged by Kotoni Siale,

based on the original of Vaisima Hopoate



Lakalaka performed at coronation of Tupou V.
PHOTO: PESI FONUA

Talk Story: A Post-show Conversation

4:45 pm • Conversation with Resident Company Directors and Dance Critics

John F. Kennedy Theatre

Complex issues confront company directors as they prepare programs for cross-cultural presentation, for choreographers as they grapple with issues relating to traditional and contemporary dance forms, critics as they sort out ways to handle performance reviews in publications, and scholars as they work to facilitate informing people about the many complexities of dance.

Expanding on the performance aspects of the Festival, we now embark on a conversation about the ways dance travels across borders, the issues involved in understanding dance across these borders, and the ways dance unites us.

We invite you to participate in a discussion led by dance scholar Adrienne L. Kaeppler, who is joined by Artistic Directors of our three resident companies and our two resident dance critics.



Adrienne L. Kaeppler
Dance Scholar,
Conversation Moderator



Maelia Loebenstein Carter
Artistic Director,
Ka Pā Hula o Kauanoē
o Wa'ahila



Moonea Choi
Artistic Director,
Korea National
University of Arts



Kotoni Siale
Artistic Director,
Kanokupolu Dancers



Lisa Kraus
Resident Critic



Sal Murgiyanto
Resident Critic

2017



Festival Companies, Performers, Scholars, Critics, and Intensive Instructors

Together with its array of performances and pre- and post-show conversations, the Asia Pacific Dance Festival provides opportunities to learn dance in a hands-on manner in formal classes that may be taken for university credit or on a noncredit basis. Facilitated by faculty members from the University of Hawai'i's dance program in the Department of Theatre and Dance, students participate in experiences that embrace both theory and practice through intensive interactions with guest artists, scholars, and critics from Asia, Hawai'i, and other regions in the Pacific.

This year we include a special docent-led tour relating to hula at the Bishop Museum, and a workshop on dance criticism led by recognized critics from the United States and Indonesia. These activities contribute to deeper understandings of the Festival's performances, and to establishing on-going friendships and professional relationships among a national and international group of students and faculty. In addition, because dance is so deeply embedded in the culture from which it emanates, all of these experiences provide important opportunities to enhance cross-cultural understanding.



Festival Intensive 2015
PHOTO: ERIC CHANG

Festival Resident Dance Companies

Ka Pā Hula o Kauanoë o Wa'ahila

About the Hālau. At the request of some of her former *haumāna* (students), Ka Pā Hula o Kauanoë o Wa'ahila was founded in September 1991 by Mae Ulalia Long Loebenstein (1911-1997), grandmother of the *hālau's* current *kumu*, Maelia Lobenstein Carter. The *hālau's* name honors the misty rains of Wa'ahila, where its *'ohana* (family) has lived for more than 70 years. The *hālau* has participated in many festivals and competitions, traveling the globe while sharing one simple philosophy—that hula is not just a dance we “do,” but a lifestyle. The disciplines, values and ethics they teach and learn in *hālau* are things their *haumāna* are able to use in everyday life. They believe that all their *haumāna* are beautiful inside and out, and that they can accomplish anything their hearts desire. The *hālau's* focus is not on competition or performing, but on developing the total person, and on maintaining a positive attitude in all that they do. It is important for their *haumāna* to learn that if they do not let their spirit dance, then what they do is not truly the art of hula. Hula must come from the *na'au*, the heart, and radiate outward. It was Mae Ulalia Long Loebenstein's firm belief that “dance is the showcase of your soul!”

About the *Kumu Hula*. Maelia Loebenstein Carter's hula roots begin with her *'ohana* (family). Her first *kumu hula* was her maternal grandmother, Mae Ulalia Long Loebenstein, who had learned from her mother, Ida Pakulani Ka'aihue Kai'anui Long, who in turn had learned from her grand-uncle, the hula master Kamawa'e of Maui. Her grandmother studied with Mama Lydia and Daddy David Bray while attending school in Honolulu, and later worked alongside her hula sister, Lena Guerrero as both a dancer, teacher, and musician. Later in life, she was a student of Uncle Henry Mō'ikeha Pā. Since Maelia was raised by her grandmother, there was no escaping hula, music, or a Hawaiian lifestyle. She believes it was the best “hula” education she could have received, as she literally ate, slept, and breathed hula. She was told, “You don't get to choose; it has been chosen for you.” When she attended the University of Hawai'i at Mānoa, she studied hula with Ed Kalahiki, from whom she gained a better knowledge and confidence in chanting, as well as from Aunty Leimomi Ho.

Dancers of Ka Pā Hula o Kauanoë o Wa'ahila

Nā Tuahine (women): Hi'ileikauatuahine Amundson, Kītelekūikahaukani Amundson, 'Ano'ile'a Clemente, Kamakani DeBlake, 'Ānelali'i Evans, Mauka'a Fonseca, Anna Freitas, Mari Freitas, Hi'ilani Hussey, Tehina Kahikina, Keahiahi Long, Kahelelani Ma'a, Māpuana Ma'a, Shaye Nishimura, Honu'āina Nichols, Kawena Sacro, Akiko Suzuki, Kira Terada, Kalehua Tolentino, Makanalei Vierra

Nā 'Ehu Kakahiaka (young adults): 'Auli'i Castaneda, Neveah Coffin, Leinā'ala Fujii, Hinano Kawaiaea, Kotoko Kawaiaea, Chloe Kimura, Leihiwa Kong, Kaylee LaBarre, Leihōkū Lou-Kahikina, Macy Miyamoto, Māhealani Nakanelua, Tiffany O'Leary, Charli-Rose Omura, Tatiana Polewczyk, Dazzler Quioco, Kaliyah Rau, Rylin Rol, Tori Rol, Kamealoha Yim



Ka Pā Hula o Kauanoë o Wa'ahila

Kanokupolu Dancers (Tonga)

About the Group. The group performing at this year's Asia Pacific Dance Festival was organized specifically for this event by Her Majesty Queen Nanasipau'u. The group comes from the village of Kanokupolu, well known for *lakalaka* (a kind of Tongan dance) composed by Queen Sālote Tupou III (1918-1965), and for her music/dance specialist Vaisima Hopoate (1910-1986). The village is the home of the Kanokupolu line of chiefs, of which the present King Tupou VI is its modern representative (as were his father Tupou IV, his brother Tupou V, and his grandmother Sālote Tupou III and her predecessors). Queen Nanasipau'u is the wife of King Tupou VI and the daughter of Baron Vaea, the central male dancer of the group for many years. Indeed, this troupe of young people descends from, and is part of, the premier dance group of Tonga with its renowned composers, teachers, and dancers.

About the Organizer and Artistic Director

Her Majesty Queen Nanasipau'u is a great supporter and leader of traditional Tongan culture, language, music, dance, and poetry and has performed with the Kanokupolu *lakalaka*. Cotton Robusta Siale, known as Kotoni, was selected by Her Majesty to serve as the group's teacher and Artistic Director. He is from the village of Kanokupolu and has danced with their *lakalaka* for many important events. He teaches Tongan dance at the Tongan National Centre and served as dance leader for the Tongan group that performed at the 2016 Festival of Pacific Arts held in Guam. Indeed, with its renowned composers, teachers, and dancers, this troupe of young people descends from, and is part of, the premier dance group of Tonga.

Kanokupolu Dancers (Tonga)

Women: Ane Natasa Finau, Pauline Kaufataua Langi, Lavenita Ana Na'a, Lesiel Ovalata Pese, Natalie Loa 'Uta'atu

Men: Mosese Fifita, Toni Fifita, 'Alifeleti Tu'ifua Siale, Joe Kepu Iloa He Lotu Siale, Montana Siale, 'Uluaki Mokopuna he Lotu Taufua

Musicians

Kauvaka Kaivelata, Peni Na'a



Kanokupolu Dancers

Korea National University of Arts (K'Arts)

About the University. Korea National University of Arts was established in 1993 by the Ministry of Culture, Sports, and Tourism of Korea as part of its Ten-year Project for Cultural Development. As the only national arts university, it aims to serve as a leading institution to cultivate artists. Today it has 26 departments in six schools: Schools of Music; Drama; Film, Television and Multimedia; Dance; Visual Arts; and Korean Traditional Arts. K'Arts offers undergraduate and graduate degree programs that embrace both theory and practice and that provide numerous opportunities throughout the year for performances and exhibitions. The University also offers preparatory training programs for promising young students. Its overriding goals are to nurture the development of internationally recognized professional artists and to foster a better appreciation of the public benefits of the arts. Asia Pacific Dance Festival's K'Arts group is comprised of faculty and students from the School of Dance's Department of Dance Performance and the School of Korean Traditional Arts' Department of Traditional Korean Dramatic Arts.

About the Director of the APDF K'Arts Group

Moonea Choi earned her undergraduate degree from Kyung Hee University; her MFA from California State University, Long Beach; and her PhD from Hanyang University. She is Affiliate Professor in the Choreography Department at K'Arts' School of Dance, and at Hanyang University. She is also director of ING, a multinational dance improvisation group, and artistic director of Moonea Choi & Dancers.

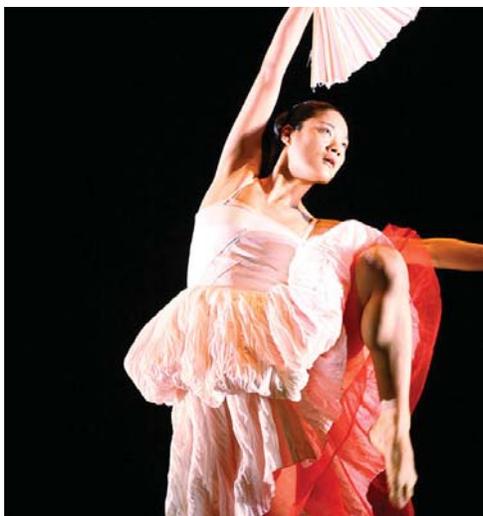
Korea National University of Arts

Dancers

Moonea Choi, Sohee Gim, Changyeol Heo, Eunkyung Kim, Kyeonghee Kim, Samjin Kim, Seong Kim, Jiyoung Lee, Kyungjin Lee, Yongmin Lee, Haena Na, Eunyoung Park, Joohwan Park, Junghyun Sohn, Myungjin Yoon

Musicians

Chu Jeong Hyun, Woo Kwang Hyuk, Yoon Hose



Korea National University of Arts

Festival Critics, Intensive Instructors, Scholars

(company directors also serve as Intensive instructors)

Charlene Gima has studied Okinawan performing arts with Cheryl Yoshie Nakasone Sensei since 2002. She received her BA from UH Mānoa and her MA and PhD from Cornell University. Currently she is Assistant Professor at Honolulu Community College, where she teaches English composition and literature. Charlene serves as an assistant at Jimpu Kai USA Kin Ryosho Ryukyu Geino Kenkyusho, Hawai'i Shibu, and assisted with the direction of *Dū usami: The Journey*.

Changyeol Heo is a recognized performer and certified trainer of Kosŏng Ogwangdae, a masked dance-drama form from the southern part of the Korean peninsula. He earned a BFA and MFA in Traditional Korean Dramatic Performing Arts at K'Arts; teaches at Seoul National University, Korea University, and K'Arts; is a founder and artistic director of The Greatest Masque Company, which presents traditional Korean mask dance and music from different regions of Korea as well as creative variations; and is now pursuing a PhD.

Adrienne L. Kaepler is Curator of Oceanic Ethnology at the Smithsonian Institution, Washington, DC. A recognized scholar of Tonga, her PhD in Anthropology from the University of Hawai'i focused on the structure of Tongan dance, and she has published extensively on Pacific anthropology and history. During the 2015 Coronation Honours, she was awarded "Commander of the Tongan Royal Household Order," by King Tupou VI. She facilitated the participation of the Kanokupolu Dancers in this year's Festival, authored the essay on Tongan dance, will assist the Tongan teachers in the Intensive courses, and moderates the Post-show Conversation.

Samjin Kim teaches Korean dance and choreography in the K'Arts Choreography Department. She earned undergraduate and graduate degrees from Hanyang University and a Fulbright Mid-Career Lecturing award at California State University, Long Beach. She has been guest choreographer and faculty member with American Dance Festival's International Choreographers' Commissioning Project.

Lisa Kraus' career has included performing, choreographing, teaching at universities and arts centers, presenting the work of other artists as Coordinator of the Bryn Mawr College Performing Arts Series, and writing reviews, features, and essays on dance for internet and print publication. Since 2004, she has written for the *Philadelphia Inquirer*, *Dance Magazine*, *Dance Research Journal*, the *Contact Quarterly*, the *Dance Insider*, the Dance Advance Publications & Research site, and her "Writing My Dancing Life" blog. She co-founded thINKingDANCE and was its director and editor-in-chief from 2011 to 2014, and was a 2010 National Endowment for the Arts Fellow in Dance Criticism.

Kara Miller is Associate Professor of Dance at the University of Hawai'i at Mānoa where she teaches field research methods, performance studies, dance technique, and new media for dance. Her research and creative work, which includes performances, experimental installations, and dance films, has been presented at national and international venues, and she has worked professionally in broadcast television and film. Kara is recipient of a Hawai'i Po'okela Award for Choreography. She facilitates the Intensive courses.

Sal Murgiyanto is a performer, published scholar, festival director, and dance critic. He trained in and performed classical Javanese dance before making the transition into dance writing, lecturing, and festival organizing. He earned his PhD in Performance Studies from New York University in 1991. He is founder and was on the artistic board of the Indonesian Dance Festival (IDF, Jakarta, 1992-2012), and is an advisor to the World Dance Alliance (WDA) Indonesia. In 2014, he received a Lifetime Achievement Award from the Indonesian Dance Festival (IDF) for his efforts to maintain the art of dance in Indonesia.

Eunyoung Park teaches in the Korean Traditional Dance Department, School of Traditional Performing Arts, at K'Arts. She earned undergraduate and graduate degrees at Ewha Womans University and Hanyang University. A member of the Korean Traditional Dance subdivision, Dance Association of Korea, she earned an Artist of the Year award from the Arts Council of Korea.

Amy Lynn Schiffner is Associate Professor of Dance at the University of Hawai'i at Mānoa where she teaches pedagogy, theory and criticism, and dance technique. Her research and publications focus on arts curriculum, instruction, and assessment, and her creative projects include choreographing contemporary dance pieces and theatre for young audience productions. In 2012 she received a Hawai'i State Theatre Council Po'okela Award for choreography. Amy facilitates the Intensive courses.

Judy Van Zile is Emerita Professor of Dance at the University of Hawai'i at Mānoa. A widely published author, her book *Perspectives on Korean Dance* earned an Outstanding Publication Award from the Congress on Research in Dance. In 2016 she was recognized by the Dance Critics Society of Korea (Seoul) for her research on Korean dance and contributions to making Korean dance known outside of Korea. She authored this year's essay on Korean dance, and compiled and edited our Viewers Guide.

Kwanghyuk Woo teaches dance music in the K'Arts Department of Dance Performance, and is Director of the Society of Music Education Technology and Chief Director of the ensemble Sound of Light. He earned degrees from Seoul National University and Université Paris IV, Sorbonne, and in 1991 was named Journalist of the Year by the Ye-Eum Foundation.



Festival Intensive 2015 PHOTO: ERIC CHANG



Beyond Borders

by Judy Van Zile

"Where do you live?"

"I live in my story."

"Is that a place?"

"Well, not exactly. It's sort of an idea."

"How can you live in an idea?"

"We all do."

"Well, whose idea is it?"

"It's sort of everyone's and mine at the same time."

"Isn't that dangerous?"

"How so?"

"Well, if it's a story then we're making it up. How can it be real? I mean a place has boundaries – a center and outskirts – it's REAL. But a story, an idea . . . well it just doesn't seem solid enough to live in. It can't keep out the wind and the cold."

"I don't agree. My story does keep out the wind and the cold or I couldn't survive. And after all, the boundaries that we think are solid are really just imaginary anyway."

Gay Garland Reed, January 2014

Dance is an intriguing manifestation of human experience. Because it takes place over time it is often described as ephemeral and intangible; performed movement disappears in almost the same instant during which it occurs. But it is the tangible body that performs that movement; dance is embodied in the physical being of the performer. It is also embodied in the physical being of the perceiver, who experiences it through multiple sensory pathways. Dance is always, therefore, moving across and beyond borders—borders of the tangible and intangible, borders between performers and perceivers.

What lies on all sides of these borders is impacted by personal experiences that are influenced by time, space, and context, all of which are intertwined with things that constitute a particular culture, and that are constantly changing.

This complex web leads to borders that can be real or imagined. When we give up preconceived notions of real or imagined borders, we open the door for new experiences to take place that can lead to new understandings.

This year's Festival theme, *Beyond Borders*, can be viewed from literal and metaphoric perspectives. Literally we arrange for dancers, choreographers, students, critics, faculty, and scholars from Hawai'i and beyond the borders of Hawai'i and of the United States to come together for diverse activities. Metaphorically we offer opportunities to transport all participants across cultural borders and to re-think the ways they understand and interpret human behavior. Thus, our theme allows for exploring familiar and unfamiliar worlds through the lens of dance.

In the current political atmosphere, borders are a major issue, concern, threat, and challenge to humane public discourse. They can contentiously divide us as they emphasize difference and ask us to “choose sides,” or they can allow us to see differences but co-exist, and even unite us. Dance provides a living experience—for both viewers and performers—that can contribute to shifting borders, making them disappear, and letting us see things in new and exciting ways.

Borders make Tongan dance different from Hawaiian dance. They make traditional Korean dance different from contemporary Korean dance. They make seated hula different from standing hula. But these borders can become fuzzy. Where does *hula kahiko*, or ancient style hula, end and *hula 'auwana*, or modern style hula, begin? As time moves on, what was once new becomes old. Can the experiencing of hula, or Tongan dance, or Korean dance cut across time and space? What can we learn if we open ourselves to experiencing dance beyond borders?

Tongan Dance: Poetry in Motion

by Adrienne L. Kaepler

The Pacific Ocean covers one-third of the earth's surface and is inhabited by hundreds of cultural groups encompassing those from Australia, New Guinea, Melanesia, Micronesia, and Polynesia. Traditionally, some inhabitants lived in small separate groups of only a few hundred people, while others were part of island-wide chiefdoms. The people speak hundreds of languages and dialects of the Austronesian and Papuan language families—some mutually intelligible over wide expanses of ocean, others unintelligible to residents of the next village.

Millennia ago, people began to travel eastward from Asia and Southeast Asia. When exactly they began to do so, why, in what numbers, where they came from—perhaps what is now Indonesia, China, Taiwan, the Philippines, and Borneo—and how they traveled—perhaps on bamboo rafts—are matters of present and future research. It is certain that the physical conditions of the world they came to live in differed greatly from those of today.

Over time and space, these west-to-east population movements diversified and eventually formed the historic cultural complexes now grouped together under the terms Melanesia (“black islands”—including closely related New Guinea), Micronesia (“small islands”), Polynesia (“many islands”), and Australia (“southern land”). Successful settlement depended on understanding available natural resources, and on the use and reproduction of the domesticated animals and plants of Southeast Asian origin the migrants carried with them.

Early inhabitants brought cultural traditions, including their visual and performing arts, all of which diversified as they moved from island to island but which have similarities within the regions. Melanesian dance, for example, was often aimed at spectacular display for secret society rituals and life-crisis events that reflected social and political systems. The erection of a men's house, the manufacture and consecration of slit gongs, the attainment of higher rank in graded secret societies, and the sponsorship of funerals or other religious ceremonies were occasions for displaying visual and performing arts, including dances.

Dances in Melanesia are often participatory, and all may join, although in some areas selected dancers impersonate mythical or ancestral spirits. In such cases the dancer can become someone else, often with non-human or supernatural attributes. Costumes, consisting of masks and otherworldly attire, emphasize the supernatural effect and influence dance movements by making it difficult to move, and a performer might play a drum to form a rhythmic environment for his steps. Important movements are the rhythmic bouncing of the body as a result of bending and extending the legs, and the dancers often move in a group which might progress in circles or in single or multiple lines or columns. The trunk of the body is usually used as one unit with vertical linear movements, and one might characterize Melanesian dance as a visual extension of rhythm.

TONGAN DANCE, cont'd.

Dance in Micronesia is a decorative visual extension of texts that relate traditional stories. Movements are often abstract, but some mimic birds, such as the frigate bird in Kiribati. Although important movements are those of the hands and arms, they do not usually illustrate or interpret texts or poetry. In some islands there is concern for placement of the dancers and an emphasis on rehearsed execution of unison movements, which may consist of transitioning through a series of poses. Many Micronesian dance texts deal with traditional history and the sea, which not only furnishes much of the islanders' livelihood, but can also be threatening and devastating. In recent years, many of the dances have begun to make reference to climate change and the rising waters of the Ocean.

Polynesia can be visualized as a large triangle mostly east of the international dateline, with Hawai'i at the northern apex, Rapa Nui in the southeast corner, and New Zealand in the southwest. Culturally, Polynesian islands can be subdivided into three main groups: West Polynesia (comprising Tonga, Samoa, 'Uvea, Futuna, Tokelau, Tuvalu, Niue, Rotuma, and closely related Fiji); the Polynesian Outliers (islands scattered outside the Polynesian triangle, but inhabited by Polynesians); and East Polynesia (which includes a core area—Society Islands, Marquesas Islands, Austral Islands, Tuamotu Islands, Mangareva, and Cook Islands—and the more distant groups of Hawai'i, Rapa Nui, and New Zealand). Polynesian social organizations and political structures are related, but they differ according to principles of rank and other criteria.

Dance in Polynesia was, and still is, essentially a stylized visual extension and enhancement of sung poetry based on complex arm movements performed either in a seated or standing position in one or more rows facing an audience. Dance projects oral literature into visual form and is an artistic medium used to praise and honor the gods and chiefs, to formally recognize national or local events, and to praise people and places. Dance performances welcome visitors and entertain them, while honoring the performers' own group.

Poetic texts are the basic and most important feature of Polynesian music and dance. They are rendered melodically and often incorporate hidden meanings through metaphor and allusion. Dance renders the sung poetry into visual form by alluding to selected

words of the text or through movements selected for their beauty. The dancer is essentially a storyteller, and conveying the poetic text depends primarily on movements of the hands and arms. Movements of the torso and legs add to the rhythmic and aesthetic qualities of the dance, but are usually not essential to the storytelling function.

In dances of West Polynesia the legs and lower body are used primarily to keep the rhythmic pulse, in contrast to dances of East Polynesia in which the elaboration of hip movements has led to more complex lower body movement motifs. Whereas in West Polynesia the hips and lower body movements primarily follow from the stepping of the feet, in East Polynesia the use of hip sways and tilts as well as circular motions give a very different character to the standing dances. Most important are the varied movements of the hands, wrists, and arms, which give each Polynesian dance tradition a distinctive local style. The placement of the arms in space is a significant dimension as are the flexions and extensions of the wrists and knuckles, the facing of the palms, the curling and uncurling of the fingers, and the presence or absence of rotation of the lower arm. It is a combination of these two groups of elements—the arm/wrist movements and their placement in space along with the interplay of leg and hip movements—that gives to each Polynesian dance tradition its distinctive style.

Polynesian dances were, and are, choreographed to be performed for audiences that bring to the performances a critical aesthetic appreciation. In addition, the order in which dances are presented, the placement of individual dancers in the performing group, and the costumes impart important cultural information about the performers and the occasion.

The first extended visits to Tonga by people from the Western world occurred during the second and third voyages of English Captain James Cook starting in 1773, and since that time considerable influence has come from England and its cultural traditions. Tonga was not colonized, but became a Protected State of Great Britain, and the Kingdom of Tonga has been an independent member nation of the British Commonwealth since 1970. Comprising about 150 islands and about 200,000 people, half of whom live overseas, Tonga lies at the southern point of a triangle formed with its two important neighbors, Fiji and Samoa.

TONGAN DANCE, cont'd.

As elsewhere in Polynesia, dance is a visual extension and enhancement of sung poetry based on complex arm movements performed solo or in small or large groups, seated or standing in one or more rows facing an audience. As in much of Polynesian dance, the audience-oriented movements project oral literature into visual form and are an artistic medium often used to praise and honor chiefs, to formally recognize national or local events, and to praise places and people. As a visual extension of text, the movements interpret poetry by allusion and metaphor, and focus on three parts of the body.

Leg movements are often a series of side steps executed nearly in place and used primarily to keep the rhythmic pulse.

A side head tilt known as *fakateki* is sometimes choreographed, but more often is added by a dancer to express an inner feeling of exhilaration called *māfana*.

The most important movements are those of the hands and arms focusing on the placement of the arms in space, flexions and extensions of the wrists and knuckles, the facing of the palms, the curling and uncurling of the fingers, and the rotation of the lower arms. These movements form a series of motifs that allude to selected words of the text or concepts arising from the poetry. Motifs can occur in only certain arm positions which change in characteristic ways within a motif, giving a flowing character to the movement. Motifs form movements that illustrate and decorate the text, complete textual or musical phrases, form “dividing motifs” that separate stanzas or sections of poetry, and are considered beautiful.

Also characteristic of Tonga, but found in Samoa and other West Polynesian areas as well, are two kinds of hand clapping, each of which is named—a high-pitched clap in which the palms are struck flat and parallel to each other (called *pasi* in Tongan) and a cross clap with cupped hands, which emits a lower hollow sound (*fu*).

Hand and arm motifs are known by the general term *haka*, while a number of motifs have specific names, such as *milolua*, a movement that derives from the wringing of kava, a drink made from an infusion of the root of a pepper plant. Arm movements for women are soft and graceful while foot and leg movements are small in keeping with the stricture of always having the upper legs parallel and close together,



Hon. Lupepau'u Tuita singing during 'Ikale lakalaka, for the official birthday celebration of Tupou V. PHOTO: PESI FONUA

even while seated. Men's movements are larger and more virile: arm movements are delivered with stiffer wrists than those of women, steps are wider, legs may be more separated, and there is more movement of the body as a whole, including moving to one knee, striking the ground with feet or hands, and lying or rolling on the ground.

The main dance forms in the current Tongan repertoire are the following:

Lakalaka are standing dances for men and women that add the movement dimension to sung poetic speeches. They are usually village or institution based and often include 50 to 100 people.

Ma'ulu'ulu are dances performed by men and/or women, boys and/or girls, seated or in graduated tiers of sitting, kneeling, and standing. These dances are performed in conjunction with one or more skin drums (called *nafa*), and a sung, poetic speech.

Me'etu'upaki are men's standing dances in which paddles (*paki*) are skillfully manipulated in conjunction with a slit gong (also called *nafa*), and sung poetry.

'*Otuhaka* and *ula* are the sitting and standing sections of dances that are called *fa'ahiula*, but that may be performed separately or together. They are performed by women or girls in conjunction with sung poetry and a rolled mat that is struck with two sticks, or some other form of percussion.



The Fola'osi *lakalaka* group wears their signature barkcloth skirts and white blouses/shirts with maile leaf *sisi*. The female *vāhenga* is Princess Latufiipeka. The male *vāhenga* is Hon. 'Alematea Vaha'i. In the fifth and seventh positions are Prince 'Ulukalala and Prince Ata. August 2, 2008. PHOTO: PESI FONUA

Tau'olunga are standing dances performed by one or more girls or women in conjunction with *hiva kakala* (sweet songs) and usually a string band. One or more secondary dancers known as *tulafale* may join in to perform movements that contrast with those of the primary dancers.

Kailao are standing dances performed by men or boys, based on the manipulation of wooden clubs, in conjunction with the striking of a metal container. Unlike other Tongan dances the movements are not associated with poetic texts.

Sōke are performed usually by men and women in groups of four, which combine into 8, then 16, and so forth up to 100 or so people. In each group of four, two performers each use a three-foot long parrying stick and two performers each use two, one-foot long striking sticks, while they jump to different positions,

accompanied by rapid rhythms beaten on empty biscuit tins, in conjunction with a sung text.

Most important of these performance genres is *lakalaka*, a major art form in Tonga. *Lakalaka* was recognized by UNESCO in 2003 as a "Masterpiece of the Oral and Intangible Heritage of Humanity." For Tongans *lakalaka* is their most distinctive dance and purveyor of their cultural identity.

Most people in Tonga take part in dance at some point in their lives. In most primary schools a *ma'ulu'ulu* is taught and often performed for school events. In high school (*kolisi* [college]) a *lakalaka* is often taught and performed for special events. Students from throughout the kingdom sometimes perform en masse on a nationwide education day in which the Tongan flag might be formed in living color. Other dances may also be taught, such as

TONGAN DANCE, *cont'd.*

me'etu'upaki to the boys at a Catholic school, or *kailao* at certain government schools. Special female students may learn *fa'ahiula* and/or *tau'olunga* to be performed at school events or Education Day. In short, dancing is an honorable pursuit for both women and men. Young chiefly girls are taught by well-known teachers and perform for events to honor the chiefs and nobles of their village. The central dancers of a *lakalaka*, called *vāhenga*, are the high-ranking individuals of the village. For example, the *lakalaka* from the village of Kanokupolu that was performed at the coronation luncheon for Tupou V, featured the king's niece as *vāhenga*, and his two nephews in the third and fifth positions of the front row (that is, the present King's three children). Members of the audience often "participate" by taking gifts to their favorite performers or the central performer of the *lakalaka*. These gifts (*fakapale*, or prize) may consist of money or large pieces of barkcloth carried to the stage by numerous admirers—when the presentation becomes a performance in itself.

Any *lakalaka* from Kanokupolu is known as "Fola'osi," the name of a specific length of barkcloth made by the women of the village and for which the village is famous, and which is the basis of their costumes. The name conveys metaphors and allusions to the group itself, its performances, and *lakalaka* as a genre. *Fola* means to spread out, unfold, or unfurl the arms to an outstretched position, which often occurs at the end of a poetic phrase, thereby incorporating the main movements of the earlier dance that it replaced called *me'elaufola*, the precursor of the *lakalaka*. *Fola'osi* also means to bring out the best—*folā* to express in movements, 'osi your all. That is, you have given your all, including your inner feelings that bring everything in the *lakalaka* together—sung poetry, rhythmic movements, and an inner feeling of exhilaration (*māfana*). The performers have given their all—*folā'osi*. And, in addition, the performance is a challenge to any other dance group that wants to attempt to outdo them. Thus, the name carries many hidden meanings (*heliaki*—'to say one thing but mean another') and is an identity marker for the village of Kanokupolu. *Fola'osi* performs nearly every year for the King's birthday luncheon and especially for national events, such as coronations and diplomatic visits.

Tongan dances and their musics are many faceted and encode important cultural knowledge in this stratified society with deep history that is still relevant today. Influences have crossed borders into Tonga from within Polynesia and from the Western world. In the other direction *lakalaka* has moved to the Lau Islands of Fiji during the nineteenth century, to New Zealand, Australia, and the United States along with the Tongan diaspora of the twentieth century, and today to cosmopolitan Europe under the auspices of UNESCO.

Beyond the Borders of Hula

by Michael Pili Pang

In 1881, King David Kalākaua (r. 1874-1891) circumnavigated the globe, a feat never achieved by any previous ruling monarch. Kalākaua's goal was to present to the world a civilized independent Kingdom interested in creating diplomatic relationships and goodwill. The eight-month voyage allowed Kalākaua to experience the cultural life of each nation he visited. Upon his return, he worked to strengthen the visibility of his own people and to support their rich heritage. This included a revival of hula, which he described as “the life-blood of his people.”

Because hula is a living art form it reflects the place and time in which it exists. While certain distinguishing characteristics cut across the borders of time and place, hula has been influenced by changes in nature, religion, political leaders, economy, and daily life within Hawai'i, as well as by migrations within and beyond the islands' shores. It is important to keep in mind, however, that while some forms of hula we see today are considered “traditional,” these were once creative innovations of practitioners who simply lived long ago. To better understand all of these factors we can look at classifications of hula over time to see how our *nā kupuna* (elders/generation(s) before us) shaped the hula we know today.

In pre-contact times (prior to 1778—before contact with the western world beyond the Pacific Islands) hula was used primarily in ritual ceremonies, particularly the dances known as *hula pahu* (drum dances), which were meant to attract the favor of the gods. These kinds of dances were often repetitive, were accompanied by through-composed chants (chants without repetition), and included movements that only referred to the text of the accompanying chants rather than interpreting them in a literal or pantomimic way. Because women generally were barred from entering the inner sanctuary of a *heiau* (temple), where these dances were originally performed, men were probably the primary performers. The rituals at which *hula pahu* were performed were first introduced to the islands through the migration of La'amaikahiki, who is said to have brought *pahu heiau* (temple drums), *pahu hula* (hula drums), and *ka'eke'eke* (bamboo organ-like pipes) to Hawai'i from the Islands of Tahiti around 950 AD.

A style of hula that arose after the arrival of missionaries in 1820 was called *hula ku'i*. This label poetically describes something sewn (*ku'i*) together like a patchwork quilt, a reference here to the mixing of non-Hawaiian and Hawaiian music and movements. The accompanying chant was influenced by missionary hymns, with two-line verses often repeated with the same melodic pattern. This strophic poetic style was reflected in gestural nuances that alluded to the poetic text and that were frequently performed symmetrically, with both the right and left sides of the body. Facial expressions and a kind of body language that accompanied the poetic text differed only subtly since the text was of primary importance and audiences spoke and understood the Hawaiian language.

Hula ku'i are sometimes further classified on the basis of the content of the poetry or song (*mele*) to which they are performed. These sub-classifications relate to the times and places in which the specific chants and dances were created. Hawaiian community leaders were highly educated—they were honored and their actions and deeds recorded in *mele inoa*, or name chants. As the local landscape began to conform to outside economic pursuits, places and people associated with them were honored and documented in *mele pana*, or place chants. When the declining health of native Hawaiians contributed to mortality rates outnumbering live births, procreation became increasingly important and gave rise to *mele ma'i*, chants and dances honoring the genital (*ma'i*) organs, particularly of the ruling class.

Missionaries who had arrived on the islands frowned upon cultural practices that were unfamiliar to them, particularly hula, since they considered dance, in general, immoral. To evade this issue many dances were performed as *hula noho*, dances done in a kneeling position commonly referred to today as “seated” dances. In *hula noho* the dancer often used a percussive musical instrument, described today as an “implement,” and performed a dual role of musician and dancer. The seated position contradicted the standing-while-singing practice the missionaries had taught, and may have created a perception of something that was not dance, and hence was not immoral.

Nevertheless, after much encouragement by clergymen and with support from second-generation missionaries who had become plantation owners, in 1851 the Minister of the Interior enacted a law restricting public performances of hula. To “preserve order and public peace” a fine of \$500 or imprisonment with hard labor for six months was imposed on any type of public performances or exhibitions undertaken without a proper license. Furthermore, no licenses were issued outside the city borders of Honolulu or the busy port of Lahaina, Maui. This prevented public performances in rural areas, particularly near the plantations where owners did not want laborers distracted from daily tasks. Although public performance of hula was outlawed, we do know that hula was still supported in areas outside the city such as Moanalua Valley, Wailua on O‘ahu and other places on neighboring islands.

When King Kalākaua returned from his world voyage in 1881, he changed the restrictive laws and created opportunities for cultural practitioners to pursue their arts without fear or persecution. This was the first Hawaiian Renaissance, and large public performances of hula were created to celebrate the opening of Kalākaua’s newly built ‘Iolani Palace and his staging of a European-style coronation in 1883, nine years after being appointed king. Despite ridicule in the newspapers by his opponents, he continued to support the arts. Three years later, in 1886, he again invited performers to the palace to celebrate his 50th birthday jubilee. Today, Kalākaua’s support for the arts, especially hula, is remembered each year through the Merrie Monarch Festival in Hilo on the Island of Hawai‘i.

Also during the mid-1800s trans-Pacific voyaging ships made stops in Hawai‘i. Aboard these ships socialites were entertained by large bands and participated in social dancing. These activities spilled over to the islands and Hawaiians embraced both the occidental form of music and the movements of the then-popular social dances. Inspired by the orchestrated music, in 1836 King Kamehameha III (r. 1825-1854) created the Royal Hawaiian Band. Hawaiians easily mastered the playing of western instruments and began to combine traditional chant techniques and Hawaiian hymns with the new instruments. This combination eventually formed the basis of a unique style of Hawaiian music that became widely known beyond the islands.

In 1893, American businessmen, fearing the loss of their economic foothold in the islands, over-threw the Hawaiian Kingdom and imprisoned Queen Lili‘uokalani (r. 1891-1893). The arts and culture that gained strength during the Kalākaua era lost their royal patronage, and hula’s primary task of documenting and honoring the deeds of Hawaiian leaders became obsolete. No longer did chants and older instruments accompany the dance. At the turn of the 20th century, hula was accompanied by non-indigenous string instruments, including guitar, bass, and the Portuguese instrument now known as the ukulele, all of which contributed to a new style of hula termed *hula ‘auwana*.



Ka Pā Hula o Kauanoë o Wa‘ahila

‘Auwana literally means “wander,” and references both wandering away from older forms and purposes, and an emphasis on the four-count movement sequence created during the *hula ku‘i* period in which the dancer moved from place to place, as opposed to the older dances that appeared to be more spatially static. In addition, movements became literally descriptive of the lyrics, which were now written in English, rather than simply alluding to them. As Hawaiian music became popular around the world many composers of the time were not residents of Hawai‘i, had not even visited the Islands, and did not know the Hawaiian language. Native Hawaiians called the emerging musical style *hapa haole*, *hapa* meaning “half” and *haole* meaning “foreign,” referencing the fact that it was only partially Hawaiian, and employed English lyrics that focused on pseudo-Hawaiian themes.

This was the beginning of three periods within a *hapa haole* era that shaped the hula we know today: Tin Pan Alley/Hollywood, 1915–1941; the War years, 1941-1953; and Statehood, 1954-1970. While many traditionalists shun this era because of its cultural appropriations, music and hula of these periods contributed to the global establishment of Hawaiian music and the evolution of hula.

A major event that popularized Hawaiian music was the 1915 three-week Panama-Pacific International Exposition. Hawai'i's participation was meant to market products, tourism, and business in the islands through an idyllic image of a Hawaiian village, foods, music, and hula dancers. The music played by a quartet from the Royal Hawaiian Band and hula performed by dancers who once danced for Hawaiian royalty left lasting impressions. Composers from New York's Tin Pan Alley cashed in on the popularity of the paradisaical Hawai'i theme in their compositions, and Hollywood embraced *hapa haole* music, adding its own visual images and hula appropriations.

The global eye on Hawai'i increased with the bombing of Pearl Harbor in 1941 when Island residents felt it their duty to support the military. Using traditional techniques, Hawaiian weavers and other artisans assisted with making camouflage nets, hula masters began to teach hula to military wives, and local business establishments catered to the influx of soldiers. Many soldiers had a stereotypical impression of Hawai'i from Hollywood and Tin Pan Alley music, and hula shifted to emphasize entertainment. Costuming followed the Hollywood image of cellophane skirts and bra tops, sarongs, and other revealing costumes that promoted sexuality rather than the poetic text that was once the primary feature.

After WWII, military presence in the Pacific resumed with the Korean (1950-1953) and Vietnam (1945-1975) wars, and Hawai'i continued as a major military base. Designated a place for rest and relaxation, the military were catered to, particularly during the Vietnam war when, in 1959, Hawai'i became the 50th State of the US. Known as the Golden Era of Waikīkī, businesses created venues for Hawaiian entertainment, with hopes of luring military personnel with vouchers that brought monetary compensation for services provided.



Ka Pā Hula o Kauanoē o Wa'ahila

The booming tourism industry that began in the 1960s used hula as a primary marketing image. Attracted by a description of the islands as a “melting pot of the Pacific,” visitors were greeted with hula upon arrival, and hula and Hawaiian music were part of cocktail hours and dinner shows at beaches in Waikīkī and destinations around the islands. Hula was showcased as part of the “melting pot” during *luau* shows, intermixed with Polynesian dances from Tahiti, Samoa, Tonga, and New Zealand. Particularly in large hotels and restaurants in Waikīkī, the presentation of hula became much like a vaudeville show, where a vocalist served as the host/master of ceremonies and a chorus of dancers used gestures to literally describe the music's lyrics. This descriptive style was further highlighted in music titles such as: “Lovely Hula Hands,” “Keep your Eyes on the Hands,” “Hula Town,” and “Hawaiian Hula Eyes,” all of which promoted the exotic lure of hula. The world beyond Hawai'i embraced this romanticized version of hula *'auwana*, while the older form of hula was almost lost to antiquity.

In the mid-1970s, less than 15 years after Hawai'i became the 50th State of the US, the older Hawaiian arts, particularly hula, once again took center stage. Hawaiians turned to their island culture to seek their own roots, creating a second Hawaiian Renaissance. Hula once again became an important part of celebrations. In Honolulu, The King Kamehameha Hula Competition was established to honor the King who consolidated all the Hawaiian Islands under one rule. With the popularity of this event other competitions were formed. The Merrie Monarch Festival, named after King David Kalākaua, is now the largest and most popular competition, one that became the nucleus of a movement to put forward Hawaiian pride. Hula became the poster child of this movement because of the vast amount of culture that is taught, and learned, through this art form.

It is from the judging categories used at competitions that the term *hula kahiko* arose to differentiate between traditional and modern hula, the latter described as *hula 'auwana*. However, these terms, particularly *hula kahiko*, can be misleading. Many of the *hula kahiko* seen today were choreographed within the past fifty years, and some of the *'auwana* are over fifty years old. These classifications represent styles of hula rather than the age of the dance or the chant to which they are performed.

In the early years of competitions, choreographers and *kumu hula* (hula teachers) pushed the boundaries of hula to a point where the desire to win often compromised differentiating between style, tradition, innovation, and creativity. To impress judges or the audience, presentations became highly staged, emphasizing linear group formations with synchronized movements, and included such things as complex floor patterns, movements borrowed from foreign dance techniques, and even, sometimes, calisthenics. Frequently kinesthetic innovations became more important than poetic text, as choreography moved to the forefront. Luckily, before hula became unrecognizable the trend shifted so that reconstruction of traditional hula and the use of older characteristics became the formula for winning.

Today, we are in a period of post-Hawaiian Renaissance in which practitioners are students of masters who were trained by court dancers of Kalākaua's time. These practitioners have opened schools and conduct weekly classes for those interested in learning hula and who may meet

3-5 times a week when preparing for competitions. The once rarely used word *hālau*, originally referencing the long house where hula was practiced prior to western arrival in the islands, is now commonly used to refer to these schools. Many hula students today remain with a *hālau* through their adult lives; prior to the renaissance dancers learned several dances from a master and then moved on to other things. Hula has become an important part of the everyday life of many modern-day people, reinforcing the words of hula master Maiki Aiu Lake (1925-1984) that "Hula is life!"

The phrase *kumu hula* today has taken on a double meaning: at a simple level *kumu* means teacher, and there are many who teach hula and identify themselves as *kumu hula*. What many fail to realize is that at a deeper level the word means "source," like the trunk of a tree that is the *kumu*, or source, of all the branches, leaves, flowers, and fruits that it produces. Thus, at a deeper level *kumu hula* are the practitioners whose roots are firmly planted in the past, and who understand how to move between the past and present, often with one eye on the future. One such person is this year's Asia Pacific Dance Festival *kumu hula* Maelia Loebenstein Carter. In the presentation by her students you will see a cross-section of hula rooted in traditional movements, an expressive style that is reminiscent of the post-war years, a technique and style formulated during the renaissance of the 1970s, and staging that crosses over between ritual, entertainment, and cultural identity.

Today, as in the early 1900s, we see the popularity of hula around the world. Teachers from Hawai'i travel across the globe to teach, students from abroad visit the islands to learn hula, and hula schools and performances can be found in such places as Japan, Mexico, and many countries of Europe. Today there are more hula dancers beyond Hawai'i's shores than in our own islands. Just as the various classifications of hula reflect changes in the way hula is performed and shifting borders between various styles, the resurgence and spread of hula directly reflect Kalākaua's journey beyond the shores of Hawai'i.

Korea: Porous Temporal, Contextual, and Geographic Borders in Dance

by Judy Van Zile

Korea's geographic location as a peninsula framed by the string of islands that constitute Japan and jutting out from the Asian continent into the Sea of Japan and the South China Sea have made it a crossroads of people, goods, and cultures for centuries. Sometimes described as a cultural bridge between China and Japan, movements have flowed in multiple directions, contributing to a Korea with diverse influences, but with its own distinctive character. Although centuries of wars led to frequently shifting boundaries within the peninsula, World War II and the Korean War ultimately led to a division that created what are now known as the Republic of Korea, or South Korea, and the Democratic People's Republic of Korea, or North Korea. While dance in both regions traces its roots to many of the kinds of things described here, North Korea has moved in its own direction. Little is known about dance in North Korea

today beyond what can be found on such internet sites as YouTube. What follows is based on what is known and what exists today in South Korea.

Shamanic practices grew from within the peninsula and were influenced by similar practices from other regions. Buddhism crossed the vast expanse of the Asian continent from India, and together with Confucianism spread to Korea from near-by China. All three of these religious and philosophical systems contributed to dances still performed in Korea today. In ceremonies known as *kut*, shamans perform structured and improvised movements before colorful paintings of deities and elaborate tables of food offerings as they strive to placate dissatisfied spirits believed to have caused illnesses, pray for successful results on college entrance exams, or assist the spirits of the dead as they embark on their



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journey to the future. These same dances inspired creativity leading to theatrical versions that began to appear in the early twentieth century and that are still seen today, including dances that manipulate fans and noisy bells sometimes originally used by shamans to facilitate communication with the spirit world. Shamanism continues to inspire quite creative contemporary dances in which such accoutrements and movement traces are less apparent, but emotional meanings may play a more prominent role.

Confucianism brought sedate and highly formal ceremonies to honor Confucius, ancestors, and ruling kings. Once performed in events sponsored by the royal court, the simple bowing and gestures of large groups of people comprising these centuries' old dances are still performed at Confucian shrines.

Buddhist practices came to incorporate dances in which monks manipulated large pairs of cymbals or flowers, and sometimes played a quite large drum. These are still performed on Buddhist festival occasions at temples, but are sometimes adapted for performance on formal concert stages. The drum dance gave rise in the mid-twentieth century to a popular concert dance still performed in which the drumming moved to the foreground as a display of complex rhythm patterns together with highly choreographed movements.

Korea's geographic position and past political interactions brought visits by governmental entourages that included musicians and dancers to provide elaborate entertainment in elegant palace settings for both hosts and guests. These contributed to regal presentations in the Korean court of dances of indigenous origin as well as those of Chinese origin. Both eventually came to be considered "Korean dance," and since the demise of the court many have been reconstructed on the basis of extensive court records.

Formal events at which court dances were performed were restricted to members of the royal court, but commoners developed their own dances sometimes for entertainment, sometimes as part of formal celebratory events and rituals. A wealth of regional kinds of masked dance-dramas evolved that in addition to satisfying ritual functions included sarcasm and humor that derided such things as supposedly celibate monks and corruption of the upper classes.

Through song, dialogue, and dance, stories were told in outdoor settings that led to a cathartic release of pent-up woes and audience members joining in improvised dancing known as *tuitpuri*, sometimes translated as "after-glow."

Wandering performers traveled from place to place joining with farmers in both ritualistic and entertaining processional dance and music known today as *nongak* or *p'ungmul*. Elaborate drumming and loud wind instruments contributed to a vigorous environment that embraced virtuosic acrobatic dance movements, with performers twirling large ribbons attached to special hats they wore and executing leaps and turns while simultaneously beating an hour-glass shaped drum tied to their waists.

The twentieth century brought with it increased global access and saw the introduction to Korea of ballet from what is now known as Russia. Modern dance companies from Europe and the United States began to perform in Asia, and dancers from Korea began to study in these regions as well as with Japanese dancers who had studied in Europe. The older, traditional dances were perpetuated hand-in-hand with dances that completely broke away from tradition or that blended the older dances with new things to create what are known as *shin muyong*, new dance, or *ch'angjak ch'um*, creative dance. Foreign military presence introduced ballroom-style dancing that was quite alien to a culture that did not allow public closeness between men and women. Initially confined to bars at which female hostesses entertained men, ballroom dance later became popular as a competitive sport. The Korean Wave that exploded at the end of the twentieth century brought acclaim to the country with its young groups taking top awards in international competitions of hip-hop, b-boying, and other popular trends.

At the same time dance "imports" were coming to Korea the country was also "exporting" dance. Dancers were sent abroad as cultural ambassadors to entertain at political events, much as in the days of the royal court, but also to perform on concert stages and introduce Korean culture to the world. Dance traveled abroad with immigrant groups as they settled into new homes while still maintaining some of their traditional heritage. To connect them with a past they never knew in situ, parents enrolled their children in

classes at local studios that were established. Some older women born and raised in Korea who admired traditional dances from afar but were never able to participate in them because of negative attitudes toward women dancers now joined classes as they found they could dance without the original cultural stigma.

As Korea opened its doors wider and its economy grew, dance increasingly moved out of traditional contexts onto concert stages and into universities. The 1970s saw the beginning of a virtual dance boom, with tremendous increases in the annual number of performances, publication of books about dance history and theory, and the creation of dance programs in higher education institutions. The first university dance program was established in 1963 at Ewha Woman's University, where students could focus on traditional Korean dance, ballet, or modern dance. Thirty years later the Ministry of Culture, Sports, and Tourism established Korea National University of Arts, the first government-supported arts university, and one that followed a conservatory-style approach to educating artists. Many dancers went abroad to earn graduate degrees, but by the beginning of the twenty-first century master's and doctoral degree programs emerged at Korea's own universities.

Korea's documented history of dance goes back centuries. Cave paintings from as early as the 6th or 7th century AD depict dance, and traditional practices led to formal court documents that described important events, which included dance, in extensive ways. Sometimes using words, sometimes in scroll paintings or woodblock prints, many of these records still exist today, providing rich resources for imagining the past. An official preservation system has continued through a mid-twentieth century law that established procedures and designations for recognizing Intangible Cultural Assets (Chungyo Muhyöng Munhwajae), sometimes referred to as National Treasures, believed to possess outstanding merit and cultural importance. Dance was among the assets recognized. Individual dances were selected for perpetuation, as were individual people who possessed outstanding skills in these dances and were tasked with teaching and performing them.

As dance in Korea has traversed diverse trajectories over time, so have its movement characteristics. In broad ways, however, the still-extant older dances are united by a number of shared movement features. A particular use of the breath is the source of many characteristics of older dances. The inhalation phase, with its origin in the lower- or upper-torso debated, may occur slowly or sometimes abruptly, but is allowed to spread gradually through the entire body. This allows for a sequential flow of energy from the body's center to its peripheral parts, causing, for example, a movement through the upper arm to the lower arm and on through the wrist to the hand, instead of creating an arm gesture in which the entire arm moves as a single unit. Inhalation also flows through the torso into the shoulders, allowing them to lift, and then lower on the exhalation phase of breathing. Korean dancers sometimes refer to their dance as *okkae ch'um*, the dance of the shoulders.

The visual manifestation of the flow of the breath is also apparent in an emphasis on verticality. The dancer consistently extends her knees, lengthening through the spine to lift the entire body, and then allowing it to sink as she bends her knees. In more formal dances, such as those of the royal court and those associated with Buddhist practices, this vertical movement is slow and gentle. In the more vigorous village dances, such as the farmers' dance and masked dance-dramas, the bending of the knees serves as a preparatory push that propels the body into a jump, enlarging the up and down actions. This is also prevalent in some shaman dancing when the spirits take over the shaman's body, resulting in vigorous jumping.

Another important feature described by Koreans is *chöng-jung-dong*, motion-in-stillness. One way to envision this is to think of the body as being much like a rubber band. If you gently pull a rubber band you eventually reach a point where it seems you cannot pull any further without breaking the band. It is at this point where the concept of *chöng-jung-dong* is physically crystallized. You cannot actually pull further, but you must maintain an active energy in order to prevent the band from snapping back. It is quite like a "suspension," a quality in which the dancer initially *appears* to have stopped moving but is actually poised for action. Rather than being a dichotomy between two distinctive actions that have a static

KOREA: POROUS TEMPORAL, cont'd.

moment between them (motion-and-stillness), *chŏng-jung-dong* suggests a dynamic of subtle movement that occurs within what might initially *appear* to be stillness but what is, in fact, a single continuing action. This can be seen, for example, when the dancer at first appears to pause with one leg bent and lifted in front of the body and the ankle flexed while one arm extends forward and upward and the other sideward at shoulder height. The audience quickly senses the energy moving outward as the dancer is actively “prepared” to continue the movement.

The skillful manipulation of costume components and musical instruments also figure prominently in many older dances. In court dances and masked dance-dramas the dancers manipulate long sleeves that are part of their costumes; in Buddhist dances cymbals or large artificial flowers are manipulated in highly choreographed ways; and in many kinds of dance the performers play one or more drums, making the dancers sound-producers as well as movers.

Another distinctive feature of older dances is an emphasis on compound meters. Movement phrases are choreographed in three-beat units, and underlying musical pulses are typically further subdivided into units of three. This triple-meter emphasis frequently ties in with the emphasis on verticality and suspension: the rising action leads to a brief suspension on the first two pulses and a slight accent at the end of the second pulse just before the downward release on the third pulse.

What makes these features particularly intriguing as Korean dance has evolved in the recent past is to see that some of these features find their way into contemporary creative work. It is equally intriguing to consider if this has happened because so many dancers still receive at least some amount of training in the older forms, even if they want to, and ultimately do, pursue careers in quite contemporary forms. Do the older kinds of movements unwittingly appear because they have been imprinted in dancers’ bodies, or is the inclusion of these kinds of movements an intentional effort to blend the old and the new?

The dances in this year’s Festival demonstrate the many ways in which Korean dance borders have been defined and redefined as they have shifted across geographic borders, contextual borders, and temporal borders. The fact that our performers and instructors are associated with a university reflects the shift from traditional learning environments to contemporary ones. The inclusion of both older and newer forms in the repertoire presented allows for witnessing the porous movement boundaries between these temporal groupings as well as the varied geographic influences on what can be seen in Korea today.



Korea National University of Arts



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Read essays from previous APDF Viewers Guides and see videos of previous performances in the history section of our website.

2017



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Future Festivals

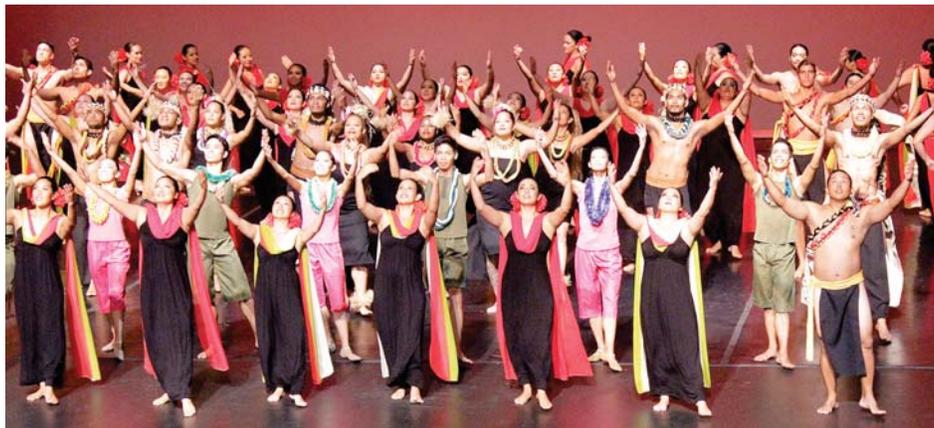
2018

The Asia Pacific Dance Festival will be back in June of 2018 with a production of *Sendratari Ramayana*, a traditional Balinese dance-drama. The performance will also feature classical dances and instrumental music from Bali. The production is a collaboration of Honolulu-based Gamelan Segara Madu, University of Hawai'i Balinese Gamelan Ensemble, and Tokyo-based Otomori Gamelan Studio with more than 30 performers from Bali, Japan, and Hawai'i.

Mark June 2 and 3, 2018 in your calendars for two fabulous performances at the University of Hawai'i at Mānoa's Kennedy Theatre.

2019

In 2019 we will return with our full two-week-long Festival, including Intensive Courses, Welcoming Ceremony, Talk Story sessions, workshops, outreach activities, and our Festival concerts — Living the Art of Hula and Local Motion!, featuring local dance artists, and our 'Ike Hana concerts, featuring one of our own local *halaus* and two companies from abroad.



2015 Festival artists and students PHOTO: ERIC CHANG

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We look forward to your comments, attendance, and participation.

SEE YOU AT THE NEXT FESTIVAL



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