ASIA PACIFIC DANCE FESTIVAL

ULANA
TO WEAVE OR KNIT

Monday, August 1 – Sunday, August 14, 2022
University of Hawai‘i at Mānoa and East-West Center
Honolulu, Hawai‘i

A co-production of the University of Hawai‘i at Mānoa Outreach College and East-West Center Arts Program

Hālau Hula Ka No'eau
Kilipohe Nā Lei Lehua
Halla Huhm Korean Dance Studio
Ngarachamayong Dance Group
Sophiline Arts Ensemble
Festival Workshop
Monday, August 1 — Friday, August 14
Various Locations, University of Hawai‘i at Mānoa and Honolulu community

Local Motion! Huliau: Hālau Hula Ka No'eau’s 35 Years of Dance, Chants, and Traditions
Thursday, August 4 — 7:30pm
Kennedy Theatre, University of Hawai‘i at Mānoa

Palau Community Gathering
Saturday, August 6 — 12:00pm
Hale Halawai, East-West Center

Local Motion! Repertoire of the Halla Huhm Korean Dance Studio
Saturday, August 6 — 7:30pm
Kennedy Theatre, University of Hawai‘i at Mānoa

Cambodian Community Gathering
Sunday, August 7 — 2:00pm
Dance Building, University of Hawai‘i at Mānoa

Ho'ohali'a: Stories from Our Kūpuna—A Film Presentation by Hula Preservation Society*
Tuesday, August 9 — 6:00pm
Mission Memorial Auditorium

Dance and the Seeking of Justice — Presentation and Discussion with Scholar Toni Shapiro-Phim*
Wednesday, August 10 — 5:00pm
Mission Memorial Auditorium

Kaimuki High School Cultural Interaction
Thursday, August 11 — 12:00pm
Kaimuki High School

The Perfect Motion by Xavier de Lauzann — A Cambodian Dance Film Presentation and Discussion with Scholar Toni Shapiro-Phim*
Thursday, August 11 — 5:00pm
Mission Memorial Auditorium

He Alo A He Alo I Ke Aloha (Face to Face in Greetings — Annie Lipscomb & Marques Hanalei Marzan*
Friday, August 12 — 4:00pm
Kennedy Theatre, University of Hawai‘i at Mānoa

Welcoming Ceremony*
Friday, August 12 — 6:00pm
Friendship Circle, East-West Center

Festival Conference
Saturday, August 13, 9:00am–4:00pm
Sunday, August 14, 9:00am–1:00pm
Burns Hall, East-West Center; Earle Ernst Lab Theatre, University of Hawai‘i at Mānoa

Pre-performance Talk Story*
Saturday, August 13 — 6:45pm
Grounds outside Kennedy Theatre, University of Hawai‘i at Mānoa

‘Ike Hana I Performance
Saturday, August 13 — 7:30pm
Kennedy Theatre, University of Hawai‘i at Mānoa

Pre-performance Talk Story*
Sunday, August 14 — 1:15pm
Grounds outside Kennedy Theatre, University of Hawai‘i at Mānoa

‘Ike Hana II Performance
Sunday, August 14 — 2:00pm
Kennedy Theatre, University of Hawai‘i at Mānoa

Post-performance Talk Story*
Sunday, August 14 — 4:00pm
Kennedy Theatre, University of Hawai‘i at Mānoa

*Event is free and open to the public

For tickets to performances visit http://manoa.hawaii.edu/outreach/asiapacificdance/
About the Festival

Ulana is ‘Ōlelo Hawai‘i (Hawaiian language) meaning “to weave”. As the theme for this year’s Festival we see ulana as a metaphor for coming together and seeing our interconnectedness through dance.

The act of weaving is a process of creation. The object produced is laden with knowledge, its tactility tied directly to the hands, the body, and the movements of the weaver. Up close, one sees the strands that come together and showcase a uniqueness of color, texture, and depth. From afar, these strands define a larger context of a woven object, a pattern that reflects harmony, cooperation, and relationships. Much like the act of weaving, one can see parallels in dancing where rhythms, movements, patterns, and togetherness with others come out of particular knowledge systems and are realized through the human body. While ulana produces a tangible object and dance is ephemeral, both weaving and dancing are perpetuated by people who value the continuity of these forms.

As we gather for this year’s Festival we welcome guest companies Ngarachamayong Dance Group from Palau and Sophiline Arts Ensemble from Cambodia as practitioners from their lands who are gracious to share their cultural knowledge. We are honored to have Hālau Kilipohe Nā Lei Lehua who impart their ‘ike (knowledge) as gifts that are born of these ancestral Hawaiian lands.

The Festival is an opportunity to show fellowship in dance and to create cultural understandings between people. APDF provides a platform for inter-cultural exchange and educational opportunities through workshops, community outreach, performances, a welcome ceremony, seminars, a conference, and conversations. While a woven object is a manifestation of relationships, the Asia Pacific Dance Festival is a space where the interweaving of ancestral teachings, generations, places, the environs, and people connect and come together through dance and culture.

Welcome to APDF 2022!

Asia Pacific Dance Festival 2022: Ulana

‘O ka ulana me ka lalana ka ‘ōlelo no ka ‘ōihana hilo pū ‘ia o ka lau hala a lau niu paha. ‘O ia ke po‘omana‘o nui no ka ‘aha o kēia makahiki. He mana‘o nō ko ka hana ulana ma ka hui pū ‘ana o nā hoa ā ku‘ikahi like ma ka hulahula ‘ana.

‘O ka hopena o ka ulana ‘ana, hana ‘ia ka mea hou. Ua komo ka ‘ike me ka na‘auao i loko o ka mea i hana ‘ia, ua maiau ka mea i hana ‘ia e like me ka lima, ke kino, a me ka ‘oni o ka mea nānā ulana. Ke kokoke mai ka mea nānā, ‘ike ‘ia nā ma‘awe i hilo pū ‘ia, a pēlā e ‘ike ‘ia ai ke kū ho‘okahi o nā waiho‘olū‘u, ka mania, a me ka ‘āpu‘upu‘u o nā ma‘awe. Ma kahi mamao mai, ‘ike ‘ia ka lau nui i ulana ‘ia ai nā ma‘awe, he lau hō‘ike‘ike i ke kū pono o ka hui like ‘ana, ke alu like ‘ana, a me ka pilina. Ua like nō ko ka hana ulana me ka hulahula ‘ana ma ka holo o ka panah na ‘oni ‘ana, nā lau like ‘ole, a me ka alu like ‘ana ho‘i ke hui pū ka po‘e no‘eau i ka hō‘ike‘ike o ke kino. Hana ka po‘e ulana i kekahi mea i ulana ‘ia, ‘Oni nō ke kino i ka hulahula, a ke pau, pau loa nō. Ho‘omau ‘ia aku ka ulana a me ka hulahula ‘ana e ka po‘e pūlama i ka ho‘omau ‘ana.

Ke hui pū kākou no kēia ‘aha, he mahalo ke komo ‘ana mai o nā hui like ‘ole, ‘o Ngarachamayong Dance Group no Palau a me Sophiline Arts Ensemble no Cambodia, he po‘e ho‘omau lākou i nā hana a ko lākou mai lāhui a hau‘oli i ka hō‘ike‘ike mai i ko lākou no‘eau. Ua hanohano ka ‘ike me ka no‘eau o Hālau Kilipohe Nā Lei Lehua i ka hula i hānau ma Ko Hawai‘i Pae ‘Āina nei

He ‘aha kēia no ka launa like ‘ana ma ka hulahula aku a hulahula mai a no ka ho‘onui ‘ana i ka maopopo ma waena o nā lāhui. Na ka APDF e kūkulu i ka ‘aha no ka launa like ‘ana o nā lāhui like ‘ole a no ke a‘o ‘ana ma lōko o nā hui hana li‘ili‘i, ka ho‘ohana ‘ana ma waena o nā kaiāulu, ka hō‘ike hulahula, ka ‘aha ho‘okipa, nā papa a‘o, ka ‘aha kūkā, a me ke kūkākūkā pū. ‘O ka hopena o ka ulana ‘ana, ‘o ia ka pilina, a he ‘aha ka Asia Pacific Dance Festival e ho‘opili ‘ia ai nā a‘o ‘ana o nā kūpuna, nā hanauna, nā ‘āina, nā hī‘ona ‘āina, a me nā kānaka me ka hō‘ike‘ike pū i ka hulahula a me ka nohona kanaka.

‘Ano‘ai, aloha nō kākou i ka APDF 2022!
On behalf of the Asia Pacific Dance Festival, University of Hawai‘i, and East-West Center, we respectfully offer up this Leo Pāheahea and Acknowledgment, recognizing Hawai‘i as an indigenous space whose original people are known as Kānaka Maoli (Native Hawaiians). This acknowledgment honors the land on which we gather as indigenous lands that should guide the way in which we speak and act.

We ask that all present reflect on and honor the aboriginal people, the traditional stewards of this land, who have lived and worked on this land for generations upon generations. We honor aboriginal Hawaiians and their knowledge systems that have shaped Hawai‘i in a sustainable way that allows us to enjoy her gifts today.

The ‘āina (land) on which the University of Hawai‘i at Mānoa and the East-West Center sit is located in the ahupua‘a (land division from mountain to sea) of Waikīkī, in the moku (district) of Kona, on the mokupuni (island) of O‘ahu, in Ko Hawai‘i Pae ‘Āina (Hawaiian archipelago).

This Leo Pāheahea welcomes all who gather on these ancestral lands.

‘Ano’ai ke aloha

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Festival Dedication

Barbara B. Smith (1920-2021): a life well lived

During this 2022 Asia Pacific Dance Festival (APDF), a familiar face will be missing. University of Hawai’i Professor Emerita Barbara B. Smith has been an enthusiastic supporter and a loyal presence at performances, workshops, panel discussions, ceremonies, and culinary celebrations beginning with the first festival in 2011. Sadly, she passed away last year at age 101.

Barbara, as she preferred to be called in her later years, grew up in (then) rural Ventura, California and completed her music degrees at the prestigious Eastman School of Music in Rochester, New York. At the University of Hawai’i she was known to her students as “Miss Smith.” Her reputation as both a demanding taskmaster and a generous mentor looms large. As former students became colleagues, we were expected to use her first name. However, the unspoken two-syllable “Miss Smith” almost always silently preceded the “Barbara” spoken aloud! It is most fitting that this year’s Festival has chosen to honor her.

Barbara epitomized a life dedicated to inclusion, of bringing people and cultures together in a spirit of mutual respect, discovery, and enrichment. She created space for Pacific and Asian music and dance in a music department intended as a conservatory devoted to elite Euro-American classical music. Her vision and resolve produced an internationally recognized program of ethnomusicology and dance ethnology. She proactively brought “town and gown” together through personal and institutional means. As some examples of personal firsts, she was known as the first and only “haole wahine” (White female) drummer for Buddhist obon odori, the first ethnomusicologist to undertake a systematic survey of the music and dance of Micronesia, and the producer of the first instructional film on Hawaiian hula.

Institutionally she produced festivals at the University for the Hawai’i community that included local performing artists. Thus her involvement with and support of the APDF continues a life-long commitment to inclusion through festivals. The APDF themes of diversity and the centrality of Hawaiian culture have their roots in Barbara’s early inclusion of Hawaiian master chanter Ka’upena Wong, Korean dance master Halla Pai Huhm, and Okinawan dance master Yoshino Majikina Nakasone in the music department.

Barbara has been an integral presence for APDF in many ways. She was a generous patron and brought her considerable professional capital to benefit the Festival.

Perhaps the most beloved aspect of Barbara for APDF was her image as the venerable elder—kupuna in Hawaiian tradition, personifying the essence of the Festival. Her presence projected grace, dignity, and gravitas as well as a genuine delight in Festival events which visiting artists from Asia and the Pacific instinctively recognized. Hers was a life well lived. The 2022 Asia Pacific Dance Festival celebrates that life, honors her contributions, and recognizes her place in the Festival’s heritage.

Barbara Barnard Smith celebrated her 101st birthday on 10 June 2021, on the afternoon of 3 July 2021 she crossed over, and in the morning of 11 July 2021 she returned by outrigger canoe to the Pacific Ocean, the sea of her birth and of her long, productive career.

He inoa no (Miss Smith) Barbara.

— by Ricardo D. Trimillos

University of Hawai’i at Mānoa Professor Emeritus Ricardo D. Trimillos began his long association with Barbara B. Smith as an East-West Center graduate student in 1962 and continued as a UHM faculty colleague in 1968. An ethnomusicologist, he has published on the music and dance of the Philippines, Hawai’i, and Japan and is a performer of the Japanese koto and Filipino rondalla.
Local Motion! Hulau: Hālau Hula Ka No‘eau’s 35 Years of Dance, Chants, and Traditions
7:30pm - Kennedy Theatre, University of Hawai‘i at Mānoa

Kumu Hula Michael Pili Pang’s anniversary celebration weaves together hula, chants, and music in order to huliau—to look back to the future, to look back in order to move forward.

Since its 1986 founding Kumu Michael has worked with his hālau to develop his creative expression while maintaining the integrity of the tradition from which he comes. As with other kinds of dance, there are many styles of hula. These vary based on the location in which they evolved, the temporal context in which they were created, and the people who contributed to their legacy. Kumu Michael credits his style to Kumu Hula Maiki Aiu Lake (1925-1984), honorifically known as “Aunti Maiki.” Her hula lineage traces its roots to O‘ahu’s court dancers who played an important role in documenting and telling stories of the 1800s, when Hawai‘i was an independent nation. During her lifetime Aunti Maiki focused on dances of her ancestors from two or more prior generations to bridge older hula with modern hula. Her elders recognized the older movements retained in her dance and revived the old term hula ku‘i, meaning to sew, to piece things together as if making a patchwork quilt, to describe what she did.

During the Monarchy period (1820-1893) hula shifted from its ritualistic form to an honorific form and reflected the dramatic changes occurring in Hawai‘i. Hula ku‘i is the product of an environment in which western music, social dance, religion, and politics all significantly impacted life and hula. This was an evolutionary period that linked the traditional to the modern. Aunti Maiki’s “Hula Ku‘i Style” and technique reflect this period.

Hālau Hula Ka No‘eau’s style has been influenced by its extensive performing experiences. They have toured throughout the United States, Canada, Asia, and the Hawaiian Islands; shared the stage with international performing companies at festivals in Hawai‘i, Canada, Japan, and Taiwan; and in 1997 had their first performance tour at New York City’s Symphony Space. They have won hula competitions, presented lectures at universities and public libraries, produced concerts, and collaborated with their hula brother and sister hālau and other non-profit organizations.

The hālau comprises a resilient group of artists—practitioners, students, sisters, brothers, mothers, fathers, aunties, uncles, kupuna (elders), and keiki (children). They maintain an understanding that they simultaneously huliau—live in the present, have one foot firmly planted in the past, and create and tell stories for the future. Just as their ancestors did, the hālau maintains a working body of hula knowledge—a form of cultural identity.

Kumu Hula Michael Pili Pang studied hula under the tutelage of Hula Masters Maiki Aiu Lake and Mae Kamāmalu Klein. He holds a Bachelor’s Degree in Art and Education from the University of Puget Sound and is the only kumu hula to earn a Master of Fine Arts Degree in Dance from the University of Hawai‘i at Mānoa. He was appointed Executive Director of the Mayor’s Office of Culture and the Arts by Mayor Mufi Hannemann (2005-2011) and continues to serve on several community boards as a cultural consultant. Kumu Michael is the founder and Kumu Hula of Hālau Hula Ka No‘eau, and the Executive Director of Mu‘olaulani, the non-profit corporation supporting the endeavors of the Hālau. In Hawai‘i he has taught hula and Hawaiian music at the University of Hawai‘i at Mānoa’s Music Department, ‘Iolani School, St. Andrew’s Priory, and Waimea Elementary and Middle Schools, and served on the Asia Pacific Dance Festival’s Organizing Committee from 2011 to 2019. He and his hālau present lectures, demonstrations, and concerts at universities and colleges in Hawai‘i, North America, Canada, and Asia.
Program

Kumu Michael Pili Pang weaves together tonight’s program in five paukū (sections) to tell who the hālau is, what they strive to maintain, and most importantly, where they come from.

Paukū ‘Ekahi (Section 1)—Fundamentals
In starting any project one must have a basic understanding, a foundation on which to create. All haumāna (students) who enter Hālau Hula Ka No’eau begin with an introductory class in which they learn a vocabulary of lower and upper body movements. This creates a tool box for weaving together movement, poetry, music, and chant, and helps the haumāna understand the core hālau philosophy: “the art of Hawaiian dance expresses all that we see, hear, smell, taste, touch, and feel.”

Paukū ‘Elua (Section 2)—The Ulana Process (weaving together your project)
Artists usually have a special place to do their work and they remember where it all began. In 1986, Hālau Hula Ka No’eau was established in the uplands of Waimea, in the North Kohala District on the Island of Hawai‘i. It was there that Kumu Hula Michael Pili Pang and his Ladies from Waimea established a reputation and created a foundation on which he continues to build in Honolulu. This section is dedicated to those special ladies from Waimea. “‘A‘ohe u‘i hele wale o Kohala la’—No one in Kohala is as beautiful as you.”

Paukū ‘Ekolu (Section 3)—Deceptive Simplicity: Design and Technique
Design, technique, color, and pattern are all part of the weaving process. For hula we add in music, tempo, and choreography. Aunti Maiki added time and place, two elements that separated her style from that of other hula masters. She believed if you danced hula for the king you should look the part. Thus, her movements, costumes, and choreography were reflections of a time and place. This idea formed the roots of our hālau style, our “gentle mannerisms of the hula ku‘i.”

INTERMISSION

Paukū ‘Ehā (Section 4)—Monumental Stages of Your Ulana Project
While the process of creating has no timeline, when a pivotal section is completed it is time for recognition and celebration. In hula these moments of training are acknowledged through an ʻūniki ceremony. To execute this ceremony we go through a process of niki—tying and binding by looping forward and back, around and through, making twists and turns in order to teach students to see with their ears, hear with their eyes, and think with their heart and soul. But going to a hālau to learn hula is not the same as training for ʻūniki. ʻŪniki “training” is reserved for only a few haumāna selected by the kumu. With the guidance and blessings of his Kumu Hula Mae Kamāmalu Klein, Kumu Michael has graduated 31 Kumu Hula (hula teachers), 1 Hoʻopa’a (graduate chanter), 10 ʻŌlapa-Hoʻapa’a (graduate chanters/dancers), and 23 ʻŌlapa (graduate dancers). Our Hula Pahu section recognizes the works and accomplishments of the graduates of our hālau.

Paukū ‘Elima (Section 5)—Margaret Suite: A Collection of Works of Art
In this section the ulana process adds the music of Robert Cazimero, Oluea, and the Kawika Trask Trio to the hula choreography of Aunti Maiki. While Aunti Maiki is remembered as one of the leaders of the Hawaiian Renaissance and a teacher of teachers, many forget that she was a great choreographer, designer, composer, and much more. For a special few she was our matriarch, confidant, and mentor. Our inspiration. Our hula. “‘Ahoe mea e hemo ‘ai me au ‘o‘oe a mau loa’—There is nothing to separate you from me forever.”
HĀLAU HULA KA NO‘EAU PERFORMERS

Michael Pili Pang, Kumu Hula
Kokua Kumu Hula (Assistant Kumu Hula)
Laurie Leilani Kaeo and Emiko Kahiwalani Etherton

Waimea Mā (Waimea Group)
Keli Nāmahana Acquaro,
Liana Lei'ilima Aviero, Lelehua Bray,
Keikilani Curnan, Kahelelani Fujii-Cook,
Lois Kamamo Greg, Kanoe Lindsey,
Cherise Ke'ala'aumoe Mundon,
Auli'i Nahulu, Nicole U'imae'ole Collins,
Anela Kapi'olani Lagaret

Honolulu Mā (Honolulu Group)
Daisy-Mae Hulali Canite-Miyashiro,
Alrando Hōkūloa Fortuna,
Kawehionalani Goto, Tamie Lihau Onchi,
Tammi Keōlani Canida,
Chiaki Kolonahe Hasegawa,
Dezaree Hōkū Akina,
Renee Kamaile Espiau, Deborah Lahela Ing,
Kathryn-Ann Kaleo Kamealoha,
Christine Kapalai Koroki, Kelson Ikaika Paiva,
Lakeasha Ka'olena Ruffin

Gracious Ladies
Josi DeSynot, Ann Kealaula Doike,
Wendy Ford, Sherry Kilipohe Kekahuna,
Aileen Lehua Magno, Cherille Nakamatsu

Nā Wahine Ka'ōpu'u
Eri Ackman, Laura Gajdzik,
Ali Grischuk, Jeddie Kawahatsu, Lisa Lee,
Mika Yamada, Dayle Murakami,
Juliet Tierney, Iris Tolosa,
Jennifer Wood

Returning Graduates
Helene Mililani Honda, Noelani Goldstein,
Esther 'Olipua Izuo,
Renee Kauluwehionaona Kaneshiro,
Jodi Hali'alaulani Nagata-Inoue,
Budi Kauluwela Staven,
Austin Lamakawula Ramiscal-Souza,
Shazareen Keaowaena Ramiscal-Souza.

Japan Mā (Japan Group)
Kao Higashikuba, Mayuka Higashikuba,
Yuko Iwasake, Keiko Koike, Yoshiko Nishi,
Mariko Sunaga, Masami Tashiro, Yuko Matsubara

Musicians
Robert Cazimero, Oluea
(Paul Kim, Henry Barrett, Tote Conching),
Kawika Trask Trio
(Kawika Trask, Gigi Takaki, Dwight Kanae)

Lighting Designer and Stage Manager
Daniel K.T. Sakimura

Hālau Hula Ka No‘eau Wehi Kauai 2022

Photo: Mike Teruya

Hālau Hula Ka No‘eau Wehi Kauai 2022

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Hālau Hula Ka No‘eau Wehi Kauai 2022

Photo: Mike Teruya
Tonight’s program is dedicated to the memory of Adrienne L. Kaeppler, a long time supporter of Korean dance in Hawai‘i, and celebrates the 60th anniversary of Mary Jo Freshley’s affiliation with the Halla Huhm Korean Dance Studio.

Kaeppler and Freshley’s paths crossed in a 1962 University of Hawai‘i summer session course on Korean dance taught by Halla Pai Huhm. Although best known for her anthropological research on dance in Tonga and other areas of the Pacific, Kaeppler performed in several early programs of the Halla Huhm Dance Studio and became a strong supporter of the Studio. Freshley was a long-time physical education instructor at Kamehameha Schools and is now recognized for her role in maintaining the Halla Huhm Korean Dance Studio and continuing its repertoire.

Mary Jo’s love of Korean dance began in a 1962 summer class at the University of Hawai‘i taught by Halla Pai Huhm and continues to the present. In 1974 she began to assist Huhm at her studio, and in 1975 was awarded a teacher’s certificate and the name Pai Myung Sa. Huhm invited Korean court dance and music master Kim Ch’ŏn-hŭng to teach at her studio on numerous occasions, and he became one of Freshley’s mentors. She traveled to Korea numerous times to continue her studies with Kim, to learn nongak (farmer’s band dance and music) from Kim Pyŏng-sŏp, and to perform in festivals. With the death of Huhm in 1994 she assumed directorship and primary teaching responsibilities at the Halla Huhm Studio. Since then she has been instrumental in bringing many guest dance and music instructors to Hawai‘i to teach and perform, and now teaches Korean dance at the University of Hawai‘i at Mānoa. She was instrumental in establishing the Halla Huhm Dance Collection at the University’s Center for Korean Studies, providing an important archival resource for the Studio and Korean dance in Hawai‘i.

Mary Jo’s knowledge of Korean dance and performing ability have been recognized in Korea by invitations to perform, together with her students, in four samul nori (percussion) festivals, an invitation from the Overseas Korea Foundation to perform in Seoul in 2007, and selection to be interviewed in 2010 for an oral history project of Korea’s National Gugak Center. Locally she has received awards from Honolulu’s Consulate General of the Republic of Korea, the Hawai‘i Korean Chamber of Commerce, Korean Jaycees, United Korean Society of Hawai‘i, Korean American Foundation, and City and County of Hawai‘i Council for her service and commitment to Korean dance. In 2018 she was designated one of Honpa Hongwanji of Hawai‘i’s Living Treasures. Although honored by awards she has received relating to Korean dance, Mary Jo describes her biggest reward as maintaining close links with many former and current students who have become her ohana (family).
1. Kain Chŏnmoktan (Beautiful Women Picking Peonies)
Originally performed in the royal courts for banquets and to entertain foreign dignitaries, this dance portrays the genteel pastimes enjoyed by court women during the Chosŏn Dynasty (1392-1910). Kain Chŏnmoktan is performed here to honor the memory of Adrienne Kaeppler, who danced in it at a 1963 recital of the Halla Huhm Dance Studio.

Choreography: Based on a version danced in the early 19th century, as reconstructed by Kim Ch'ŏn-hŭng
Music: Traditional
Dancers: Masako Boe, Tricia Cho, Christy Fujii, Suzie Hasegawa, Denise Maile Miyahana, Sun Sil Mattos, Audrey Uyema Pak, Leona Uyesato

2. Ch'ŏn Mudong (Heavenly Dancing Angel) (1976)
Inspired by a Chosŏn Dynasty Buddhist ceiling mural from the Songgwang Temple in Chŏnju, South Korea, this dance suggests a heavenly being.

Choreography: Halla Pai Huhm
Music: Traditional
Dancers: Ellen Cho Nielson, Annette Lee, Cynthia Lee, Mio Sato

3. Puch'ae Ch'um (Fan Dance)
A standard part of Korea’s folk dance repertoire, in this version the fans are manipulated to create many different designs, such as ocean waves and, at the end of the dance, a flower blooming. The rapid opening and closing of the fans adds an audible rhythmic dimension to the dance.

Choreography: Halla Pai Huhm
Music: Traditional
Dancers: Mimi Bartolome, Hannah Chang, Faith Eom, Mari Kim, Sharon Obara, Ellie Obara, Rebecca Yu

4. To Salp'uri (Purification Dance) (late 1980s)
Inspired by dances and rituals from South Korea’s southwestern Chŏlla Province, this dance symbolizes cleansing one’s self from the miseries of life. The use of the long scarf represents the vehicle for carrying the sins away from the body.

Choreography: Halla Pai Huhm
Music: Traditional
Dancers: Tricia Cho, Mary Jo Freshley, Christy Fujii, Elizabeth Takara

5. Chinogwi (Spiritual Journey)
This dance is based on a kut (a shaman ritual ceremony) to open the way for the spirit of the dead to journey to the next world. The “spirit wagon” contains the body of the deceased and the long cloth is cut so the spirit can move on to heaven. The use of nokji (paper money) in a celebratory ending ensures that the spirit will be able to take care of its needs in the next world.

Choreography: Arranged by Mary Jo Freshley, based on original choreography by Halla Pai Huhm
Music: Traditional
Dancer: K. Joomi Lee
Spirit Wagon Carriers: Amber Heejoo Hyun, Alexandra Lee
Nokji: Masako Boe, Ellen Cho Nielson, Tricia Cho, Mary Jo Freshley, Christy Fujii, Suzie Hasegawa, Mari Kim, Cynthia Lee, Denise Maile Miyahana, Sun Sil Mattos, Audrey Uyema Pak, Mo Sato, Elizabeth Takara, Leona Uyesato

INTERMISSION
6. **P'ogurak (Ball Throwing Dance)**
Dating from the 11th century in the Koryŏ Dynasty (918-1392), this is the most well-known and favored of all Tangak, or Chinese-influenced, court dances. It depicts a game in which balls are thrown through a replica of a Korean gate with a round hole in the center of its lintel. A flower-girl on one side of the gate rewards a dancer who succeeds in throwing a ball through the gate's hole with a flower; a brush-girl on the other side penalizes a dancer who is unsuccessful by painting a black mark on her face.

**Choreography:** Based on a version danced in the early 11th century, as reconstructed by Kim Ch'ŏn-hŭng

**Music:** Traditional

**Dancers:** Mimi Bartolome, Annette Lee, Cynthia Lee, K. Joomi Lee, Ellen Cho Nielson, Mio Sato

**Attendants:** Hannah Chang, Mary Jo Freshley, Amber Heejoo Hyun, Alexandra Lee

7. **Changgo ch'um (Hour-glass Drum Dance)**
The versatile changgo is often used as an accompanying instrument. In this dance it is tied to the dancer's body and played while performing choreographed movements.

**Choreography:** Halla Pai Huhm

**Music:** Traditional

**Dancers:** Suzie Hasegawa, Mari Kim, Denise Maile Miyahana, Audrey Uyema-Pak, Leona Usesto

8. **T’aep’yŏngmu (Dance of Great Peace)**
This dance was choreographed at the end of the Chosŏn Dynasty (1392-1910) to glorify the king's peaceful reign. The costume is an informal court style that displays gold designs typically found in the court, while the music is in a folk style and involves four rhythmic changes. The footsteps are delicate and somewhat livelier than those found in most court dances.

**Choreography:** A shortened version of an older court dance, as taught by Jung Yong-jin, son of the well-known dancer Jung Jae-man

**Music:** Traditional, based on a folk style used in shaman rituals

**Dancers:** Tricia Cho, Christy Fuji, Elizabeth Takara

9. **Kŏmmu (Sword Dance)**
According to legend this court dance is based on a 7th century event in which a brave young man from the Silla Kingdom (57 BCE-935 CE) killed the enemy general of Paekche (18 BCE-660 CE) while dancing for him, thus saving the Silla Kingdom from invasion. Although originally actual swords were used in the dance, they have been replaced with shorter knives that are hinged at the juncture of the blade and handle. Small metal disks inserted at this juncture create an audible sound as the knives are manipulated. We perform a modernized version of the court dance that involves fast manipulation of the knives.

**Choreography:** Traditional, based on a version taught by Joo Yeon-hi

**Music:** Traditional

**Dancers:** Cynthia Lee, Ellen Cho Nielson, Mio Sato

10. **Parach’um (Cymbal Dance)**
This is a contemporary choreography derived from a Buddhist ritual dance of the same name. It retains the accompanying moktak, or wooden gong, used with temple chants, but uses smaller cymbals than in the original dance and the livelier rhythms of p’ungmul, farmers’ music.

**Choreography:** Based on traditional, as taught by Kim Young-sook

**Music:** Traditional, played by Mary Jo Freshley

**Dancers:** Mimi Bartolome, Hannah Chang, Faith Eom, Annette Lee, K. Joomi Lee, Ellie Obara, Sharon Obara, Rebecca Yu
Through photographs in the Halla Huhm Dance Collection at the University of Hawai‘i at Mānoa’s Center for Korean Studies this film traces the history of Studio activities. The film was created by Billie Lee and premiered at the 20th Year Memorial Concert honoring the death of Halla Huhm, January 25, 2014, at Mamiya Theatre, Honolulu.

12. Aloha Samul Nori (Percussion Ensemble)
A samul nori ensemble plays rhythms based on farmers’ music. The popularity of this “new” form has spread world-wide and is the urbanization of a rural tradition. Four percussion instruments make up the ensemble: changgo (hour-glass shaped drum), ching (large gong), puk (barrel drum), and kkwaenggari (small gong). The Hawaiian hula Kahuli Aku and Hawaiian instruments have been incorporated into this piece, weaving together elements of two cultures. When capitalized, kolea, the golden plover bird referred to in the chant, becomes a Hawaiian word referring to Korea.

Choreography: Mary Jo Freshley, incorporating hula learned by her from the late Nona Beamer
Music: Traditional Korean and Hawaiian, adapted by Mary Jo Freshley

Note: Determining choreographers of Korea's older court and folk dances is challenging. Verbal descriptions and comments and elaborate drawings from the past are subject to interpretation, and dances may initially be taught by one individual, modified by others, and re-taught and further modified as they are passed on over time. We follow a common Korean practice of indicating “traditional,” adding other details if known. The same is true for music. In addition, many unlabeled recordings were gifted to the Studio when a dance was taught and permission to perform it granted.

Special thanks to the Center for Korean Studies at University of Hawai‘i at Mānoa, under the directorship of Professor Tae-Ung Baik, and the Kook Min Hur Foundation, for their generous support of this performance.

TUESDAY • AUGUST 9, 2022

Ho‘ohali‘a: Stories from Our Kūpuna — A Film Presentation by Hula Preservation Society

5:00pm - Mission Memorial Auditorium

Maile Loo hosts a look at life, hula, and music in 20th century Hawai‘i through the eyes of kānaka maoli born in the decades following the illegal overthrow of the Hawaiian Kingdom. The presentaion weaves primary-source video from the HPS Oral History Library and Archive into an evening of storytelling, history, insights, music, community, family practices, laughter, and hula. Featured elders include Nona Beamer, Queenie Dowssett, George Naope, George Holokai, Emma Kauhi, Alice Namakelua, and Iolani Luahine. Inspired by late Hula Master Auntie Nona Beamer (1923-2008), Maile Loo, Auntie Nona's hānai daughter, carries on the work of the non-profit, striving to provide access to archival resources online through http://www.hulapreservation.org and honor the lives and legacies of their kupuna.

Hula Preservation Society (HPS) was founded in 2000 under the inspiration and vision of the late Hula Master, composer, educator, community leader, entertainer, and mother, Auntie Nona Beamer (1923-2008). Her hānai daughter, Maile Loo, carries on the work of the non-profit and hosts the evening program. HPS is based in Kāne‘ohe, O‘ahu, and works to provide access to archival resources online through www.hulapreservation.org and honor the lives and legacies of our kupuna.
WEDNESDAY • AUGUST 10, 2022

Dance and the Seeking of Justice — A Presentation and Discussion with Scholar Toni Shapiro-Phim

5:00pm - Mission Memorial Auditorium

In situations (or in the aftermath) of mass violence, cultural disruption, and/or other kinds of oppression, dance forms, and the practice of dancing itself, can take on special meaning. In this presentation, we will explore how communities and individuals — in Chile, Japan, Cambodia, and elsewhere — have imagined and created ways to constructively transform dynamics of power, and confronting and countering injustice and rights violations through dance and other modes of expression that carry deep cultural resonance.

Toni Shapiro-Phim is Co-Director of Brandeis University’s Program in Peacebuilding and the Arts, and Associate Professor of Creativity, the Arts, and Social Transformation. A cultural anthropologist (PhD Cornell University), her research, writing, teaching, and community work focus on the cultural contexts of the arts in discrete regions of the world, particularly in relation to violence, genocide, migration and refugees, conflict transformation, and gender concerns. Her film, Because of the War, was awarded an American Folklore Society prize for “superior work on women’s traditional, vernacular, or local culture.”

THURSDAY • AUGUST 11, 2022

The Perfect Motion by Xavier de Lauzann — A Cambodian Dance Film Presentation and Discussion with Scholar Toni Shapiro-Phim

5:00pm - Mission Memorial Auditorium

Join us for a presentation of a new documentary film, The Perfect Motion, which will have its official world premiere in 2023. The film tracks the creation of a production by Cambodia’s royal dancers called “Metamorphosis,” under the direction of Princess Buppha Devi, and the history of the Royal Ballet since 1906, when Auguste Rodin attempted, through his drawings, to capture the essence of this art. Alternating between past and present, the movie offers a way for this traditional dance’s movements and postures, according to the film’s director Xavier de Lauzanne, to “take us to a world of mystery and splendor, gradually becoming the key to reconstructing national identity and a source of fascination for international audiences.” Conversation, facilitated by Toni Shapiro-Phim, a specialist in Cambodian arts and culture, will follow.
FRIDAY • AUGUST 12, 2022

He Alo A He Alo I Ke Aloha (Face to Face in Greetings) — Annie Lipscomb & Marques Hanalei Marzan

4:00pm - Kennedy Theatre, University of Hawai‘i at Mānoa

Hawai‘i based performing artist Annie Lokama‘ika‘i Lipscomb joins Marques Hanalei Marzan, Hawaiian cultural knowledge bearer and visual artist, in a presentation that provides a performative opening to the Festival Conference. Drawing on experiences with such traditional practices as hula, chant, fiber weaving, and sustainable gathering practices, they honor a kind of generational welcome that is imbued with Hawaiian values.

Welcoming Ceremony
6:00pm - Friendship Circle, East-West Center

We begin our weekend of ‘Ike Hana performances with a celebratory ceremony that integrates traditional practices of our resident performing groups with Hawaiian culture. Join us as Kilipohe Nā Lei Lehua from Hawai‘i, the Ngarachamayong Dance Group of Palau, and Sophiline Arts Ensemble from Cambodia are welcomed by Kumu Hula Michael Pili Pang from the Hālau Hula Ka No‘eau. The Welcoming Ceremony invokes formal ways in which dance, music, and verbal commentary are used to meet and greet visitors and guests.

SATURDAY • AUGUST 13, 2022

Pre-performance Talk Story
6:45pm - Grounds outside Kennedy Theatre, University of Hawai‘i at Mānoa

Meet directors of the companies in the evening’s performance for an informal conversation about what you will see.

‘Ike Hana I
7:30pm - Kennedy Theatre, University of Hawai‘i at Mānoa

Traditional Palauan Women’s Dance • The Ngarachamayong Dance Group

Many traditional Palauan dances are performed as a kind of suite. The dances performed here are an entry dance (Touecharou) and four main dances (Delal a ngoik from Koror Village, Chelchedal a ngoik from Koror and Ngardmau Villages, and Ulegengelel a ngoik from Koror Village). They represent the highest ranking village clans and are based on visions, interpretations, or events of the past, present, and future; Palauan legends of gods and demi-gods; and love or war stories, all passed down orally through generations of women. The arrangement of performers is based on rank within the village family or clan, the four middle dancers being descendants of prominent ranking individuals who direct and initiate the performance.

Opening Chant: traditional (Derubesbes chesols), performed by Techekii Uroi N. Salii

Neang Neak Devi, from Seasons of Migration (2005) • Sophiline Arts Ensemble

A serpent goddess descends to earth in order to live among humans. When she realizes her tail makes her different from everyone else, she attempts to tear it off. But she cannot, and she learns to accept it and create the best things for her world with the way she is. The dance is a study in the transformation of identity among migrants.

Choreography: Sophiline Cheam-Shapiro
Music: traditional arrangement by Sophiline Cheam-Shapiro
Costume: Sophiline Cheam-Shapiro
Dancer: Keo Kunthearem
**Kahua Hula (Hula Basics) • Kilipohe Nā Lei Lehua**

‘Ōlelo no’eau (a Hawaiian proverb) tells us that a foundation must be laid before building a house. To honor this sentiment Kahua Hula is an arrangement of basic movements used in hula. It draws on traditional footwork but also incorporates some newer patterns. Accompanied by the ipu (gourd), it is intended to help students strengthen their bodies and minds, understand correct rhythmic timing, gain stamina and endurance, and learn the style of Hālau Kilipohe Nā Lei Lehua.

Choreography: Traditional, based on the teachings of Kumu Hula Leina'ala Kalama Heine, as arranged by Kumu Hula of Hālau Kilipohe Nā Lei Lehua

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**INTERMISSION**

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**Traditional Palauan Men’s Dance • The Ngarachamayong Dance Group**

Like traditional Palauan women’s dances, men’s dances are constructed as a kind of suite, comprised here of an entry dance (Chetakl tet), four main dances (of a kind of dance known as Ruk, from Koror Village), and an exit dance (Ulebengelel a ngloik). The main dances are based on visions, interpretations, or events of the past, present, and future; Palauan legends of gods and demi-gods; and love or war stories, all passed down orally. The arrangement of performers is based on rank within the village family or clan, the four middle dancers being descendants of prominent ranking individuals who direct and initiate the performance.

Opening Blowing of the Conch Shell: Metukr Colombus.

**Mele Kakepakepa Aloha • Kilipohe Nā Lei Lehua**

The composer weaves a tale of passion and intrigue in a text that beckons Lonoikeaweawaloha, the god of love, to aid in the quest for true love. Who, indeed, can deny the path of the wind as it gusts through the mystical place called Pe’epoli. Fascinating is the fickle nature of the ‘Ena'aloha wind (the stormy wind of love), but it is only true love the composer seeks. The hula is performed in the kahiko (older) style.

Choreography: Kumu Hula Leina’ala Kalama Heine
Music: Composed by Aaron Sala
Lyrics by Kaumaka’iwa Kanaka’ole
Performed by Aaron Sala, Snowbird Bento, and Sean Pimental

**Onlung Chivit, from Phka Sla (2017) • Sophiline Arts Ensemble**

Chivy, a young woman, is forced to marry a blind Khmer Rouge soldier. In an act of refusal, she pushes the soldier down a well, and the Khmer Rouge club her over the head as punishment. Their spirits then argue about the impact of the revolution on both of their lives. Chivy survives the regime to tell her story. The dance is a reflection on forced marriage under the Khmer Rouge (and a judicial reparations project of the Extraordinary Chambers in the Courts of Cambodia).

Choreography: Sophiline Cheam-Shapiro
Set and Costumes: Sophiline Cheam-Shapiro
Music: Him Sophy
Dancers: Chivy — Mot Pharan
Blind Soldier — Sao Phirom
Khmer Rouge and Spirits — Sao Somaly, Sot Sovanndy, Phun Pichoudom, Keo Kuntearom, Long Chantheary
Matematong and Matemahula • The Ngarachamayong Dance Group

These contemporary types of dance are presented, like traditional Palauan dances, as a kind of suite that begins with an entry dance and proceeds with several main dances. The first two main dances are the type known as Matematong that were introduced to Palau by Palauans who stayed overseas on Saipan and other Carolinian islands in the late 1950s. They incorporate elements of traditional Palauan dance but have been modified to adhere to a Palauan aesthetic, and are accompanied by praise songs sung in acapella style composed on different islands or in different communities. The two Matematong performed here are from Koror and Ngerchelong Villages. Matemahula began in the early 1980s and combine traditional Palauan and Matematong dance movements with hand gestures from Hawaiian hula. They are accompanied by popular contemporary mainstream Palauan music.

Matemahula Song 1: Mesab, composed by Tres Rdulaol
Matemahula Song 2: Bebael, composed by Silver Bayano Takada

He Mele no Kāne • Kilipohe Nā Lei Lehua

He Mele no Kāne is in the kahiko (older) style of oli (chant). The text asks: Where is the water of Kāne? In the east toward the rising sun; in the west, toward the setting sun; in the mountains and at the sea; in the atmosphere above and in the ground below. Within this world life is abundant because water is everywhere. The chant is used here to introduce the hula that follows.

Music: Traditional oli (chant)
Performed by members of Hālau Kilipohe Nā Lei Lehua

Kepi‘ina • Kilipohe Nā Lei Lehua

This mele (song) tells about a huaka‘i (a journey) to Kaua‘i that included Kumu Palani Kahala and Kumu Leina’ala Kalama Heine. The text describes the beauty of the places and the shared feelings of mana (spiritual power). Both the musical composition and choreography were created in recent times, but in the kahiko (older) style.

Choreography: Kumu Hula Leina’ala Kalama Heine
Music: Composed by Kumu Hula Palani Kahala
Performed by members of Hālau Kilipohe Nā Lei Lehua
Pre-performance Talk Story
1:15pm - Grounds of Kennedy Theatre, University of Hawai’i at Mānoa
Meet the directors of the companies in this afternoon’s performance for an informal conversation about what you will see.

‘Ike Hana II
2:00pm - Kennedy Theatre, University of Hawai’i at Mānoa

Hale a Laka • Kilipohe Nā Lei Lehua
The upland forests are the abode of the goddess Laka and are frequented by those who gather ferns and flowers for lei and adornments. Danced in the ‘auana (modern) style, the mele (song) recounts the fun and energy of a festive day with friends in Nu‘uanu and Waiahole on the island of O‘ahu.

Choreography: Kumu Hula of Hālau Kilipohe Nā Lei Lehua
Music: Music and lyrics composed by Randy Kamuela Fong
Performed by Aaron Sala, Snowbird Bento, and Sean Pimental

Traditional Palauan Women’s Dance • The Ngarachamayong Dance Group
Many traditional Palauan dances are performed as a kind of suite. The dances performed here are an entry dance (Rebetii) and four main dances (Delal a ngoik from Airai Village, Chelchedal a ngloik from Ngwal and Angaur Villages, and Ulegengele a ngloik from Koror Village). They represent the highest ranking village clans and are based on visions, interpretations, or events of the past, present, and future; Palauan legends of gods and demi-gods; and love or war stories, all passed down orally through generations of women. The arrangement of performers is based on rank within the village family or clan, the four middle dancers being descendants of prominent ranking individuals who direct and initiate the performance.

Opening Chant: traditional (Boid)

Traditional Palauan Men’s Dance • The Ngarachamayong Dance Group
Like traditional Palauan women’s dances, men’s dances are constructed as a kind of suite, comprised here of an entry dance (Chetakl tet), four main dances (of a kind of dance known as Ruk, from Ngchesar, Koror, and Airai Villages), and an exit dance (Ulebengelel a ngloik). The main dances are based on visions, interpretations, or events of the past, present, and future; Palauan legends of gods and demi-gods; and love or war stories, all passed down orally. The arrangement of performers is based on rank within the village family or clan, the four middle dancers being descendants of prominent ranking individuals who direct and initiate the performance.

Opening Chant: traditional, performed by Jazzmen Isaac

Altering Fate, from A Bend in the River (2013) • Sophiline Arts Ensemble
A hermit teaches the crocodile Kaley to speak, to turn herself into a human, to swallow him in order to transport him across the river when he needs to heal villagers urgently, and to let go of her urge for vengeance. This dance is a contemporary retelling of folklore and an attempt to end the cycles of revenge.

Choreography: Sophiline Cheam-Shapiro
Music: Him Sophy
Puppet: created by Pich Sopheap
Costume: San Vannary
Dancers: Kaley — Mot Pharan
Hermit — Sao Somaly
Crocodile — Phun Pichoudom, Sot Sovanndy, Sao Phirom, Long Chantheary, Keo Kuntearom
Ka‘upu Aloha • Kilipohe Nā Lei Lehua
This hula 'auana (modern-style hula) tells us the process of falling in love is difficult because it often happens unnoticed. It is in Mānoa that the composer first witnessed his darling and he feels like a chief, able to accomplish anything. When the birds begin to sing their songs he becomes a guardian, protecting his beloved. On the beach at midnight, listening to the waves caress the shore, he becomes a friend, sharing his deepest thoughts. He sees the light from the moon peeking through the clouds and realizes, in an instant, he is a kauā, a servant to his lover's every whim.

Choreography: Kumu Hula Leina‘ala Kalama Heine
Music: Lyrics and music by Kaleikaumaka • Performed by Aaron Sala

Matematong and Matemahula • The Ngarachamayong Dance Group
These contemporary types of dance are presented, like traditional Palauan dances, as a kind of suite that begins with an entry dance and proceeds with several main dances. The first two main dances are the type known as Matematong that were introduced to Palau by Palauans who stayed overseas on Saipan and other Carolinian islands in the late 1950s. They incorporate elements of traditional Palauan dance but have been modified to adhere to a Palauan aesthetic, and are accompanied by praise songs sung in acapella style composed on different islands or in different communities. The two Matematong performed here are from Koror and Kayangel Villages. Matemahula began in the early 1980s and combine traditional Palauan and Matematong dance movements with hand gestures from Hawaiian hula. They are accompanied by popular contemporary mainstream Palauan music.

Matemahula Song 1: Dedoraed, composed by Milla Obeketang
Matemahula Song 2: Mechas, composed by Milla Obeketang

Doors (2020) • Sophiline Arts Ensemble
Premiered in Phnom Penh just before the onset of the pandemic, Doors is a consideration of opportunities and challenges for female migrant workers. In this dance a woman leaves through the door of her home to enter many institutional doors in order to find new opportunities. Some doors look like they are open but turn out to be closed, or to be false doors, or to be trap doors creating obstacles against her. Why are these doors here then?

Choreography: Sophiline Cheam-Shapiro
Music: traditional, arranged by Sophiline Cheam-Shapiro
Costume: designed by Sophiline Cheam-Shapiro
Lyrics: from the theatrical production The Journey of the Cambodian Nation, by Chheng Phon and Pich Tum Kravel
Properties: Phun Pichoudom
Dancers: The Woman — Mot Pharan
The Doors — Sot Sovanndy, Sao Phirom, Sao Somaly, Phun Pichoudom, Long Chantheary

Ehuehu mai nei ‘o Mānoa • Kilipohe Nā Lei Lehua
This mele kūʻē (song of protest) honors two important women in the history of Hawai‘i: Queen Lil‘uokalani, the first woman to rule Hawai‘i, who was imprisoned in 1895 in the tower of her own palace for resisting the overthrow of the Hawaiian Kingdom, and Bernice Pauahi Bishop, a member of the Royal Family of Hawai‘i, who founded Kamehameha Schools. The mele urges Hawaiians to stand up for their rights and protect their heritage from being taken away, and to perpetuate their traditional legacies. Performed in an 'auana (modern) style, this hula incorporates many kahiko (older) elements.

Choreography: Kumu Hula of Hālau Kilipohe Nā Lei Lehua
Music: Music and lyrics by Kihei de Silva, with inspiration from the language and sentiment of a song first published in 1895
Post-performance Talk Story
4:00pm - Kennedy Theatre, University of Hawai‘i at Mānoa

Complex issues confront company directors as they prepare programs for cross-cultural presentation and in often non-typical venues, 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 invite you to be part of a conversation about how dance can ho‘āla, waken us to new understandings of others and ourselves, show us how dance is ulana, interwoven, with the culture from which it comes, and to the way dance makes us both similar to and different from each other.

Kumu Hula
Liko Cooke
Kilipohe Nā Lei Lehua

Kumu Hula
Sky Kanoelani Gora
Kilipohe Nā Lei Lehua

Sophiline Cheam-Shapiro
Sophiline Arts Ensemble

Techekii Uroi Salii
Ngarachamayong Dance Group

R. Anderson Sutton
Moderator
Hālau Kilipohe Nā Lei Lehua

Hālau Kilipohe Nā Lei Lehua was formed in 2014 in Windward O'ahu by Kumu Hula Liko Cooke and Sky Kanoelani Gora. Dedicated to training young women in the art of hula and Hawaiian culture, the hālau mission is to teach traditions and skills surrounding hula, maintain the cultural heritage of mele hula (hula songs) and mele oli (chants), and preserve the legends, genealogies, and history of the Hawaiian people through dance. The kumu of the hālau carry on the styling and traditions learned from their Kumu Hula, the late Leina'ala Kalama Heine (Kumu 'Ala, as she became known), while also fostering creativity by sometimes incorporating movements from other Polynesian dance forms. The hālau name honors past and future generations by referencing the gentle misty rain that falls on the lehua flower, with its many parts symbolizing the weaving together of the knowledge and legacies continuously passed on by generations of kumu (masters) to haumana (students).

About the Kumu Hula

**Liko Cooke** studied hula with Hālau Nā Pualei O Likolehua, under the tutelage of Kumu Hula Leina'ala Kalama Heine. She completed the formal ʻūniki (traditional graduation ceremony) to become a Kumu Hula in 2009. When not performing or teaching she works as a business manager at PerioCare.

**Sky Kanoelani Gora** learned hula with Hālau Nā Pualei O Likolehua, under the tutelage of Kumu Hula Leina'ala Kalama Heine, and completed the formal ʻūniki (traditional graduation ceremony) in 2009. Her early love of dance led her to study “a little jazz” and “a whole lot of Polynesian dance” while performing with Tavana’s Polynesian Spectacular in Waikīkī. She went on to dance with the Brothers Cazimero, and still dances with Robert Cazimero.

Dancers of Hālau Kilipohe Nā Lei Lehua

Leialoha Kakauoha-Masoe, Aloha Bright, Hali'amaka Gora, Kilinoe Gora, Kapua Pimental, Kona Kealoha, Wailea Daniels, Lisa (Kehau) Kau, Kate (Waihili) Dacua
Sophiline Arts Ensemble

Established in 2006 by award-winning choreographer and director Sophiline Cheam-Shapiro, Sophiline Arts Ensemble (formerly Khmer Arts Ensemble) is known for its ability to expand the Cambodian classical dance vocabulary and realize new works, and its collaborations across disciplines. The Ensemble has received commissions from the Guggenheim Museum’s Works & Process Series, the Los Angeles Master Chorale, Vienna’s New Crowned Hope Festival, and UNFPA (United Nations Population Fund) Cambodia. It has toured to venues on four continents, including Vienna’s Schonbrunn Palace Theater, the Venice Biennale, Hong Kong Arts Festival, Los Angeles’ Disney Hall, Amsterdam’s Muziektheater, New York’s Joyce Theater, the China Conservatory, and Singapore’s Esplanade. Recent works include dances for Pol Pot Dancing, a feature-length documentary directed by Enrique Sanchez Lansch (Arte).

About the Artistic Director and Choreographer

Sophiline Cheam-Shapiro is an accomplished Cambodian choreographer committed to redefining the possibilities of classical dance for the contemporary era. She is the recipient of numerous awards and recognitions, including a McKnight International Artist Fellowship and National Heritage Fellowship of the National Endowment for the Arts (USA), Nikkei Asia Prize for Culture (Japan), and Fellowships from Creative Capital and Durfee and Guggenheim Foundations. She is also an educator, public speaker, and author of multiple essays. She was a member of the first generation to study and perform classical dance at Phnom Penh’s School of Fine Arts following the fall of the Khmer Rouge regime, and is a graduate of the University of California, Los Angeles’s, Department of World Arts & Cultures.

Dancers of Sophiline Arts Ensemble

Sot Sovanndy, Mot Pharan, Sao Somaly, Sao Phirum, Long Chanteary, Keo Kunthearam, Phun Pichoudom

Sophiline Arts Ensemble thanks Marianne Gershel, John Eli Shapiro, Toni Shapiro-Phim, and Dana Langlois for helping to make its participation in APDF possible.

From A Bend in the River. Choreography and photo direction by Sophiline Cheam-Shapiro, Produced by John Eli Shapiro, performed by Mot Pharan, Lim Chanboramy, Long Chanthery, Keo Kunthearam, Sam Say Malyrou and Pum Molyta.
Ngarachamayong Dance Group of Palau

The Ngarachamayong Dance Group is made up of men and women recruited into the performing arts from a young age. They are trained in traditional and modern/contemporary Palauan Dance and have learned traditional dance and Palauan customs through extensive practice and instruction from Her Majesty Bilung Gloria Salii. Her Majesty chose the dancers from among hundreds of her other dancers for their expertise, maturity, and discipline in the traditional and contemporary performing arts. Among the group’s dancers are high school and college students; professionals in such fields as government, education, law enforcement, public health, and the airline industry; and members of Palau’s men’s and women’s baseball teams. Besides performing at State and National events, members of the group have performed at festivals in the Pacific, Taiwan, and Dubai.

Performers of Ngarachamayong Dance Group of Palau

Techekii Uroi Salii (Lead Dancer and Instructor), Ariel Dirkedil Siang (Choreographer, Instructor, and Lead Dancer), Anaya Masang (Choreographer and Primary Dancer), Arianne Ungiil Benhart, Dediich Noela Spencer, Dilbedul Keesha Ngotel, Mouana Akiko West, Dilkot Williams, Moiwai Andreas, Humio Kebeko (Instructor and Lead Dancer), Stonn Adachi (Lead Instructor of the Men’s Dance Group), Dyze Skibang Ngirmeriil (Lead Dancer and Instructor of Men’s Dance Group), Dusty Subediang Etpison (Alternate Lead and Instructor of Men’s Dance Group), Metukr Kheldar Columbus Instructor and Lead Dancer of Men’s Dance Group), Jazzmen Isaac (Choreographer, Instructor, and Lead Dancer of Men’s Dance Group), Lim Toribiong, Avis Otei

About the Group Leader

Bilung Gloria G. Salii has been preserving and teaching Palauan traditional dances and chants for over 45 years. She began teaching in her home, but in 2004 created the Ngarachamayong Cultural Center and expanded her teachings to include weaving, planting local food, and traditional medicine practices. She has reached over 300 Palauan women with chant and dance, and today is assisted in teaching by senior dancers who have become instructors.

Salii is a leader in mobilizing activism for positive change in Palauan traditional society. She leads an annual Palau Women’s Conference addressing contemporary issues for social change by partnering with government executive, legislative, judicial, and state leaders. Her mission is to keep Palauan traditional skills, teachings, and practices from fading so they can be a strong part of Palauan identity in the westernized modern world.
The essays that follow provide a backdrop against which to view the events of this year’s Festival. They exemplify the many ways in which our theme of ulana—to weave, to braid—can be used as a lens for experiencing dance. Essay authors focus on Hawai‘i, Cambodia, and Palau as they weave together facets of political upheaval, cross-cultural relationships, diaspora, and the interconnectedness of different art forms and different kinds of dance. The insights they provide also show how the strands that are woven together are sometimes similar across geographic areas and sometimes different. They help us see how, through dance, we can come to know about people and culture. About how beliefs and values are revealed in how and why people dance.

Hawaiian fiber artist, chanter, and hula practitioner Marques Marzan guides us through a deep understanding of the concept of ulana. He describes ideas behind older practices of weaving in the fiber arts of Hawai‘i and connects them with hula, but ultimately ties them together with the land. He reminds us of the importance of caring for the land and all that it provides, how treatment of the land today impacts what we can reap from it in the present and the future, and how practices of the past can join with new ideas to both perpetuate legacy and carry us forward in creative ways—in both weaving and hula.

Faustina K. Rehuher-Marugg and Meked Besebes describe changes in dance in Palau, and also relate dance to nature in the use of attire worn when dancing. They describe changes in Palauan dance over time and, like Marzan, point to the need for change in the form, dance attire, and function of dance that is necessary to provide knowledge and understanding of the past and a foundation from which to move on in order to accommodate the present.

Celia Tuchman-Rosta informs us of the political history that impacted dance in Cambodia. She draws on choreographic examples of the artistic director of our Festival’s Cambodian ensemble to highlight the complex, deep-seated, tightly interwoven feelings of obligation and diaspora experiences.

Together the essays reinforce the many ways in which the concept of ulana can help us see how different cultures use the physical embodiment of dance to reveal the constantly evolving inner worlds of others, and in the end, to better understand our own.
The Hawaiian concept and term ulana is profound in its simplicity and far reaching nature. It is most commonly understood as the act of plaiting or weaving, the physical coming together of separate elements to become an integrated and greater whole. This concept mirrors the fundamental values on which hula, Hawaiian dance, is based, and reaffirms the steps that practitioners are taking to continue this art form into the future. It also expands on the customary Hawaiian practice of storytelling and perpetuation of cultural frameworks through movement and voice, and the resilience established by allowing for adaptation and creative innovation.

Cultural knowledge preservation and transference in hula address issues of sustainability and conservation with an emphasis on social and environmental justice, engagement, and protection. The history, cultural significance, and plight of Hawai‘i’s natural resources are preserved in customary chants, dances, and stories. If we, as community, can internalize the dialogues and struggles of the past, we can better understand the present and the importance of knowing where we live and the impacts our choices have on our environment.

Hawai‘i has been dubbed by the science community as “the evolution and extinction capital of the world.” Our flora and fauna are tied to our cultural history and practice, so the current environmental decline directly impacts the survival of customary Hawaiian knowledge that is sustained through the use of and intimate interaction with these vital resources. A key aspect of hula is the use of plant materials, in the form of adornments. This helps the viewer experience the hula in a deep contextualized way through the unique combination of leaves, flowers, seeds, or shells in the construction of the adornments paired with the movements and text to which the dance is performed. The dance, attire, and adornments in a hula collectively support the story and values conveyed through the text. Through this process, the dancers dress themselves in the physical plant manifestations of ancestors.

‘O nā ‘ano like ‘ole o ka ulana ‘ana, ua lehulehu a laulaha, ua hohonu a kīʻekiʻe nō hoʻi. ‘O ka ulana ‘ana, ‘o ia ka hilo pū ‘ana a pili pū nā mea paʻa a kaʻawale ʻā hui pū a lilo i mea piha ma kekahi ʻano hou. He hana nō ia i ʻike ia i loko o ka hula o ka lāhui Hawaiʻi, he hoʻomau ka poʻe hula i nā wāwae hula, a he hōʻoia a hoʻoili aku ka poʻe hula i ua hana lā a nā kūpuna i luna o ka hananau hou. Ma ka hula ‘ana e hoʻomau ‘ia ai ka haʻahaʻa moʻolelo ‘ana a me ke ‘ano noʻonoʻo ‘ana o ka lāhui no nā ‘aoʻao like ‘ole o ka noho ʻana me ka ‘oni pū o ke kino a me ke kani o ka leo. He ola loa ka hula ma ka ‘ae ‘ana i ka hoʻoʻoloi ‘ana ma nā ‘ano akamai like ‘ole.

Ua pili ka hoʻomau ʻana a me ka hoʻoili ʻana o ka hana a nā kūpuna i ka hui pū ʻana o ka poʻe e kūkākūkā i ai no ka mea e pono ai ka ʻāina, ke alu like ʻana o ka lāhui, a me ka pālulu ʻana i nā mea e pono ai. Mālama ‘ia ka moʻolelo o ka ʻāina, ka mea nei o nā hana a nā kūpuna, a me nā pilikia o nā kumu waiwai o ka ʻāina ma loko o nā mele, nā hula, a me nā moʻolelo. Inā paʻa pono nā mea i kūkākūkā ʻia ai a me nā hihia o ka wā i hala, e piʻi nō ka maopopo iā kākou ka noho ʻana o ke kēia wā, ka mea nui o kahi a kākou e noho ai, a me ka hopena o kā kākau mau koho e pili ana i ko kākou ʻāina.

Ua ʻōlelo ʻia e nā ʻoihana akeakamai, ʻo Hawaiʻi “ke kapikala o ke kāhului a me ka pau loa ʻana o nā mea ola like ‘ole.” Ua pili kā kākau mau lau nahele a me nā hoʻoholona i ka moʻolelo o ka lāhui a me nā hana a kānaka, no laila, ke emi ka pono o ka ʻāina, emi pū nā hana a ka lāhui Hawaiʻi i ka hana a nā kūpuna, a ʻike ‘ia ka hopena o ke kūlana o ka ʻāina ma o nā hana e hoʻomau ai i ke ‘ano hoʻohanana ʻana i nā kumu waiwai mea nei loa. ‘O kekahi mea nui loa no ka hula, ‘o ia ka hoʻohanana ʻana i nā lau nahele i mea hoʻonaninani. He kōkua nā mea hoʻonaninani i ka mea mākaʻikaʻi i ka pili aku me ka hula me ka manaʻo hohonu ma muli o nā lau, nā pua, nā ʻanoʻano, a i ʻole nā pūpū i hoʻohui pū ʻia ai ma loko, hui ʻia me ka ‘oni ʻana o ke kino ma ka hula ʻana. Hui pū ʻia ka hula, ka ʻaʻahu, a me nā mea hoʻonaninani e hōʻiʻikeʻike i ka moʻolelo a me nā manaʻo o ka mele. Ma kēia hana, ʻaʻahu ka poʻe hula me nā lau nahele nāna e hōʻiʻikeʻike i nā kūpuna.
Adorning the head, neck, wrists, and ankles emphasizes the dancer’s extremities and helps transition the dancer into an embodied being. Hawaiian culture expounds balance in all things—in daily living and in our relationships with the environment. Exploring ways to acknowledge that balance between natural resources and creative expression is a powerful path forward to building and reinforcing the intrinsic interconnectivity we share.

Hula and oli, Hawaiian chant, play critical roles in spotlighting the undeniable truths that have occurred because of human intervention. Some of our choices have had devastating effects on our environment and others have had beneficial results. Like many Hawaiian practices and perspectives, these choices are grounded in the concept of duality. Meaningful understanding and appreciation of something occurs when one experiences its opposite or absence. This method of communication is a deep-seated Hawaiian practice that contextualizes a concept in relation to its surroundings. This awareness is essential in unpacking the intricacies locked away in Hawaiian composition and representation.

That which is above shall descend
That which is below shall climb up
The districts/islands shall be united
The foundations shall stand firm
The seer shall sleep/dream
The house ridgepole shall be placed
The heavens are above
The earth is below

Ma ke kau 'ana o nā mea wehiwehi ma luna o ke po'o, ka 'ā'i, nā pūlima, a me nā pu'upu'u wāwae, pēlā e kālele 'ia ai nā lālā o ke kino, a pēlā e lilo ai ka ulu 'ana o ka mea hula i ke aku'a. He ake ka noho 'ana o ka po'e Hawai'i i ka pono ma nā mea a pau—ma ka noho 'ana o ia lā aku nō a ia lā aku nō, ka pili ma waena o kānaka a me ka 'āina ā puni nō kekahai. He mea mana ka 'imi 'ana i ka hana e ho'oulu ai i ka pono ma waena o nā kumu wawai o ka 'āina a me ka hō'ike'iike 'ana i ka mana'o a me ka launa like o nā mea a pau.

He mea nui ka hula a me ke oli i ka hō'ike'iike 'ana i ka 'ōia'io i loko o nā hana like 'ole a kānaka ma luna o ka 'āina. He 'ino'in o ka hopena o kekahai o nā hana a kānaka, a he kōkua kekahai mau hana. Penei e 'ike 'ia ai ka lua like o nā mea a pau ma nā hana a nā kūpuna o ka lāhui Hawai'i a me ko lākou 'ano no'ono'o 'ana. He 'a'apo nō ke kanaka i ka mea nui a me ka nani o ka hana ke 'ike 'ia nō ka lua like, 'o ia ho'ī, ka pono a me ka pono 'ole. He ho'omaopopo 'ana ia a ka po'e Hawai'i e 'ike 'ia ai ka pili ma waena o kānaka a me ka 'āina. He hohonu maoli nō kēia ho'omaopopo 'ana a he mea nui 'i'o nō ma ka wehewehe 'ana i ka mana'o nui o ka haku mele a me ka mea i hō'ike'iike 'ia ma o ka mele.

That which is above shall descend
That which is below shall climb up
The districts/islands shall be united
The foundations shall stand firm
The seer shall sleep/dream
The house ridgepole shall be placed
The heavens are above
The earth is below

E iho ana 'o luna
E pi'i ana 'o lalo
E hui ana nā moku
E kū ana ka paia
E moe ana kāula
E kau ana kauhuhu
'O lani i luna
'O honua i lalo
This noted oli wānana, a prophesy chant from the early 1800s, is attributed to the prophet Kapihe. It has been interpreted by many to speak of the upheavals happening in the islands during that time and the shifts in Hawaiian societal structures in concert with the rise of Christianity. The tone of the first four lines reinforces this sentiment of sudden change and instability with the imagery of the world being turned upside down and divided groups uniting together for a common cause. The last four lines speak of continuity and stability with imagery of prophets continuing to sleep/dream/prophesize, new dwellings continuing to be built, and heaven and earth being ever constant. The dynamism and power of this chant is conveyed through the apposition of these two divergent outlooks. The imagery and structure used in this chant is foundational in the structure of Hawaiian composition. Texts are integral to the creation of hula. Because stories are presented in a multi-perspective fashion, dance choreographies that developed for these texts also showcase diversity of perspective and creativity, addressing unique understandings of the storyteller’s viewpoint.

The realm of possibility is an acknowledged component in many Hawaiian customary practices. The multi-layered stories and values that are shared simultaneously through dance and accompanying chant or song illustrate the importance of this concept in Hawaiian culture. Depending on the hula, a dancer can engage with the text in different ways. Dancers could be storytellers dancing a tale of a person, place, or thing, they could be a vessel emoting the feelings of the text through their movements, or they could also become the embodiment of the character in the story. Hula dancers can, at times, combine all these perspectives. The idea of being everything and nothing at the same time can be uncomfortable to some, as the lines of definition are either blurred or non-existent. In Hawaiian thought, this is a place of power and strength, as interpretations and understandings will differ depending on one’s level of experience and knowledge and how the storyteller chooses to interpret and present a particular text. In this way, appreciation is experienced, in varying degrees, by every level in the community.
The creation of work for ritual, which was the function of many hula presentations in the past, is a means of fulfilling an ancestral urge for preservation, but it is also a means of telling and creating new stories for tomorrow. Many contemporary choreographies and compositions incorporate customary techniques and materials in creative ways to honor the daily practices of the past in relevant and meaningful ways today. An example of this is the written accounts of cord skirts, preserved in early texts. These references have sparked the interest of a new generation of practitioners who strive to reconnect with practices that have ceased for generations.

The reawakening of these types of stories through creative re-integration of cultural skills into historic forms is grounded in the Hawaiian worldview of looking back into your past to ground your path moving forward. In looking at culture from this viewpoint, the only difference between tradition and innovation is one’s perspective in time. The innovative and creative practices of those who came before are considered traditional today. The same will be true for future generations looking back at us and reflecting on our present-day processes. Hula is often divided into two categories based on time and form. The term kahiko, meaning ancient or old, is widely understood to represent a form that originated long ago, while ‘auana, meaning to wander and referring to wandering away from what was before, is used to identify a form that developed during the 1900s. Many forms and styles of hula fall into these two broad categories and have unique qualities and characteristics that help differentiate them from one another.

Skirt of twisted coconut fiber cordage using the Hawaiian knotting technique of pu‘u. Made by Marques Marzan in 2020 to preserve the story and memory of COVID-19 in a meaningful and positive way, each of the 2,020 knots was imbued with prayers of healing and well-being during its construction.

‘O ke kūkulu ‘ana i nā hana e pono ai ka ‘aha lawelawe, ‘oia ho‘i ka hana o ka hula i nā wā he hui nō, he ho‘okō ‘ana ia i ka ‘iini e ho‘omau aku i nā hana a nā kūpuna, akā, he hana nō ia kekahi no ka haku ‘ana i nā moʻolelo hou no ka hanauna hou aku. Ma nā hula me nā mele hou he nui nō, hahai ‘ia nā hana mai kahiko mai a hana ‘ia ho‘i nā mea i ‘ike ‘ia mai kahiko mai i mea hoʻohanohano i nā hana o ia lā aku nō a ia lā aku nō o ka wā kahiko, a lilo ia mau mea he mea nui i keʻia wā. ‘O kekahi mea hoʻikeʻike no keʻia mana’o, ‘o ia nā hoʻike no ka pāʻu ‘aha i ʻolelo ‘ia ma loko o nā palapala kahiko. Ma muli o keʻia hoʻikeʻike, ulu maila ka mana’o o ka poʻe he nui nō o keʻia wā e hoʻāla hou i nā hana i hoʻopau ‘ia he mau hanauna aku nei i hala. ‘O ke aha hou ‘ana o ia mau ‘ano moʻolelo ma o ka hana hou ‘ana ma nā hana a nā kūpuna i hana ‘ia i keʻia wā, he hoʻokō ‘ana ia o ka haʻawina e nānā i ka wā i hala no ka neʻe ‘ana i ke au e hiki mai anā. Ke nānā ‘ia nā hana a kahiko penei, ‘o ka mea ‘oko’a wale nō ma waena o nā hana a kahiko a me ka haku ‘ana i ka mea hou, ‘o ia kou ‘aoʻao o ka nānā ‘ana i kou wā nō e ola anā. ‘O nā hana haku ‘ia me ke akamai a ka poʻe i hala ma mua, ua manaʻo ‘ia he hana a kahiko i keʻia wā. E hoʻomau nō keʻia ‘oiaʻo ma waena o nā hanauna hou e hiki mai anā, e nānā mai nō lākou iā kākou nei me ka noʻonoʻo pū i kā kākou mau hana o keʻia wā. Māhelehele ‘ia ka hula maʻelu māhele ma muli o ka wā o ka hula a me kona ‘ano. Hoʻohana ‘ia ka ʻōlelo ‘kahiko no ke ‘ano hula ‘ana i ‘ike ‘ia mai ka wā kahiko loa mai, a ‘o ‘auana ka ʻōlelo no ka lalai ʻana o ke ‘ano hula mai ka hula i ma‘a mai ka wā kahiko mai, a ʻōlelo ‘ia no nā hula haku hou ‘ia i nā makahiki 1900. Ua nui hewahewa nō nā hula o keʻia mau ‘ano māhele laulā ‘elu, a kū nō hoʻi nā ‘ano hana i kēlā me keʻia ‘ano māhele o ka hula.
Kama refused to part with his island

This is the land held back by Kama

The son Kama, son Kama of the highest rank

The son Kama, the son Kama in the time of change

Overturning, pressing down, face down

Overturning into the earthen oven

of Kū-ka-maki’i-lohelohe [taboo cord used in sacred rituals]

He labors until arriving at Hulahula [ceremonial offering made during temple rituals]

The net edge is drawn with its stone sinkers

He draws them in as he does his nets

To his temple Niu-olani-o-la’a [built] by Keawe, the most sacred one

He who ruled and made the island subject to him

His power arose to the summit of the hills

He [Kama] is the powerful descendant of Kanaloa

‘Au’a ʻia ʻia kama ʻia kona moku

ʻO kona moku ʻia kama ʻia ʻau’a ʻia

ʻO ke kama, kama, kama, kama i ka hulinu’u

ʻO ke kama, kama, kama, kama i ka huliau

Hulihia pāpio a i lalo i ke alo

Hulihia i ka imu

ʻO Kū-ka-makiʻi-lohelohe!

ʻO ka hana ʻana ia hiki o Hulahula

Kaʻa ʻia ka ʻālihi, a ʻo pōhaku kū!

Me ka ‘upena aku aʻo ihu aniani

ʻO ka unu ʻo Niu-olani-o-la’a

ʻO Keawe ʻai kū ʻai a laʻahia

Nāna i hala pēpē ka honua o ka moku

I hāʻale ʻia i ke kiu welo ka puʻu

Kōwelo lohi a Kanaloa
The version of this ancient chant shared here was taught to me by my kumu hula, Hawaiian dance master, John Keolamaka‘āinanakalāhuio-kalaninokamehameha‘ekolu Lake. It is an example of an enduring reminder to be steadfast in maintaining hold of the land and traditions in times of change. Different hula schools perpetuate different choreographies of this dance. The motions taught to me involve the arms bent with the hands held as fists, vertically stacked, in front of the navel. The navel is a sacred space on one’s body, as it is the physical reminder of the connection you have with your mother and all the generations that came before. The knees remain bent throughout the dance, giving the dancer a low, strong, and grounded silhouette. The hips move to the left and trace a counter-clockwise circular action as the right arm, with the fingers extended and palm facing down, circles outward and returns, in a grasping motion, to the center with the hand closing to re-form a fist that is firmly placed on top of the left fist. This motion is then mirrored with the left arm and hand as the hips move in a clockwise fashion, ending with the left fist firmly placed on top of the right.

The gestures suggest a gathering together of things you hold dear and in order to keep them close. The repetitive simplicity of the choreography emphasizes the message of holding fast to what is important. The point that this hula expresses echoes the critical environmental importance of Hawai‘i's ecosystems and biocultural diversity in a global dialogue and the need to protect it. The drastic decline in the endemic species of Hawai‘i since the time of human settlement is a haunting reminder that change is ever present.

Ua a‘o ‘ia mai kēia mana o kēia mele e ka‘u kumu hula, ‘o ia ka mea no‘eau i ka ‘oihana hula, ‘o John Keolamaka‘āinanakalāhuio-kalaninokamehameha‘ekolu Lake. He hō‘ike‘ike ia no ka ha‘awina e ho‘omau aku i ka noho kūpapa‘a ma luna o ka ‘āina a me nā hana a nā kūpuna i ke au o ka loli nui ‘ana. ‘Oko‘a ka hula ‘ana o kēia hula ma ia hālau hula aku nō ia ia hālau hula aku nō. ‘O ko‘u a‘o ‘ana i kēia hula, pele ‘ia nā lima a pu‘u nā lima, a kau kekahī pu‘u lima ma luna o kekahī ma mua o ka piko. He mana ka piko o ke kino, ‘o ia ka pili ‘ana o ke keiki me kona makuahine a me nā hanauna i hala ma mua. He ‘ai ha‘a nā wāwae mai ka mua ʻā ka hope o kēia hula, a he ha‘aha‘a a ikaika ke kū ‘ana o ka mea hula. ‘Ami ke kā ma ka hema a poepoe ka hula ʻā ka ākau, ʻoiai ka lima ʻākau e ʻō ana me nā manamana lima e kīko‘o ʻana a me ka poho o ka lima e huli ana i lalo ma ke ‘ano hopu, a ‘oni poepoe ka lima i waho a ho‘i ma ka piko a pu‘u hou ka lima a kau ma luna o ka pu‘u lima hema. Hana hou ‘ia kēia lima hula me ka lima hema, ‘oiai ke kā e ‘ami ana ma kekahī ‘ao‘ao mai ka ākau ā ka hema, a pau ka ‘oni me ka pu‘u lima hema i kau pono ma luna o ka pu‘u lima ʻākau. He hō‘ike‘ike kēia hula ʻana o ke kino i ka ‘ohi‘ohi ‘ia o nā mea i pūlama ‘ia i mea e pili ai me ‘oe. Ma ka ho‘omau ‘ia o ia hana ho‘okahi nō ma kēia hula ʻana, pēlā e kālele ‘ia ai ka ha‘ina o ka mele, e mālama pono i ka mea i pūlama ‘ia. ‘O ka ha‘awina nui loa o kēia hula, ‘o ia ke a‘o ‘ana i ka mea ko‘iko‘i o nā mea a pau o luna a me lalo o ka ‘āina ma Hawai‘i nei a me ka laulā o nā mea ola i loa‘a, ‘oiai kānaka e kūkākūkā pū malai no ka mālama pono ‘ana i kēia mau mea. ‘O ka pōpilikia o ka emi ‘ana o nā mea ola kū ho‘okahi o Hawai‘i mai ka wā mai i pae mua mai ai kānaka ma ka ‘āina nei, nāna e ho‘omau o pāoa mai iā kākou no ka ho‘omau o ka loli ‘ana.

Marques Marzan performs hula in attire and adornments based on tradition, but of his own creation.
Transitions allow us time to reflect on what our priorities are and how we go about achieving our goals. They also remind us to think about the individual skills and gifts we possess and the important role each of us plays in preserving our tomorrow. The practice of hula is a commitment to preserve the history of our cherished ancestors and spaces, grounding us to our storied past. Hula binds us to our lifestyle and choices of today, the decisions that we make to honor or neglect the natural world in which we live. Hula commits us to telling our story to the future, to instill values and practices in our children to remind them where we came from. Gestures, adornments, texts, and stories find meaning in every generation. Some find skill and ease in one, some may excel in others, but we all must find ways to work together to strengthen our collective wellness.

Hāloanakalaukapalili is the name given to the plant that emerged from the burial site of the stillborn child of venerated Hawaiian progenitors, Wākea and Ho'ohōkūkalani. His name translates to, "long quivering stalk and leaf." The quality of movement captured in his name reminds us of his traumatic beginning and the fragility of life, but it also alludes to the power and strength that reside in potentiality expressed through hula. In the kalo plant form, he overcame his difficulties through perseverance, and his story continues to be a source of inspiration for the people of Hawai'i. The progenitor of people, Hāloa, was born next and named after his elder sibling. Today, the kalo is a key staple in the Hawaiian diet. The story of Hāloanakalaukapalili has been preserved across generations through many forms including dance, chant, and story.

"O Hāloanakalaukapalili ka mea kanu i kupu mai loko mai o kahi i kanu 'ia ai ke keiki hānau make a Wākea lāua 'o Ho'ohōkūkalani. Ua loa'a kona inoa ma muli o ke kapalili o ka lau. Ma kēia kapalili 'ana, ho'omana'o nō kākou no ka pōpilikia ma kona hānau 'ana a me ka pā wale o ke ola 'ana, akā, ma kēia kapalili 'ana, ho'omana'o nō ho'i kākou no ka mana i loko o ka hula. Ma kona 'ano nō he kalo, ua lanakila 'o Hāloa ma luna o kona kīnā ma ka ho'omau 'ana, a ho'omau mai kona mo'olelo i mea e ho'oulu ai i ka mana'o o ka po'e o Hawai'i nei. "O Hāloa ke kanaka mua loa, a ua kapa 'ia kona inoa ma muli o kona kaikua'ana. I kēia lā, he mea 'ai nui loa ke kalo i ka po'e Hawai'i. Ua ho'omau 'ia ka mo'olelo o Hāloanakalaukapalili mai nā hanauna mai o mua ma o nā hana like 'ole, 'o ka hula nō, ka mele, a me ka haha'i mo'olelo 'ana.
When harvested correctly, a single kalo plant can produce an edible starchy corm and large leaves, and a stalk, that if prepared, replanted, and nurtured, can regrow and continue the cycle of life indefinitely. The symbolism embedded in the story of kalo corresponds to the processes used in the perpetuation of hula. Chants and songs are composed to preserve and commemorate memory and have satiated the cultural appetite of Hawai‘i for countless generations. Texts have been interpreted through hula in many different ways. Legacy dances have been passed down from generation to generation and performed alongside new choreographies. This cycle also parallels the Hawaiian family structure of care, whereby older generations provide for their juniors. Being the elder, Hāloa grows and becomes a source of food for his younger siblings. Older chants and hula serve as a foundation and source of inspiration for the creation of newer chants and hula. With younger generations supporting their seniors, the cycle of reciprocity and balance is maintained. People create clean and nourishing spaces for kalo to grow as a physical recognition of kuleana, responsibility, which is a foundational value in Hawaiian society. Kuleana is an active driver of culture in which songs, dances, and innovation live on in our society. We each need to do our own part in safeguarding our cultural heritage.

The story of Hāloanakalaukapalili is a constant reminder that our relationships with one another and our surroundings are essential to our survival. Our intentions, words, movements, and actions are woven together to create the very fabric of our world. From this context, the multiple meanings of the word ulana reveal the deep knowledge and awareness that was known and lived in ancient Hawai‘i and hula, and that continues to find relevance in our modern practices in both daily life and Hawaiian dance. Today, the choreographies we create to express our individual stories are simply a small part of the larger concert of life. It’s difficult to know what effects our steps will have on others, but if we make choices that promote the wellbeing of future generations and our natural world, our dance of indigenous futures will reach across space and time.

Ke ‘ohi pono ‘ia, he mea ‘ai nō ka hua ‘i’o mānoanoa, ka lū’au a me ka lā’alo, a me ka hā, a ke pono ka ho’omākaukau ‘ana a kanu hou ‘ia a mālama pono ‘ia, hiki nō ke ulu a ho’omau hou ā mau loa aku nō. ‘O ka mana‘o nui o ka mo‘olelo o ke kalo, ua kū nō i ka ho’omau ‘ana i ka hula. Haku ‘ia nā mele no ka ho’omau aku i ka ho‘omana‘o ‘ana a pēlā i mā‘ona ai ka na‘au o nā hanauna he nui wale o ka lāhui Hawai‘i. Ua nui nā ‘ao‘ao like ‘ole o ka hāhāi ‘ana o ka mo‘olelo ma o ka hula. Ho‘oilii ‘ia nā hula o nā hanauna kahiko ā ia hanauna hou aku a hula ‘iā ia nō me nā hula hou. Pēlā nō ho‘i ke ‘ano o ka ‘ohana Hawai‘i, na ka hanauna o‘o a‘e e a‘o i ka hanauna ‘ōpioio. Ma kona ‘ao‘ao ‘o ia ka mea c‘o a‘e, ulu nō ‘o Hāloa a lilo i mea ‘aia no kono po‘e hoahānau ‘ōpioio mai. He kumu nā mele me nā hula kahiko o ka ulu ‘ana o ka mana‘o i haku ‘ana o nā mea nō mea hou. Kāko‘o nā hanauna hou i nā hanauna kahiko a‘e, a pēlā e ho‘omau ‘iā ia ai ke kūlana pono. Na kānaka e ho‘omākaukau i nā wahi ma‘ema‘e no ka ho‘oulu ‘ana i ke kalo, a pēlā e ho‘okō ‘iā ia ai ke kuleana, ‘o ia ke kiahua kumu o ka lāhui Hawai‘i. Na ke kuleana e ho‘oholomua i nā hana a ka lāhui e ola ai nā mele, nā hula, a me ka no‘eau o ka lāhui. Pono nō kākou pākahai a pau loa e ho‘okō i ko kākou kuleana i ho‘omau ‘iā ia ka pūlama ‘ana i nā hana a ko kākou po‘e kūpuna.
The Republic of Palau is a small archipelago in the western Pacific Ocean. With a tropical rainforest climate and over 300 coral and volcanic islands, Palau is home to Palauans who have continued to live and thrive on the islands for more than 3,000 years. Palau social organization is based on 16 village lineages and a traditional chiefly structure that governs daily and village lives. Men and women had specific roles and responsibilities in caring for family, clan, and village affairs. Early contact with traders, navigators, and merchants became more frequent in the 1700-1800s. Influenced or ruled at various times by Germany, Spain, Japan, and the United States, in 1994 the islands gained full sovereignty. Today Palau's economy is based largely on tourism, subsistence agriculture, and fishing. The different kinds of exposure to people and cultures from diverse places contributed to the ways in which Palauan dance has evolved over time.

According to Palauan historian Ngiraklang Malsol, Palauan dance and music deal with the lives of people interacting with their community and environment. In ancient Palau, everyone knew the community’s techniques and styles of performing. Songs and dances graced various occasions, often on a platform in front of a bai, or meeting house. Palauans value relationships and before any dance is performed it is protocol to recognize the village where the dance is from, the choreographer, and who the dance is intended for. This demonstration of respect helps strengthen relationships among people.

Ngloik, Palauan performing arts, traditionally served many functions: to dramatize stories (one or more storytellers made tales rhythmic and visual); to inaugurate a newly built bai; for people of either sex to express their feelings; magically to make hunting, fishing, planting, and harvesting successful by stimulating the regenerative powers of nature; to encourage warriors before and after battle; to guide a new born child or an ill or dying person and their family through challenging times of transition; to ease a family through critical times by giving them strength; to free children from the rigorous subordination to which they were habitually subjected; and to provide entertainment during feasts (mur) and other public gatherings.

In former times, dances and recitations were performed to appease the gods if an important person was ill, to honor a chief’s wife, and to earn income. A song invoking the spiritual being Obilngesul includes this stanza:

Obilngesul eang! Kede diu el merrael e mei
Ma kal beluad a ika ng; ma kal chetemed a ika ng-
Ng di bad, me a ralm, me a bad ngeasek,
A merrder e a chutem, iang!

This text verbally expresses the Palauan belief that everything on earth comes from nature, and that we may use nature but must take care of it for future generations. Song texts such as this record and preserve communal events, activities, histories, and genealogies. Dances embody such Palauan beliefs, and the respect given to dancers and the care taken in preparing dances show the importance of dance in Palauan culture.

People used to dance both day and night. Different dance names referred to those done during the day and those done at night. Nights with a full moon were considered especially suitable for performances, perhaps because people believed the gods would descend to earth only when the moon was full. It was also a common belief among Palauans, which continues today, that spirits of the ancestors could still participate in music and dance festivals.

Descriptions from the late 19th and early 20th centuries by Polish and German ethnographers and naturalists provide insights to some details of older performing arts practices. Writing in the late 1800s, Polish naturalist and ethnographer J. S. Kubary describes a ruk dance he attended, and noted its importance to life in Palau. Kubary believed that the dance likely originated in religious observances, but that it had become more politically and socially important over time. The political significance was evidenced in occasions on which friendly villages came together and one village would sponsor a large feast. During the feast the kind of dance known as ruk was performed by men. These occasions also served as a time of financial exchange. Women who were from the hosting village but had married into another village returned with their husbands and paid money (blekatel udoud) to the chief of the hosting village.
the amount based on the rank of the woman. The feast often lasted at least a month, and brought great amounts of money into the hosting area. Young men who made up a men's club (men's and women's clubs are known as cheldebechel) performed ruk night and day to entertain all those present. These events, and the dancing of ruk, demonstrated strong ties and friendly bonds between villages.

Writing in the early 20th century German naturalist and ethnographer Augustin Kramer elaborated on the nature of several dances and the occasions on which they were performed. He described ruk as being danced by men at a large-scale celebration when a village destroyed by war was to be rebuilt, and when an important meeting house was to be newly constructed. He further noted boid, a dance performed by women that began with them seated in a circle; chiuod, a stick dance performed by women standing in rows; and war dances performed by men when they captured a head.

Place names and associated oral histories in Palau provide key information about people, places, and specific events. An example relating to dance is an oral history about a place in Ngchesar Village. In the deep forested area of Ngemingel-Ngchesar, there is a depression resembling a bomb hole that is referred to as Ultil Oeang, literally meaning “footprints.” At one time this depression had been a hill. It is said that the warriors of the villages that conquered Ngemingel danced on this hill all day and night celebrating their victory, thus reducing the hill to a depression. Subsequently the remaining hill was named Ultil Oeang.

Typical Palauan dances have many distinguishing features. Aesthetically, three elements make a well-staged performance: besiich, describing a performer’s physical appearance and impact; kldachelbai, referring to the composer-choreographer’s artistic creativity; and cheldecheduch, describing the content to be conveyed. These concepts concern the physical, mental, and artistic elements that combine to generate the whole performance. Similar to the nature of living things, dances are usually performed in pairs. Each paired dance (ulekbuk el ngloik) has a mother dance (delal a ngloik) and a humorous dance (beluulchab) to accompany it. Mother dances convey serious, important messages. They require careful performance by the dancers and complete attention by audiences. Humorous dances allow performers to make fun and jokes relating to events or particular relationships between the performers and the host village.

Contributing to the physical impact of dances are both movement features and typical attire. Dancers usually perform in pairs. If more than ten dancers perform, they stand in two rows. Their movements include hand gestures, facial expressions, various kinds of stepping, and turns, all executed with exactness and elegance. Some movements are pantomimic with few audible sounds. For example, dance movements might portray animals, trees, or unique landscape features.

Although there are occasional solo dances, group dancing is the norm, and on certain occasions members of the audience join the dancers. Dances are usually performed in either a standing or seated position. In standing dances two lines of dancers face each other. Each line contains members of the lebuchel, high-ranking clan members. Individual dancers remain largely in one place while stepping on one foot and then lifting and gently lowering the heel of that foot as the other foot is raised and the body is pivoted ninety degrees.

Clothing and other adornments contribute to the visual impact of dances. Male dancers wore, and continue to wear, usaker, a loincloth wrapped around the waist. Decorative adornments consist of young coconut fronds tied around the head, neck, arms, wrist, and ankles. Coconut oil is usually rubbed over the skin of male dancers, and red cotton cloth is used by young men in the performances of ruk.
According to German ethnologist Karl Semper, who visited Palau in the 1800s, the beauty of dancers was further enhanced by the golden luster to their oiled skin, the permanent decoration of symbolic tattoo marks, and the valued orange bead money sitting on the collar bone. Before a performance the skin of each dancer was rubbed with a mixture of coconut oil and crushed yellow turmeric root. The locally-made coconut oil frequently was used to beautify the skin, and the turmeric to give it a golden glow and to give the performer strength. The turmeric oil was used by both men and women. Women wore a two-piece skirt with front and back panels held up by a belt (btek) worn below the waist (techuull). The belt was worn to hide the navel as well as for decoration. The navel was not exposed because it was a sacred part of the body. The skirt was made of specially prepared hibiscus fiber (cheremall or lab) dyed with natural dyes, usually in red, black, orange, and yellow.

Additional decorations of young coconut fronds and flowers may be used, as is described in former times, and are worn by individual performing groups today. The main distinction that marks differences between female dancers may be seen in the color of the two-piece skirts. Natural fibers from plants were used and continue to be used as the main material for making the colored layers for the front and back sections of the skirt.

Auditory elements also play an important role in Palauan dance. A loud, penetrating call opens a performance. The singing that ensues is slow, in a high-pitched vocal range, and with little melodic variation. Palau traditionally had no musical instruments, but hand clapping and singing had both aural and visual effects on both the dancers and the audience.

During the period of training and preparation for feasts, dancers were required to spend some time in seclusion and to observe well defined taboos. The period of instruction was an indication of the sacred as well as social significance attributed to dance and dancers. Klechedoal refers to a group of travelers and may also include dancing groups who travel to places. Dance excursions served to initiate a new young man into a men's club and new young woman into a woman's club in order to safeguard their new stage of life. This initiation shows their new rights as a woman or a man and establishes good relations between themselves and members of the club. The importance of dance within the young men's clubs and young women's clubs is characteristic for Palauan society generally, and can still be seen today.

Historically, matamatong is closely associated with dances from other islands in Micronesia when inter-island travel and trade were intensified during the German and Japanese colonial era in Palau. Traditionally, dance practice in seclusion maintained respect and secrecy of certain women's dances from men and vice-versa, but with changes over time this restriction was removed.

Palauan contemporary dance originated in the 1990s when national events and performances came with a new wave of fashion design and contemporary
music. Fashion designer Francesca Morei-Misech, University of Hawai‘i at Mānoa alumna, played a key role in establishing this genre that weaves together performance and fashion design. Contemporary dances were created to provide an opportunity to showcase talented young Palauans with an interest in both fashion design and dance. Elaborate flower adornment and accessories typically complement the design of the main attire. In these settings pre-recorded music and songs accompany live performance of a contemporary dance.

Today organized fairs and festivals provide opportunities to showcase traditional practices and values as well as contemporary creativity. National events like the Olechotel Belau Fair are organized by the government for each of the 16 Palauan states to feature chants, dances, and music that represent the unique characteristics of their villages. They also offer opportunities for fashion designers to create new dance attire and young musicians to produce contemporary music. Presentations are organized so that all types of dances (traditional, matamatong, and contemporary) and chants are encouraged and given enough time and space to be performed and appreciated by many.

Although the past reasons for performing are no longer a major part of life, Palauans do not want to see their dances die. Today traditional dances are being revived by women’s and men’s clubs, organizations, and national, state, and other local educational institutions. Realizing the importance of passing on dance knowledge to younger generations, in the 1980s the Belau National Museum formed student dance clubs composed of elementary and secondary school students. These allow adult dance masters to teach traditional dances to young Palauans. It is important that they not only learn the dances, but also perform them in order to keep them alive for both observers and dancers.

In 2004 the 9th Festival of Pacific Arts was held in Palau. It was an historical moment in which villages selected dancers to form a single group for the Palau delegation to present traditional, matamatong, and contemporary dances. It was an opportunity for more exchanges between knowledge holders, practitioners, choreographers, and dancers. In Palau, like many other places in the Pacific, dances are a type of storytelling about who the performers are and their cultural identities. The length of practice sessions and many kinds of efforts needed to bring the groups together in 2004 helped pass down valuable lessons of cultural identity.

Traditional dance is an opportunity for young performers to learn important aspects of Palauan culture associated with the social make up of Palauan villages that is deeply intertwined with the land and language. Matamatong captures the colonial administrations’ era when Palau and its neighboring islands were under foreign government but eventually gained their political independence. Contemporary dance is an avenue for the modern expression of culture and place, and for Palauans to support the culture industry that has a vital role in the economy of Palau.
As recounted by dancer Sopheakagna, long ago the serpent king and his daughter, Princess Neang Neak, lived in a sea surrounding an island. When Neang Neak chose, she could swim to the island and transform into a beautiful maiden. Not far away, a young Indian prince was forced to flee after a coup d'état. Unaware of his location, his ship approached Neang Neak's island. He saw the princess picking flowers in the distance and immediately fell in love. Eventually, Neang Neak gave up her serpent form to live on the island with the Indian prince. As a wedding gift to his daughter, the serpent king drained the seas around the island, drying the land. This land became Cambodia, and the Khmer people are said to be descendants of this royal pair. Since then, the serpent (neak or naga) has been an important symbol associated with all traditional Cambodian art, including classical dance (robam boran). Many characteristic movements of classical dance echo those of a slithering and coiling snake in motion—a gently swaying torso; a backward arching of the torso, wrists, and hands; bending the knee; and curving the toes.

In Neang Neak Devi, a section from Sophiline Cheam-Shapiro's 2005 Seasons of Migration, a lone female performer glides slowly across the stage, back arched, knees bent, and toes curved upward. Her arms gently flow through a repetitive motion, emphasizing hyper-flexibility of the fingers, wrists, and elbows. A tiered crown adorns her head, suggesting the head and neck of a serpent extending toward the sky. The performer wears a long brocaded shawl draped over her left shoulder, trailing several feet behind her onto the floor. As she progresses across the stage her movements become restricted as her feet increasingly become twisted in the excess material of the train. This performer portrays the same Neang Neak who, with her husband, created the country of Cambodia. As Neang Neak dances through the forest she eventually cannot move and becomes frustrated. She looks down and realizes that her tail is in the way. In her anger, she picks it up and in an effort to free herself from its weight tries to rip it from the rest of her body. This causes her great pain, but the tail cannot be removed. Neang Neak must accept its weight and learn to appreciate it.

The serpent's tail in Cheam-Shapiro's Neang Neak Devi has deep symbolic meaning, representing ruptures in identity that occur during migration. It embodies her own complex feelings about migrating to the United States in the 1990s after her teachers had invested their time and transmitted their knowledge to her so that she would continue the performance tradition. Cheam-Shapiro’s departure threatened to fragment the cycle of dance transmission, increasing the danger of cultural loss. She felt the weight of that responsibility pulling at her, and the tensions between her heritage and the new environment that she was trying to embrace. A few years after the creation of Seasons of Migration, Cheam-Shapiro decided to return to Cambodia and founded the Khmer Arts Ensemble (now Sophiline Arts Ensemble), bringing her creative energy back to the country and allowing her to work with more highly trained dancers, many of whom toured with her in the original Seasons of Migration production. Dance scholar Toni Shapiro-Phim has noted how the attempt at the removal of the tail in Neang Neak also draws attention to ruptures occurring in the identity of many female Cambodian dancers as they are torn between the multitude of pressures they experience, such as those stemming from their duties as ideal Khmer women and wives and their desire to have artistic careers. Female dancers embody gods and goddesses of Khmer mythology and become symbols of the nation and culture of Cambodia, but they fall short of the ideal symbols of womanhood. In a broader sense, the hindrance, struggle with,
The final acceptance of the serpent’s tail could be seen as a larger metaphor for the tension embedded in the process through which the classical dance tradition so deeply rooted in Cambodia’s cultural history is transforming in the present—the interweaving of past and present as traditional modes and contexts of performance address current social issues.

The classical dance of today is seen as rooted in Cambodia’s ancient past, an era archaeologists refer to as the Ankgorean period (approximately 800 CE-1431 CE). Angkor (which means city) expanded over a vast territory that included parts of what is now Vietnam, Thailand, and Laos. With a border along the Andaman Sea, cultural exchange with India was common, as was exchange with other areas of Southeast Asia. A number of scholars document how the mythologies emerging from these cultural exchanges became formalized in the performing arts rituals of the time. Angkorean temples were filled with bas-reliefs of dancing goddesses, or apsaras, believed to represent the energy or force associated with the earth. The positions depicted in these reliefs are still seen in Cambodian dance today. Dance was used as a rite of worship, and the dancers dedicated to the temples allowed the king to maintain a connection with the divine and maintain a balance with nature.

The connection between Angkor and classical Cambodian dance makes the dance genre an extremely powerful symbol of cultural strength, but it also fosters trepidation about vanishing traditions that can create challenges for artists interested in pushing the dance in new directions. This is evident in the history of conflict and occupation in Cambodia during which the classical dance almost disappeared, but ultimately survived, though its functions and form have been significantly changed. Classical Cambodian dance has shifted from a ritual practice to a court tradition and an entertainment genre highlighted in tourism and concert events, all while retaining some of its previous functions.

The Ankgorean period ended when combatants from what is now Thailand forcibly displaced Khmer leadership from the Angkorean capital. This led to a period of intense turmoil as the area that is now Cambodia became a vassal state to both Thailand and Vietnam. In the process there was a good deal of cultural exchange throughout the region. Shapiro-Phim and Thompson describe the period in the mid-1800s as one in which King Ang Duong reimagined the genre. This was followed by the direct interference of the French Colonial administration beginning in 1863, but more profoundly in the 1920s when the French administration took control of the royal dancers. Catherine Diamond points out that the French used the temple façade from Angkor Wat as evidence for an unbroken lineage of the classical dance. This ideology of a glorious past pervaded Cambodian nationalism through the middle of the 20th century, and the court dancers became Cambodian ambassadors to the world. While classical dance remained a court tradition with important ritual functions, it played a very important role after independence in 1953 as the newly formed country attempted to negotiate a position of neutrality in an increasingly politically tense Southeast Asia.

Just after independence from France, from 1953 to 1970, in what is now often referred to as a Golden Age Cambodia, classical dance was formalized into its current style under the guidance of Queen Kossomak Nearyroth, in part through the establishment of the government’s performing arts school. This school system, now the Secondary School of Fine Arts and the Royal University of Fine Arts, transformed the teaching of classical dance, which in the past had been transmitted from master to apprentice inside the royal palace.
Dancers now had the freedom to live outside the palace and to marry, and women who might not have had the opportunity previously now had the ability to train in the arts. This was a shift towards a broader dissemination of the dance genre that became complete after decades of political instability between 1971-1993 as arts-based non-governmental organizations emerged in Cambodia and in the Cambodian diaspora. Sophiline Cheam-Shapiro’s Khmer Arts Academy in Long Beach, California, was one such group.

Besides classical dance, the government-run arts schools in Phnom Penh today also teach many of Cambodia’s other performance genres, including the all-male masked dance drama *lakphon khol*—a cousin to classical dance. Both art forms have deep connections with Hindu mythology and contain the same basic character roles of female (*neang*), male (*nirong*), giant/ogre/demon (*yak*), and monkey (*swa*). Yet there are several contrasts. For example, in the classical dance, it is generally believed that historically women performed all roles, while today only the monkey role is performed by men. In *lakphon khol*, all roles are enacted by men. Another dance genre taught in the school system is the folk dance genre, which Shapiro-Phim and Thompson divide into two sub-categories, ceremonial folk dance and theatrical folk dance. Conceived in the Golden Age of the 1950s and 1960s, this genre, performed by women and men in traditional Cambodian gender roles, was meant to demonstrate the life of the everyday Cambodian. The ceremonial folk dances continue to contribute to the ritual life in Cambodian villages and among ethnic minorities, while theatrical folk dances are interpretations of ceremonial and village life choreographed by professionally trained dancers in Phnom Penh who spend time documenting and observing village activities. Both *lakphon khol* and theatrical folk dance share movement similarities with classical dance. Movement and positions are grounded (as opposed to the lifted ethereal quality of ballet) and dancers move with bent knees, arched backs, and hyperextended fingers.

These shared characteristics are also apparent in the training of performers, which begins with all students learning the same basic stretches to achieve the required hyperextension and flexibility. These stretches include gently flexing the wrist and curving the fingers backward until the fingertips touch the upper portion of the forearm. When dancers begin training at a young age this allows the fingers to develop the extreme flexibility needed to execute the hand gestures in classical dance. While all dance students also learn a short version (10-15 minutes) of the *kbach baht*, a role-specific series of gestures that form the building blocks of all dances, this is where the genres diverge. While hand and arm gestures are reminiscent of those found in classical dances, folk dancers do not have the same focus on flexibility or specificity of movement, they include an additional gestural sequence specific to their genre, and movements are faster and more rhythmic. The *lakphon khol* performers do not move with the fluidity of the female classical dancers. The male, monkey, and giant characters execute strong and often acrobatic movements. The classical dancers move on to learn a long version of the *kbach baht* (over an hour) that includes the major patterns used in the classical dance canon. Training at the school begins between the ages of nine and eleven and usually takes seven to eleven years to complete. The canon includes a wide range of material such as...
dances based on Hindu epics, Cambodian myths, and historical episodes, as well as shorter dances known as "pure dances," that explore complex movement patterns and contain simple stories.

Many of the pure dances and some of the pieces most popular in the classical dance genre today were choreographed in the 1950s and 1960s, including Apsara Dance, a piece inspired by the bas-reliefs of the Angkorean temples. Although this dance, which tells the story of Apsara Mera picking flowers in her garden with a group of attendants, has become so popular that the entire dance genre has come to be known as apsara dance, this moment of innovation within the dance genre was cut short by political turmoil in Cambodia. In 1971, a coup d'état removed the royal family from power and severed the connection of dancers from the royal family and ritual. Concurrently, the war between Vietnam and the United States brought secret bombings to Northeastern Cambodia. Within this environment, a communist revolution began in the country. On April 17, 1975 the Khmer Rouge marched into Phnom Penh. Their goal was to erase the last 2000 years of Khmer history and begin again at Year Zero. Everyone was to become a peasant. Elites and intellectuals were executed, and many starved or died from diseases. An estimated 80 to 90% of all artists perished, in part because of their connections to the royal court. All traditional performing arts were outlawed, and during the Khmer Rouge regime classical dance nearly vanished, instruments were destroyed, and costumes and lyric books were burned or left to the elements. This period of cultural destruction was immediately followed by a cultural resurgence, but the scars of trauma have had lasting effects on the classical dance and led to tension regarding the creation of new and innovative work. In this environment, the focus of the surviving dancers in the 1980s and 1990s was to recover as many pre-1970s performance pieces as possible and transmit the classical movement vocabulary to a new generation of artists.

Sophiline Cheam-Shapiro was among this new generation trained in the Royal University of Fine Arts, and she was perhaps the first classical dancer to begin pushing creative boundaries of the art form, including themes, costumes, movements, and staging, in new choreographies inspired by her own experiences. This can be seen in all of her pieces performed at this year’s Asia Pacific Dance Festival. While Cheam-Shapiro continues to work to reconstruct classical dance pieces choreographed before the civil war, she characterizes her new creations as part of a new dance genre that she refers to as robam boran chnai, or contemporary classical dance, a distinction that highlights her departure from the traditional form. Much of this newer work, including Neang Neak Devi, uses gestural motifs similar to those of the classical form, but takes on new themes and stories. Pkha Sla (2017), for example, draws from the traumatic experiences of the Khmer Rouge period in Cambodia with its focus on the forced marriages that took place during that regime. Other pieces, such as A Bend in the River (2013), The Lives of Giants (2011), and Stained (2014), draw from Cambodian myths but provide new perspectives from voices often left unheard, such as those of the bullied giant (Lives of Giants) or female characters (Stained). In much of this choreography Cheam-Shapiro explores the boundaries of movement as well, transforming the gestural styles to better portray the essence of the emotional story line, such as twisting the spine and arms into new positions to create images that evoke sadness or pain.

Cheam-Shapiro is a pioneer of artistic innovation within the artform, but she is far from alone in these endeavors. In the last decade artists in her generation and the next have become increasingly interested in weaving new ideas, music genres, and movements into classical dance and some have used the gestures from classical dance to develop a new genre, contemporary dance. While this younger generation of classical dancers remains dedicated to the continuation of the classical genre and the pre-1970 dance canon, they also look toward the future of dance as they strive to ensure its continued relevance in a rapidly changing world.


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Celia Tuchman-Rosta is an adjunct assistant professor in the History, Philosophy, and Anthropology Department at City University of New York, York College, a senior research fellow at the Center for Khmer Studies, and a current recipient of the Association For Asian Studies Pipeline Fellowship. She holds a PhD in Cultural Anthropology from University of California, Riverside. Her work investigates the effects of tourism, national policy, and discourses of intangible heritage on the creative and economic development of classical Cambodian dance, has been supported by the Center for Khmer Studies and the Fulbright Program, and is published in Economic Anthropology and Asian Theater Journal. She is currently co-editing a volume on Cambodia’s intangible heritage, and pursuing a project on the impacts of the COVID-19 pandemic on tourism in the Southeast Asian region.

Marques Hanalei Marzan is a Hawaiian fiber artist and culture bearer born and raised in Kāne‘ohe, O‘ahu. Over the past 25 years he has honed his technical skills and cultural knowledge base to become a better mentor and advocate for his community. He trained under esteemed experts in Hawai‘i, including master weavers Julia Minerva Ka‘awa and Esther Kakalak Westmoreland, and has undergone the graduation rites of ‘ūniki, as Kahuna Kākalaleo, expert of Hawaiian chant and protocols, from Hālau Mele, founded by hula master and spiritual leader, John Keolamaka‘ainanakalāhuokalainokamehameha‘ekolu Lake. Through his efforts, Marzan promotes sustainable gathering practices, perpetuates Hawaiian and Oceanic fiber techniques, instills indigenous values and perspectives in his students, and facilitates deeper engagements into Hawaiian protocols and lifeways.

Meked Besebes is from Ngarchelong, Palau. She earned an undergraduate degree from University of Hawai‘i at Hilo and a graduate degree in Anthropology from University of Auckland, New Zealand. In 2004 she returned to Palau and has since worked at the Belau National Museum, the government’s Historical Preservation and Gender Offices, and various non-government agencies. She was a member of Palau’s matamatong dance delegation for the 9th Festival of Pacific Arts in Palau, and a member of Palau’s literary art delegation to the 10th Festival of Pacific Arts in Guam. She currently works on a COVID-19 response project under the Asia Development Bank to address the needs of small agriculture producers, food security, and the elderly population.

Faustina K. Rehuher-Marugg is a Palauan who was born and raised in the village of Ngarchelon, Palau. She grew up learning to weave coconut and pandanus leaves and to do traditional chants and dances. She also learned traditional agriculture systems for growing taro, something she still does today. She served as Director/Curator of the Belau National Museum for over thirty years, and held Cabinet posts in the Government of the Republic of Palau as Minister of Community and Cultural Affairs and, most recently, former Minister of State.

Keao NeSmith is an independent researcher, translator, and consultant to many businesses and projects across Hawai‘i and the Pacific. He earned a PhD in Applied Linguistics, focusing on language teaching theory and practice; has taught at universities in Hawai‘i, Tahiti, and New Zealand; and authored papers and presented at conferences on topics related to language revitalization and maintenance, particularly in the Hawaiian context. He has translated mainstream titles in pop culture into Hawaiian, including The Hobbit, Alice’s Adventures in Wonderland, The Little Prince, and Harry Potter and the Philosopher’s Stone. A native of Kaua‘i, in order to foster heritage knowledge NeSmith now works with dedicated individuals and groups doing research on, and maintenance of, several centuries-old cultural sites on his home island of Kaua‘i.
Aloha! Alii! Susadey! The Asia Pacific Dance Festival Workshop is a unique two week experience that gives participants an opportunity to expand their awareness and understanding by learning about specific cultures in Hawai‘i, Asia, and the Pacific through an embodied approach directly from renowned native practitioners. As Na Mokupuni o Hawai‘i Nei (the Hawaiian Islands) is the home of the Kanaka ʻŌiwi (Native Hawaiians), workshop participants experience hula as Hawaiian culture through its place-based context as taught by Kumu Liko Kalikokalehua Cooke and Kumu Sky Kanoelani Gora.

This year’s workshop also features teachers from Cambodia and Palau. Joining us are Nek Kru Sophiline Cheam-Shapiro of Sophiline Arts Ensemble from Cambodia and Techehii Uroi Salii and Jazzmen Isaac of Ngarachamayong Dance Group from Palau who will lead classes. Since the Hawaiian Islands host Cambodian and Palauan diasporas, as part of the workshop participants experience engagement with local diaspora communities through community gatherings and classes conducted by the visiting artists and through field trips.

The Workshop strives for holistic learning for participants that encompasses movement, music, attire, history, language, and cultural aspects that come from and are situated in place and the lands in which these dance forms originate. We are honored to learn from the teachers for the 2022 APDF Dance Workshop and are excited to create a space to cultivate sharing and exchange.
Welina mai (welcome) to the 2nd Asia Pacific Dance Festival Conference! This year we bring together scholars, students, dancers, performing artists, choreographers, performance-based activists, writers, and dance enthusiasts to exchange and share their work in the Festival Conference from August 12-14, 2022. We are excited to hold a hybrid conference with both in-person and virtual presentations that allows for wider participation, broadening international reach.

The 2022 Festival Conference is a platform to cultivate and disseminate knowledge of performance related to Asia and the Pacific through paper presentations, roundtable discussions, mini-performances, and workshops. We are also honored to have a keynote address and a special wrap-up session presented by invited speakers and scholars.

The Festival theme Ulana, the creative act of weaving, inspires us to think about the depth and layerings of knowledge, values, relationships, and place. We invite you to be a part of this experience of our interconnectedness through dance and cultures.

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### The Conference at a Glance

**FRIDAY • AUGUST 12**

12:00pm-4:00pm — Registration  
Burns Hall, East-West Center

4:00pm — Opening and Keynote address  
(free and open to the public)  
Kennedy Theatre, University of Hawai‘i at Mānoa

**SATURDAY • AUGUST 13**

9:00am-6:15pm — Presentations  
Burns Hall, East-West Center  
Earle Ernst Theatre, University of Hawai‘i at Mānoa

**SUNDAY • AUGUST 14**

9:00am-11:45am — Presentations  
Burns Hall, East-West Center  
Earle Ernst Theatre, University of Hawai‘i at Mānoa

For more information about attending or registering for the conference, call 808-956-8246 or email apdf@hawaii.edu
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East-West Center Arts ‘Ohana | Hawaii Pacific Rim Society | Sidney Stern Memorial Trust

Kamakakūokalani Center for Hawaiian Studies

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Any views, findings, conclusions, or recommendations expressed in this (article, book, exhibition, film, program, database, report, Web resource), do not necessarily represent those of the National Endowment for the Humanities.

Friends of the Asia Pacific Dance Festival

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2022 ASIA PACIFIC DANCE FESTIVAL

Festival Dance Companies

Hālau Kilipohe Nā Lei Lehua
Liko Cooke, Kumu Hula • Sky Kanoelani Gora, Kumu Hula

Sophiline Arts Ensemble
Sophiline Cheam-Shapiro, Artistic Director and Choreographer

Ngarachamayong Dance Group of Palau
Bilung Gloria Gibbon Salii, Artistic Director

Local Motion! Huliau: Hālau Hula Ka No'eau’s 35 Years of Dance, Chants, and Traditions
Michael Pili Pang, Kumu Hula

Local Motion! Repertoire from the Halla Huhm Korean Dance Studio
Mary Jo Freshley, Director

Keep up to date on Festival activities on Facebook, Twitter or our website,
https://manoa.hawaii.edu/outreach/asiapacificdance/

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

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Tim Slaughter

**Associate Director**
Eric Chang

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Maelia Loebenstein Carter • Desiree Quintero • Yukie Shiroma • Judy Van Zile

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M Richard, Production Coordinator • Janine Oshiro, Assistant Production Coordinator
Vincent Liem, Light Designer • Todd Bodden, Sound Engineer • Daniel Gilad, Sound Engineer
Justin Fragiao, Production Site Manager • Jonah Bobilin, Lead Electrician
Carlota Delazar, Camera Operator
Bonnie Kim, Stage Manager (August 6 performance)
Brandon Hill-Mann, Stage Manager (August 13 performance)
Michael Harada, Stage Manager (August 14 performance)

**Viewer’s Guide**
Judy Van Zile, Editor
Lucia Palacios Corcuera, Assistant to the Editor
Meked Besebes, Marques Hanalei Marzan, Desiree Quintero,
Faustina K. Rehuher-Marugg, Celia Tuchman-Rosta — Contributors
Keao NeSmith, Translator
Natalie Lee, Graphic Design
The Asia Pacific Dance Festival is a co-production of the University of Hawai'i at Mānoa Outreach College and East-West Center Arts Program.

For complete content of the Festival Guides seen above visit the Previous Festivals section of our website at https://manoa.hawaii.edu/outreach/asiapacificdance/history/