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<b>Kūpuna</b> ( <i>Elders</i> )	Nona Beamer
<b>Nā Helu Wikiō</b> ( <i>Tape #s</i> )	HPS 0133, 0135.1-0146
<b>Lā</b> ( <i>Date</i> )	November 3, 2001
<b>Wahi</b> ( <i>Location</i> )	Doris Duke Theatre, Honolulu Academy of Arts, Honolulu, Kona, O‘ahu
<b>Luna Ho‘omalū</b> ( <i>Moderator(s)</i> )	Nona Beamer, Maile Loo (HPS)
<b>Kanaka Ho‘opa‘a Mo‘olelo</b> ( <i>Videographer</i> )	Gene Kois, Saul Nakayama, Wade Couvillon, Don Kozono, Jeff DePonte, Gaylord Holomalua
<b>Nā hoa kipa</b> ( <i>Others present</i> )	Van Horn Diamond, Kalei Ching, Ronalyn Matautia, Nathan Kalama, various recipients of the Beamer Scholarships at Kamehameha, audience members



<p><b>Nā Loina Ho‘ohana</b> (Access &amp; Use)</p>	<ul style="list-style-type: none"> <li>➤ <i>This Transcript is provided as a research tool; Each document represents one (1) multi-hour session</i></li> <li>➤ <i>HPS does not include Hawaiian diacritical markings in peoples’ names, mele titles, or commercial names/locations that do not historically use them (i.e. Halekulani Hotel)</i></li> <li>➤ <i>Information in brackets reflect physical movement, background sounds, censored content, clarifications, colloquialisms, and "sic" terms (words likely intended by the speaker)</i></li> <li>➤ <i>DISCLAIMER: Please be advised that this transcript may contain content of a mature nature that may not be suitable for youth</i></li> <li>➤ <i>When citing this resource, please use: “Hula Preservation Society”</i></li> <li>➤ <i>For questions regarding use of content contained herein, please contact <a href="mailto:archive@hulapreservation.org">archive@hulapreservation.org</a> or call (808) 247-9440</i></li> <li>➤ <i>We acknowledge there may still be corrections needed. If you find items of question (content, spelling, etc.), please take note and kindly contact us at <a href="mailto:archive@hulapreservation.org">archive@hulapreservation.org</a> We appreciate your kōkua!</i></li> </ul>
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**PERFORMANCE – “NĀ MELE O HAWAI‘I” WITH NONA BEAMER, MAILE LOO, AND HĀLAU HULA ‘O KA HO‘OILINA ALOHA**

**Raw Tape #s: HPS 0133, 0135.1-HPS 0146**

**Date: November 3, 2001**

**Location: Doris Duke Theatre, Honolulu Academy of Arts, Honolulu, Kona, O‘ahu**

**Moderators: Nona Beamer, Maile Loo**

**Videographer: Gene Kois, Saul Nakayama, Wade Couvillon, Don Kozono, Jeff DePonte, Gaylord Holomalia**

*(0:09)*

[TEXT & PHOTO]

Nona Beamer  
Kumu Hula

*(0:19)*

[TEXT SCROLL WITH PHOTO]

Just before her 25th birthday in August 1948, young Nona Beamer presented a hula program at the Honolulu Academy of Arts. It was described in the newspaper as an artistic concert “depicting the hula from ancient to modern times.” A detailed lineup was offered which reflected a diverse set of ancient hula, ending with several modern numbers.

[TEXT & PHOTO]

Young Nona and her even younfer troupe spent over a year presenting this program in small towns and university communities across the continental U.S.

[TEXT SLATE]

53 years later, in 2001, “Auntie” Nona returned to the Academy to perform once again, this time with hānai daughter, Maile Loo, and her hālau. Many hula from the 1948 program were performed by the respected elder, alongside a new generation of dancers ...

*(1:09)*

[NB & ML ENTER CHANTING OLI ALOHA]

[APPLAUSE]

NB: Have to go 'round the mulberry bush.

[LAUGHTER]

ML: [CHUCKLES]

NB: Too many wires behind here.

ML: [CHUCKLES]

**TRANSCRIPT: NĀ MELE O HAWAI‘I PERFORMANCE,  
NONA BEAMER’S RETURN TO THE ART ACADEMY**

NB: My son Keola says., Ma, the first rule of performing: no fall down.  
[LAUGHTER]

ML: You got that one wired, I think. So far so good [CHUCKLES] Well, it’s nice to be here tonight. As you all know, hopefully this is a triumphant return after 53 years! [CHUCKLES]  
[APPLAUSE]

ML: It’s really something. [CHUCKLES]  
[APPLAUSE]

NB: And I don’t look a day older.  
[LAUGHTER; APPLAUSE]

ML: You don’t act a day older, either. [CHUCKLES] Well, so you saw some of the images from 1948, and it was—is just lucky for us that we came across them recently, and we really wanted to share them with you, and um, we’re so happy you had a chance to see the little slide show before we started.

NB: It was very nice, and she put it all together herself.

ML: Well, I had—I had help. [CHUCKLES]  
[APPLAUSE]

NB: Maika‘i.  
[APPLAUSE]

ML: Well, throughout the—the first half of the program, we’ll be sharing with you, um, you know the ones that we did—that she did [LAUGHS] back in 1948. And it’s funny because um, when we put this—the program together this—for tonight, we didn’t realize how many of them were performed. It was sort of—we found this newspaper article after the fact, and we’re just amazed at how many of the numbers we’re actually doing again so it was kind of neat for us to realize that.

NB: To a whole new generation. [CHUCKLES]

ML: Yeah. [CHUCKLES]

**(4:02)**

[TEXT SLATE]

The program continued after preparation of the kuahu and performance area ...

**(4:07)**

NB, ML: We—

ML: [CHUCKLES] We’re trying to figure out who’s gonna talk first. [CHUCKLES]

NB: Well, I told her whenever I have a blank face that means I’ve forgotten the next thing on the program.  
[LAUGHTER]

**TRANSCRIPT: NĀ MELE O HAWAI‘I PERFORMANCE,  
NONA BEAMER’S RETURN TO THE ART ACADEMY**

ML: And I thought I saw it so [CHUCKLES] I was just about to jump in.

NB: [CHUCKLES] How wonderful to be in tune with each other. [CHUCKLES]

ML: Yeah, yeah. I know her body language pretty well. [CHUCKLES]

NB: Wait till I turn it on.

[LAUGHTER] [APPLAUSE]

ML: No. That’s the second half! [CHUCKLES] I never know what she’s gonna do. That’s the joy of being onstage with you. It’s always a pleasure. [CHUCKLES]

NB: Because we’re a Big Island family, we called the group the Pele Dancers, and, of course, at that time we didn’t have the hālau system like we have today. I think hula was just beginning to come into its own.

**(5:00)**

NB: But we honored Pele because of our roots in the Big Island; pass it down to my daughter Maile, with a blank face.

[LAUGHTER]

ML: No blank face there. [CHUCKLES] Well, the way that—that um, Mom taught me was in a trilogy, and it is actually, you know, the way that she performed it back in ’48. So, these three numbers um, that we’re going to do together, all honor Pele, and they were performed by the Pele Dancers that you saw in the pictures. So, she’ll tell you a little bit about each part, and then we’ll dance shortly.

NB: [CHUCKLES] Perhaps it’s the name of Pele that we are praising to the uttermost regions of Kīlauea, into the crater of Halema‘uma‘u, we raise the voice of Pele. We see the action in the pit, the fire racing up to the rim, in the recesses of the crater. And there was a secret about Pele. She had misshapen knees from crawling on the floor of the for—of the volcano. And then [CLAP] with explosions, the heavens brighten and Pele is in her majesty. [CLAP] ‘Oaka e ka lani noke nō. And the admonition, noke nō. And that has been a motto in the family to per-ser-vere. Noke nō. No matter what obstacles come; noke nō.

**(6:51)**

[NB PERFORMS: BEAMER TRILOGY PART 1: Nou Paha]

**(7:30)**

[ML CHANTS, HĀLAU PERFORMS: BEAMER TRILOGY PART 2: E Pele E Pele]

**(8:47)**

[HĀLAU CHANTS: BEAMER TRILOGY PART 3: Oaka E Ka Lani]

**(9:40)**

[APPLAUSE]

ML: Is it a blank look? [CHUCKLES]

NB: Those of you from the Big Island would be—

*(10:00)*

--honored doing these Pele things. How many of you are from the Big Island? Have roots there? Ooh-ooh, Queenie, [CLAPPING] nice to see you, honey, nice to see you. And you can't deny your roots, my friends. I see our Kaua'i people. You can't deny your roots, and thank you for the lei [BLOWS KISS] [SIGHS] Very important to remember where we have come from and what our lives have meant because we came from a good place.

ML: Well, we share with you now a couple of implements that um, that are different that you may not have seen that often, and this first one is called a papa hehi. And it's a treadle board, and it is used with the kāla'au in the hands, and um, it's a little challenging. [CHUCKLES] It was hard to learn at first because the foot uses a seven-count um, beat, and the hands are four counts. And so it's a... you know [CHUCKLES], yeah, so anyway, you get the idea. [CHUCKLES] But, uh, so it's a little challenging [CHUCKLES], but um worth the effort. [CHUCKLES] And um—

NB: You notice she's doing it, not I.

[LAUGHTER]

ML: Yeah, how come that is? [CHUCKLES] And this particular papa hehi was made by Mom's papa, um, Pono Beamer, and um, for the size of my foot, it's a little small, but the mana makes up for it. So—

NB: It fits my foot! [CHUCKLES]

ML: [CHUCKLES] Yeah, so um, so we share with you the papa hehi, and the chant that we do um, with it is called He Motu Taura, the island of Ka'ula. And um, Mom has a really special way of explaining it as her Grandmother explained to her, so...

NB: That the islands are like people; you have only to look from one side to the other, and you have a friend. Mm-hm.

*(11:53)*

[ML CHANTS & DANCES: He Motu Taura (HULA PAPA HEHI WITH KĀLA'AU)]

*(14:29)*

[APPLAUSE]

NB: Maika'i. That was very, very nice.

[APPLAUSE]

NB: Very sweet. Wasn’t that nice?

[APPLAUSE]

NB: And not easy to dance, keep her balance, chant, keep the sound. Whoo! Maika‘i nō! [CHUCKLES]

[APPLAUSE]

*(15:00)*

ML: I must—I must say that she doesn’t make it easy, you know. [CHUCKLES] I see others doing papa hehi and they do: doonk, doonk, doonk, doonk, and the hands are just kinda matching, you know [CHUCKLES] And then I say, well, how come we can’t do it that way? [CHUCKLES]

NB: Well, I passed it down to her just the way I learned it. [CHUCKLES]

ML: And then on top of that you have to leave the board and find it again without looking.

[LAUGHTER]

NB: Yeah, without looking for it.

[LAUGHTER]

ML: That’s the hard part! It’s that moment of, you know, is it there? You know. [CHUCKLES] And fortunately, it usually is, [CHUCKLES] but it takes a lot of practice. Anyway um, we share with you now another implement with the same chant so you can see the variety in storytelling, and this is an ‘ūlili.

NB: When Papa made this for me, I thought it was a toy.

[CHUCKLES]

NB: You remember my dear father, our dear Wright Bowman; they were playmates on the Big Island when they were little guys. Well, I thought he was giving me, like a yoyo. [CHUCKLES] It’s actually three gourds mounted on a stick, and they’re filled with seed. And the object is to keep the rhythm and tell the story pulling the string. [SOUND OF ŪLILI] It has a very intriguing sound, mm-hm. We’ve tried recording it, and Keola says, “What pitch is that?”

[LAUGHTER]

*(16:17)*

[NB PERFORMS: He Motu Taura (HULA ‘ŪLILI)]

*(17:04)*

[APPLAUSE]

ML: Mākaukau?

HĀLAU: ‘Ae.

ML: [CHANTS] Kāhea ...

*(34:37)*

HALAU: [CHANTS] He motu Ta‘ura Nīhoa me Ni‘ihau ...

ML: Pā

[HĀLAU PERFORMS: He Motu Taura (HULA ŪLILI)]

**(18:27)**

[APPLAUSE]

[NB APPLAUDING WITH ‘ŪLILI]

ML: [CHUCKLES]

NB: It was such a pleasure teaching them. And each session, oh, I felt like [SIGH] I was bursting all my buttons.  
[LAUGHTER]

NB: I’d watch the progress, and I’d feel so proud and thankful to my dear daughter Maile for doing all this. [KISS]  
[APPLAUSE]

ML: Thank you for teaching us! [APPLAUSE] [CHUCKLES] I’m the lucky one! I’m the lucky one.  
[CHUCKLES] Well, this next um, chant we share with you was again one that was done in—in 1948 as—as we’re doing it with the ‘ili‘ili, or the pebbles. And the chant is Ike I Ke One Kani Ao Nohili, for Kaua‘i, and Mom’s kinda gonna um, give you the story as we go so you can see how Sweetheart Grandma’s movements and all tell a wonderful story—

NB: I should have my friend Nathan come up and do the story. Good Kaua‘i folks know these stories.

ML: [CHUCKLES]

**(19:32)**

[ML PERFORMS: Ike I Ke One Ao Nohili (HULA ‘ILI‘ILI)]

**(22:01)**

[APPLAUSE]

NB: Maika‘i. Maika‘i.

[APPLAUSE]

NB: Very sweet, honey. Very sweet.

ML: Thank you. Okay.

NB: I gotta give you a hug.

ML: Oh. [CHUCKLES]

NB: Mmm. That was so sweet. [CHUCKLES]

ML: [CHUCKLES] It’s a pleasure. Okay. Well, now on to...the story of—

NB: She wrote the program now, but you think I can read it? [CHUCKLES] I have to go down like this. Now let’s see, what’s next on the program, Maile? [LAUGHTER]

ML: I told you, if I see the blank look, I’ll cue you, you know. [CHUCKLES]

NB: One time at Queens Surf, it was funny. I always wrote the program out, and Mahi would say, What’s next on the program. Well, this time I wrote it out and I tucked it in my bosom. [CHUCKLES] Well, [CHUCKLES] I perspired. [CHUCKLES]

[LAUGHTER]

NB: So he was saying, What’s next on the program and reading my bosom. [CHUCKLES]

[LAUGHTER]

NB: That wasn’t in the script, honey.

[LAUGHTER]

ML: No, but it’s good! [CHUCKLES]

[LAUGHTER]

ML: Well, we’re gonna share with you um, another hula type that was done in 1948, but this particular chant—the particular chant we’re doing the um, hula ki’i for is different. This is um, Ke Haala Puna, and it’s the story of the first hula, in our tradition anyway [CHUCKLES]. I know it differs by island but [CHUCKLES] Ke Haala Puna.

NB: Kaua’i people say they have the first hula. Moloka’i folks say they have the first hula.[CHUCKLES] But we think we have the first hula. [CHUCKLES]

[LAUGHTER]

NB: This is a story of Hiiaka and her poetess friend, Hopoe. They’re walking along the Puna coast, and it’s a beautiful day. Ah, the sun is shining, and there’s a lovely soft breeze blowing. And Hopoe says to Hiiaka, Ke ha’ala Puna i ka makani. Oh, Puna is dancing in the breeze, and as she chants, she moves her hands, and she moves her body. And Hiiaka is so enthralled. Oh, teach me. Teach me! And that was the birth of the first hula, according to our tradition.

[LAUGHTER]

**(24:26)**

[NB PERFORMS: Ke Haala Puna (HULA KI’I)]

(HĀLAU PERFORMS: Ke Haala Puna (KUHI LIMA) THEN NB DOES ‘AUANA VERSION)]

**(26:55)**



**TRANSCRIPT: NĀ MELE O HAWAI‘I PERFORMANCE,  
NONA BEAMER’S RETURN TO THE ART ACADEMY**

[APPLAUSE]

NB: [CHUCKLES] It was very sweet. That was very sweet indeed. [CHUCKLES] Aren’t they charming?! [SIGH]  
[CHUCKLES]

[APPLAUSE]

NB: That’s true. That’s true. [CHUCKLES]

ML: That was a little song that she wrote for the—with the—to go with the chant, you know, to sort of bring it into mo—from ancient into modern times. So, it’s one of my favorite little songs. [CHUCKLES] Well, we’re going to share with you now um, the story of Keawe, Keawe Oopa, who was Keawe, a lame man. And this is um, a chant—I’ll put this away for you.

NB: Well, Grandma mentioned that it was attributed to Liliuokalani, because this poet fell in love with her. And Grandma was very good about giving us images. And she said, Now here was this lame man and just so in love with Liliu and would watch her every movement when she came down to the ocean, he would be there. And he would pretend that he was an eel around the rock, and he could have one eye on Liliu and watch her as she bathed. And I thought, what wonderful images, and I carried those with me when I was doing this, when I was teaching it to Maile. I think you’ll find that same kind of feeling of the sadness of the poet, because indeed he could not profess his love; being a crippled man he felt he could only creep off and fade into the dust.

*(28:50)*

[NB CHANTS, ML DANCES: Keawe Oopa (HULA ‘ŌLAPA)]

*(30:15)*

[APPLAUSE]

ML: Whew. [CHUCKLES] Well, to change the mood a little bit. [CHUCKLES] That was a heavy story um—

NB: And a little sad, too.

ML: Yeah. Um, we want to reprise something from 1948. This is one of the favorites over the years.  
[CHUCKLES]

NB: [CHUCKLES] Her favorite. [CHUCKLES]

[LAUGHTER]

ML: Well, you’re so good at it. [CHUCKLES] The hula pua‘a, the pig hula. [CHUCKLES]

[LAUGHTER]

NB: Well...first I have to undress.

ML: You have to get in—pig attire [CHUCKLES] Here I’ll take that, Mom.

**TRANSCRIPT: NĀ MELE O HAWAI‘I PERFORMANCE,  
NONA BEAMER’S RETURN TO THE ART ACADEMY**

NB: The funny part is, over the years my oinker has gotten weaker and weaker. [LAUGHTER] So you have to help me oink. Now, this movement is for the snoot of the pig. So, each time I do this, that means there’s a new thought coming, and you have to get your oinkers ready. [CHUCKLES] ‘Cause as soon as this motion is pau, then you have to help me oink. Can you help me oink? Auntie Izzie, help me oink? [CHUCKLES] Well...depends on what—Oh, depends on what he does. Thank you. [CHUCKLES] We used to sit there and watch this pig. Ooh, my! And Grandma would make up motions, you know, if the pig was crawling or he was scratching or he was, you know, [SLURP, SLURP, SLURP, SLURP] and every time we did the sound, of course, I’d just crack up, ‘cause that was the funniest thing. [CHUCKLES] Well, you help me crack up. Okay. [CHUCKLES]

**(32:06)**

[NB CHANTS/DANCES HULA PUA‘A]  
[APPLAUSE]

NB: I have to find someplace I can scratch on a post. There’s a post over here.

NB: [LAUGHTER] Isn’t it ridiculous?

[CONTINUES HULA PUA‘A DANCE]

**(33:44)**

NB: [LAUGHTER] Isn’t that ridiculous? Ridiculous.

ML: Well, you have to tell them what you did with the pig after.

NB: Oh, we ate ‘em.

[LAUGHTER]

ML: No mercy. [CHUCKLES]

NB: We ate ‘em. [CHUCKLES] Thank you, honey.

ML: He’s your guinea pig, and then you ate ‘em.

NB: [INDISTINCT]

ML: [CHUCKLES] What—when we were getting ready for this um, program a few months ago um, you know, she—she comes to hālau and you know, is with us so everybody can learn something, you know, from her, [CHUCKLES] and—and I keep threatening to make them do the pua‘a [CHUCKLES] [LAUGHTER] with her. So far, you know, I haven’t, but we uh, we will someday as a group oink onstage. [CHUCKLES]

[LAUGHTER]

NB: Thank you. [CHUCKLES]

**TRANSCRIPT: NĀ MELE O HAWAI‘I PERFORMANCE,  
NONA BEAMER’S RETURN TO THE ART ACADEMY**

ML: Um, this next chant that we share with you um, Mom came to hālau a couple years ago and taught us and told us a little bit about the background of the chant and um, this was a time when I had all my students learn to play the nose flute. And the—what we were trying to build—build up to was to bring back a hula type called the hula ‘ohe or hula ‘ohe hano ihu, which is the nose flute hula. And um, it’s just not been done—

*(35:00)*

NB: --in generations—No, I had never seen it. My parents had never seen it. My grandparents had never seen it, but my great grandmother had seen it. So, she told Sweetheart Grandma; Sweetheart Grandma told me, and we tried to piece it together just from these little fragments of information that she gave us. I was afraid it would fade into oblivion if we didn’t try to make some effort to resurrect it; uh-huh. So first we had to have the flutes made. They had to learn to play them. They had to learn the chant. They had to learn the translation. Then they had to learn the motions. Then they had to put the feet with it, and do it all together, all at the same t—Whew. It took us a whole year to put it together!

ML: Yeah, it’s—it’s really different. It doesn’t use um, hula steps like, you know, most of the hulas you’ve been seeing. It’s—it’s more, you know, like walking in formation and gesturing and chanting. And some are playing the flute and so it’s ver—very different. And so we worked on it for a while, and this is the first time that we’re performing it in public. So, we’re really honored to be able to share it with you tonight. Um, the chant is for Queen Emma. And it chronicles a trip that she took on Kaua‘i in 1871 with um an entourage of about a hundred people. Um, they commemorate this trip every October, the Queen Emma Festival, and um...Anything else we should say about the chant?

NB: Well, you can just imagine, huh, Alaka‘i and that whole area, swampy and muddy and it’s cold, and 100 people are taking this trek. So it has been memorialized, because it was quite an undertaking, mm-hm.

*(36:45)*

[HĀLAU PERFORMS: Moe Aku (HULA ‘OHE)]

*(38:33)*

[APPLAUSE]

NB: Very nicely done; for a debut, very nicely done.

[APPLAUSE]

NB: [CHUCKLES] You did good on your flute, too. [CHUCKLES]

ML: It’s very different. We—we’re happy to share it with you. And we’ll keep working on it, because this is just the first—first time, and the flutes—there’s so much more you can do, you know, with the flutes and everything, but the nose flute is such a beautiful instrument. And so, it’s just wonderful to have that sound resonating as you’re hearing the chant. Well—

[APPLAUSE]

**TRANSCRIPT: NĀ MELE O HAWAI‘I PERFORMANCE,  
NONA BEAMER’S RETURN TO THE ART ACADEMY**

ML: Thank you. [CHUCKLES] We’re going to have a—a little set up here. We’re going to be playing the kā‘eke‘eke so we need to put some things down on the ground so that uh, we can hear the beautiful sound of the bamboo pipes. So, while we do that, we’re gonna tell you a little bit about the chant and about King Kalakaua, who it’s in honor of.

NB: Well, fifty years ago I decided I was going to try to catalogue these different hulas.

*(40:00)*

NB: So, I started writing them down and realized I didn’t have enough paper. I put paper up and I wrote it all along the wall, and the butcher paper was going all across the wall on the other side. On this side of the wall all the hulas that were seated; on this were the types were— they were done standing up. And how seated— on the knees, knees straddled, reclining—and the list got longer and longer. I finally ended up with two hundred and forty-two different types of hula kahiko, only kahiko. And now, [CHUCKLES] you continue the story.

ML: Well, of course, when I heard this story, I was like, oh, we have to do it again, you know, ‘cause it was lost in the fire, and so, you know, it’s so much valuable information and a lifetime of—of learning. And so um, about four years ago, coming up on four years, we started trying to redocument um, all of this—this hula knowledge and the types, of the richness of hula kahiko only. And so we’ve been using video tape, digital video, computers, and um, you saw a little bit of, you know, in the—in the slide show in the beginning of what Hula Preservation Society is. And it really grew out of the—the—what we were doing together because, we thought, wow, so many other kūpuna have things to share. And so we have some of them here tonight that we’ve been talking with and hearing their hula background and their hula training. And so it’s—it’s just really wonderful to be part of recreating or redocumenting—

NB: And working with her—she majored in artificial intelligence at Stanford. [LAUGHTER] You can imagine what a brain I’m working with. [LAUGHTER]

ML: Our brains complement each other. [CHUCKLES] I’m just the worker. You have all the, you know, you have all the knowledge that we need to put in the computer. Um, so this chant that uh, you know, this hula ty— these hula types and the chant that we share with you is one of those that, you know, was in that original documentation, and this is um, a chant for Kalakaua. And we’re grateful to him as our—as our king, because he brought the hula back to a place of acceptance and prominence, and we probably wouldn’t even be here at all if it weren’t for him, because he really did bring hula back to the fore. And this particular chant chronicles his travels around the isl—around the world. It’s called Holo Ana O Kalakaua. Kalakaua is sailing. The um, hula types you’ll see our kāne doing is pa‘i umauma, which is a chest-smiting hula, and um, the—most of the ladies are doing hula kā‘eke‘eke noho, the shorter pipes so they can do storytelling with the implements in their hand. And then we have two um, kā‘eke‘eke kū, or the longer ones standing, and they’ll be playing the beat. And wait till you hear the sound of those. It’s so beautiful. So, we share with you now Holo Ana O Kalakaua.

*(42:50)*

**TRANSCRIPT: NĀ MELE O HAWAI‘I PERFORMANCE,  
NONA BEAMER’S RETURN TO THE ART ACADEMY**

[HĀLAU CHANTS/ DANCES: Holo Ana O Kalakaua (HULA KĀ‘EKE‘EKE / HULA PA‘I UMAUMA)]

(44:53)

[APPLAUSE/CHEERS]

NB: Maika‘i. [CLAPS] [CLEARS THROAT] Nicely done. [KISS, KISS] Very sweetly done.

ML: As you can tell, we like our toys. [CHUCKLES]

NB: Very sweetly done. Very nicely done.

ML: We keep getting bigger and bigger bags, coming to hālau every week. We’re—we’re thinking we have to just make customized bags because we need a—a slot for the ‘ūlili, then we need long ones for the kā‘eke‘eke, then we need for the ipu, and, you know, so [CHUCKLES] we look like quite a sight coming to hālau every week, because [CHUCKLES] we’re just dragging all our stuff. [CHUCKLES]

[LAUGHTER]

ML: I have a suitcase, then I got my ipu on the back and ‘ukulele balancing on the suitcase, and then um, we have these tiles, too, which we have to use so that it really resounds the sound of the pipes, and so, can you imagine if they’re really heavy, and we have like those, um, collapsible crates that roll, so [CHUCKLES] coming with all our stuff [NB WHISPERING “What’s next?”]—it’s quite a sight, but, that’s okay, it’s worth it. [CHUCKLES] We—I didn’t realize, you know, before we started doing this redocumentation that there were over twenty-five different native instruments and implements. And this is just a handful of what really is there available from our—from our ancestors to—to learn about and to integrate into what we do, so—Well, we’ve done about maybe five or six tonight [CHUCKLES] and uh, we’ll keep working on the rest. [CHUCKLES] The next chant that we share with you honors um, King Kalakaua’s sister, Queen Liliuokalani. And, of course, this is a chant that is in every hula dancer’s repertoire, Liliu E; has interesting background, though.

NB: Well, Grandma used this like a test for us. She would tell us different steps to do, and sometimes we didn’t know what she was gonna say, you know. So, we’d do all ‘uehe, then she’d say, oh, all ka hela, then we’d switch steps. I think she just wanted to check to make sure we knew our steps. So, this was an interesting test. [CHUCKLES] So we use it the same way today. [CHUCKLES] You remember that! [CHUCKLES]

ML: Yeah. We have to let our musicians come out. Yeah. [CHUCKLES] Little bit of setup [CHUCKLES]—This is Van Diamond, of course, you probably recognize. [CHUCKLES] [APPLAUSE] Cousin, Ronalyn Rosenberg [APPLAUSE] Husband, Kalei Ching. [APPLAUSE] And the way we’re gonna do this chant—Mom mentioned how her Grandma used to kinda call out different steps. So, tonight when we do this—this uh, this chant for you, you’ll see the—the group doing different steps. And so the—to the far left, you will see a step called the wāwae kā. The next group in will do uh, ‘uehe. The next group will do the hela, and, finally, on the far right will be a lewa. So, their hands will be the same, but the feet will be doing different things. Liliu E.

(48:11)

**TRANSCRIPT: NĀ MELE O HAWAI‘I PERFORMANCE,  
NONA BEAMER’S RETURN TO THE ART ACADEMY**

[HĀLAU PERFORMERS: Liliu E (HULA WĀWAE KĀ, ‘UEHE, HELA, LEWA) INTO NB ‘AUANA]

*(50:00)*

[APPLAUSE]

NB: Thank you. That was very sweet. Very sweet. [CHUCKLES]

ML: You’re so versatile. You can go from being a pig ten minutes ago to being the queen. [LAUGHTER]  
[APPLAUSE] [CHUCKLES] Wow!

NB: But the first rule of performing: No fall down. [LAUGHTER]

ML: That’s right. So far so good. [CHUCKLES]

NB: [CHUCKLES] Aay-aaa. [CROSSES FINGERS & CHUCKLES]

ML: Well, we wanna have a little fun now, and we might need a little help from you guys. Uh, we’re gonna use an old toy from our ancients, and I know this is in different cultures, too. It’s the loop and ball game, in Hawaiian called the pala‘ie. And um, when you play with the pala‘ie, the idea is you’re chanting, and you’re trying to catch the ball in the loop, in rhythm. You know, let it go and catch it and keep your chant going, you know. And if you don’t catch it, you’re out. [CHUCKLES] And so, um, we’d like some of you guys to try it in the audience. We have—we just happen to have some extras on hand, so, um—

NB: Some volunteers?

ML: Some—[CHUCKLES] We can, uh—oh, I see a hand. Okay.

NB: Good, good.

[APPLAUSE]

ML: So, we have—[CHUCKLES] our—oh, hi, Auntie Sarah. [CHUCKLES]. Now the group that’s going to be onstage is gonna be playing for real. So you have to— if they’re out, you have to catch them on it now.  
[CHUCKLES]

NB: I think they wanna come up onstage and play with you onstage.

ML: Alright, any more volunteers here? You don’t have to chant; just play. [CHUCKLES]

NB: I think they wanna come up onstage, some...

[CHUCKLES]

[AUDIENCE TALKING IN BACKGROUND]

NB: Stand where we can see you.

ML: Oh, I see a volunteer there. Okay. Oh, I see one in the back.

NB: Oh, very good. That’s—oh, maika‘i, maika‘i [CLAPS]

ML: You gotta stand up and play. [CHUCKLES] Hey, Auntie Sarah.

NB: Can we see everybody? Merv, you want one to play? My cousin, Merv Thompson. I think he could do a good job on it. [CHUCKLES]

ML: Okay.

NB: Oh, can we have another?

ML: Okay. Got the idea?

NB: Another volunteer?

ML: Do we have one more? Oh, okay. Ludy, Ashlyn wants to play in the back.

LUDY: Where is she?

ML: Raise your hand—

NB: Oh, Frank. Thank you for joining us.

ML: Alright, Uncle Frank.

NB: Uncle Frank. Let’s give all the volunteers a hand. [CLAPS]

[APPLAUSE]

[CHUCKLES]

ML: Okay. The chant is for Pele. It’s called E Kau, and um, just do your best. We’ll try and help you through it. You gotta catch it, throw, catch, throw. So this group has to be honest, now, so if they—they don’t catch it, they’re out. [CHUCKLES] Who’s ever left at the end wins. [CHUCKLES] You guys ready? Okay. Mākaukau?

*(54:12)*

[HĀLAU PERFORMS: E Kau E Kau (HULA PALA‘IE)]

[CHANTING, LAUGHTER, COMMENTS]

*(55:00)*

[APPLAUSE]

[LAUGHTER]

**TRANSCRIPT: NĀ MELE O HAWAI‘I PERFORMANCE,  
NONA BEAMER’S RETURN TO THE ART ACADEMY**

ML: Alright.

NB: I hope they don’t think they’re gonna take them home with them --they’re gonna return—[CHUCKLES] I think they need another hand. [CLAPS] They did a very good job. [CHUCKLES]  
[APPLAUSE]

NB: That was fun, dear. That was fun.

ML: Thanks for being such good sports. [CHUCKLES] We made those out in Punalu‘u uh, over Labor Day weekend at Auntie Judy’s house, my auntie, and it was really fun—

NB: It was fun. It was fun.

ML: --’Cause we thought, why not, you know, have a bit of fun with you folks tonight.

NB: Did anybody get it 100%? Nobody? [CHUCKLES] Well, it was a good try. [CLAPS] It was a good try. [CHUCKLES] [APPLAUSE]

ML: Well, we’d like to end our first half with um, a chant that is very special to us in the uh, Beamer hula tradition, and it is a chant for an ancestor, Manono, an ancestor of Mom’s, and it goes back to 1819, the battle of Kuamo‘o. [WHISPERS] Your ipu is right here. At that time, Hawai‘i was going through a lot. It was a division of whether we should stay with the kapu system or abandon it—for what, they didn’t know at the time, but just to not have the kapu system anymore. And so Manono and her husband, Kekuaokalani, were believers in staying with tradition and fought to the death...for their beliefs. And the chant ends... [NB STARTS IPU HEKE]

(56:53)

[NB, ML, HĀLAU PERFORMS: E Manono (HULA PĀIPU)]

(59:02)

[APPLAUSE]

NB: [CHUCKLES] And that is the admonition that we pass on. No matter what obstacles occur for Hawai‘i, mālama kō aloha, keep your love; keep your love.

[APPLAUSE]

(59:23)

[TEXT & PHOTO]

Mahalo, Auntie Nona, for your lifelong dedication to hula ...  
1923-2008





**TRANSCRIPT: NĀ MELE O HAWAI'I PERFORMANCE,  
NONA BEAMER'S RETURN TO THE ART ACADEMY**

[END]