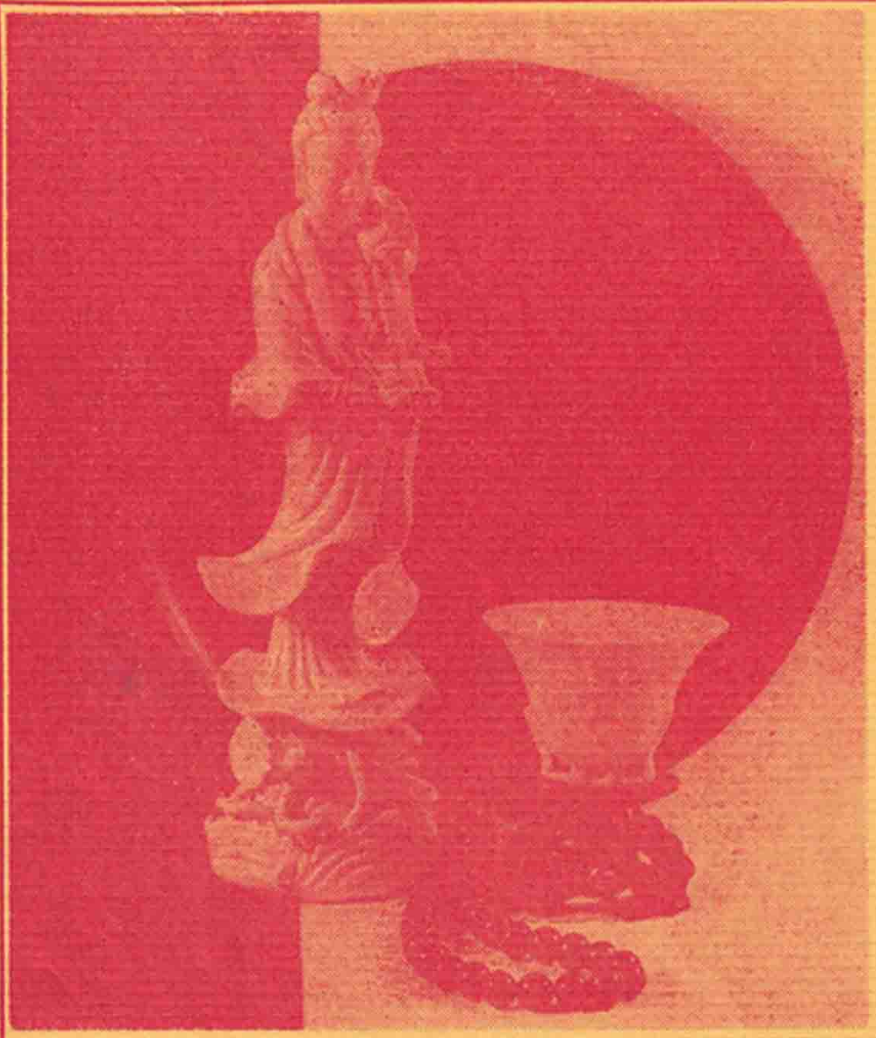
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Hula Hoolaulea Ona Hawaii

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The Dancers

Lani Rodrigues, Nani Chang, Lei Miranda, Onaona Miranda, Kawai Jesse, Lucy Mahunalii, Gertilla Parker, Antoinette Mahunalii, Kalehua Prim, Moana Enoka, Rhoda Apao, Lynette Kaopuiki, Harriet Kanehe, Frances Kaopuiki, Mona Lee, Chloe Parker, Cecilia Akim, George Kantho, Jimmy Kanae, Albert Kaluna.

The Musicians

Annie Kerr, Healani Doane, Elizabeth Flateau, Thelma Anahu, May Loebenstein.

The Chanters

Kahalelehua Hall, Hoakalei Kamauu.

The Narrator

Lloyd Stone

Iolani Luahine... is one of the few remaining dancers in the islands whose life has been devoted to the art of the ancient hula. Her family for generations back, were hula masters—those who taught and those who danced the age old beauties and legends of Hawaii nei. Her grand aunts Kapo and Keahi Luahine, court dancers during the days of the monarchy, schooled Iolani in the strict tabus and arduous methods used during the days of old. This demand for perfection has made it possible for Iolani to be known as Hawaii's finest exponent of the ancient hula.

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Hula

The Goddess Hiiaka arose from the foam feathered sea . . . her lithe body swaying to the rhythmic beat of the surf on the wide, white sand beach. This was the first hula . . . the dance of Hiiaka for her eldest sister . . . powerful Pele, Goddess of All Volcanoes. Pele was pleased with the dance of lovely, affectionate Hiiaka.

The alii, Royal Hawaiian chieftains, commanded that there be built a place consecrated to the teaching of the hula, selected dancers for tutoring by men priests. Stern was their supervision, requiring adherence to rules of behavior and study, of practice, diet and recreation. Perfection of performance was mandatory.

In the days of the ancients, the hula was an expression of the deep symbolism of a somber religion . . . by the observance of tabus and rites it was guarded against profanation.

Prayers to Laka the goddess of the hula were numerous and varied. There were prayers for inspiration, for a better voice, for the limbering of the body and many more.

The hula and the mele . . . the song poem of the hula . . . were a combina-

tion beautiful and haunting, telling of many things. They told of the gods of the ancients . . . Kane, chief god of the Islands . . . Lono, dweller of far places who would come to his people across the great waters . . . of Ku and of Ku-pulupulu. These were great gods of the people. And they told the stories of nature . . . the whirling of winds on the Pali . . . the rain advancing in columns . . . the swift running waves of the surf man . . . and the heavenly glow of the rainbow. There were stories of all the name places . . . of Haena, the home of Lohiau, beloved of fire goddess Pele . . . of Hilo, Waimea and Kona . . . describing their beauties with pride. Their stories of love were filled with glowing aloha and wonder.

Till the coronation of King Kalakaua, the hula was for the alii. As a part of the colorful pageant, the dance was presented to the public. Thus, the people adopted the hula. To the gourd, rattle and bamboo they added their own happy music . . . their laughter and charm. They made new songs . . . but still kept the old ones and made the hula less ceremonious . . . the dance of the modern Hawaii.

This is the story of the hula . . . woven of myth and tradition . . . and warm with human emotion.

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Program

PROLOGUE

HULA PELE

NIIHAU-KAUAI

Hula Olapa—Gourd Dances
Hoopuka—Entrance
E Ho'i Kealoha—My Love Returns
Maikai Kauai—Grand Kauai
Hula Pahu—Drum Dances
Kalani Kamanomano—Turtle God
Kaulilua Ike Anu—Mount Waialeale
Hula Kii—Dance of the Graven Images
Ke Kii—Images
Hula Papa Hehi—Treadle Board Dance
Ka Mamane—Mamane Berries
Hula Hoe—Paddle Dance
Ka Waa—Canoe

OAHU

Hula Kalaau—Stick Dance (sitting)
Ua Nani—Beautiful
Hula Pa'i Umauma—Chest Slapping
E Ho'i Ika Nani—Returning to
Hula Pa-Ipu—Gourd Dance (sitting)
E Manono—The Chiefess
Hula Olapa—Gourd Dances
Hoopuka—Entrance
Ia Oe E Ka La—You are my life
Liliulani—Personal Chant
Hula Ohelo
He Niu
Hula Satire
E Hipa—Sheep



MOLOKAI
Hula Ku'i
Auhea Wale Oe—Where are you

MAUI
Hula Kaua—War Dance
Kauwiki

HAWAII
Hula Iliili—Pebble Dance (sitting)
Pau Onioni—The Tremble Hill
Hula Uliuli—Feathered Gourd Dance
Kona Hema O Kalani—Beautiful Kona
Hula Pahu—Drum Dance
Au'a Ia—Hold Fast

Intermission

MODERN

HAWAII
Hula Kuhi—Sitting Dance
Hole Waimea—Pelting Raindrops

MAUI
Hula Satire
Kilakila Haleakala—Majestic Haleakala

MOLOKAI
Hula Uliuli—Feathered Gourd (standing)
He Nani Molokai—Beautiful Molokai

OAHU
Hula (standing)
Oahu

NIIHAU-KAUAI
Hula Puili—Split Bamboo Dance (sitting)
Ai Wale—Tasty Food

FINALE
Hula (standing)
Kaulana—Well Known
Closing Song
Ka Na'i—The Conquerer

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Instruments

Ipu

Ipu, or gourd is made from the bodies of two large, pear-shaped calabashes of unequal sizes, joined together at their smaller ends. This instrument is used as an accompaniment in the hula.

Papa-Hehi

Papa-Hehi, Treadle board was introduced from Niihau and Kauai. There is very little movement in this dance, merely a rhythmic beating of the sticks and board in time to the chant.

Iliili

Iliili, or pebbles, one of the very oldest of Hawaii's hulas, was done on all of the islands. The tempo is kept by the clapping of two water worn lava stones held in each hand some what like primitive castanets while chanting.

Pahu

Pahu, or drum came from Kahiki about 700 years ago to the island of Kauai. The hula pahu was and is a hula of dignity and never danced for the pleasure of entertainment. It was originally danced for chiefs only.

Kalaau

Kalaau, or sticks, employed two sticks as rhythmic accompaniment to the dance and chant.

Uliuli

Uliuli, named for the feathered rattle used for its accompaniment.

Puili

Puili, named for the split bamboo used to keep time to the rhythm of the chant. Commonly used on all islands.

Costumes

The original hula costume was made of tapa, then of cloth. Grass skirts were introduced during the reign of King Kalakaua. The old time hula skirts were one yard wide and about four yards long.

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Iolani

A PROLOGUE

There is a little moment before
The curtains part:
She stands in quiet gentleness
And speaks her heart,

Asking Gods of the Dance to be
The splendid power
To set her body pulsing in
This spotlit hour.

Somewhere between the Far and Near
An answer comes,
And grows inside her, beating like
Great sacred drums.

Her eyes are opened slowly. Stage hands
Catch her glances.
The curtains bow themselves apart.
And . . . IOLANI DANCES.

Lloyd Stone