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KUMU HONUA ... CREATION

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE
UNIVERSITY OF HAWAI'I IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF FINE ARTS

IN

DANCE

DECEMBER 2005

By

Michael W. H. Pang

Thesis Committee:

Gregg Lizenbery, Chairperson

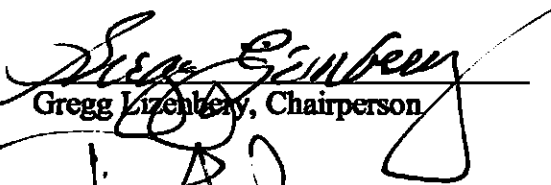
Peggy Gaither Adams

Elizabeth Fisher


Victoria Holt Takamine

We certify that we have read this thesis and that, in our opinion, it is satisfactory in scope and quality as a thesis for the degree of Master of Fine Arts in Dance.

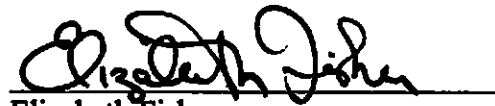
THESIS COMMITTEE



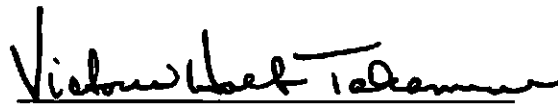
Gregg Lizenbay, Chairperson



Peggy Gaither Adams



Elizabeth Fisher



Victoria Holt Takamine

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ACKNOWLEDGEMENTS

My goals of completing an advance study in dance would not have been possible without a support group. There are many people who have stepped onto this “stage” of academia with me; most of them have stood behind me, often times pushing me to perform my very best. To those special people I say “thank you”; for they know who they are and need no recognition. However, there are a few who have stood beside me and I humbly want to recognize them; for they deserve this “standing ovation” as the curtain comes down on my academic pursuit this last time.

Mahalo to: all the nā kokua kumu hula of Hālau Hula Ka No‘eau who have taken over the daily operations of our school; to the Waimea and Honolulu dancers for putting up with all my creative adventures; to Ester Izuo for editing the written part of my thesis; to all the university professors who treated me as a peer more than a student; to Mom for waiting 43 years for me to receive this degree; to my employer, the Honorable Mayor Mufi Hannemann, for encouraging me to finish this degree; and to my “council” of elders who make sure I am continually nurtured – physically and spiritually.

I would also be remiss if I did not recognize Vicky Holt Takamine for encouraging me to take this route in my education; Mae Kamāmalu Klein for seeing the desire within me to become a kumu hula; and to our teacher Maiki Aiu Lake for planting the seeds and building the foundation within.

Lastly, mahalo nui loa to Gregg Lizenbery, Peggy Gaither Adams, Betsy Fisher and Judy Van Zile. Without their willingness to take a chance on this hula dancer, I would not have been able to complete this program.

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CHAPTER 1

ORIGINAL THESIS PROPOSAL

Introduction

For the past ten years, my goal has been to distinguish the art form of hula as equal to other performing arts. I believe that hula has the inherent qualities and characteristics that make it resonate along side other forms. Examples from performing arts such as opera, ballet, musical theatre and drama are highly designed art forms that use the body as its instrument for communication and expression. Hula is no different; it is a communicative form that expresses the feelings and thoughts of a specific group of people from a geographic location who have a specific vocabulary of movement.

While I have personally succeeded in achieving this goal by participating in concerts at the University of Hawai'i, self-producing hula concerts, and touring with my own performing company, I have also come to understand that being on the stage also carries "artistic responsibility." That "responsibility" is divided into two areas. The first deals with the quality of work placed on a stage: the challenges of choreography, time, energy, and flow as well as the artistic excellence which make up the performance. The second area of responsibility deals with maintaining the cultural integrity that challenges each artist. Throughout my studies at the University of Hawai'i Dance Program, I have

come to understand the values of these two areas of artistic responsibilities and believe that they are an integral part of any creation or presentation of choreography in dance or any of the performing arts as a whole.

Pulling together my goals of placing hula on a proscenium stage and incorporating ideas of artistic responsibility, I propose to use movement characteristic of hula to choreograph to the music of Joseph Haydn's *Creation*; the dance piece will be called *Kumu Honua ... Creation*. The focus for my thesis is to create a dance piece that will challenge the goals set forth above and my own choreographic abilities; a dance piece that will allow me to explore different avenues of expression, movement and interpretation using hula vocabulary and western choreographic structure; and, a piece that will confront the audience's perception of hula and to ask the questions: "What is hula? What is dance?"

Focus

This project's focus is to bring to the forefront a dance piece that challenges the conventional perception of hula and fuses a vocabulary of hula movements with western choreographic structure. Hula is an interpretive dance form that tells the story of myths, legends, feelings and human emotions. Generated by a text, the movements within hula are created as gestures of poetic expressions. The presentation of hula is generally frontal; the performer faces the audience most of the time, and the dancers all move simultaneously. Quality of movement, style and execution add to the artistic expression and as in all dance forms cultural expressions are inherent.

My style of dance is rooted in the styling of Hula Master Maiki Aiu Lake. Often credited as the mother of the Hawaiian Renaissance (1970's), Mrs. Lake focused her movements to reflect the dances of the Monarchy period in Hawai'i, (middle 1800 – 1900). Her choreography reflects the gentle mannerisms and upright movement of court dances and was labeled *hula ku'i* by her Hawaiian elders because it reminded them of that particular era and genre of hula.

The *hula ku'i* of the middle to late 1800's evolved from a fusion of hula movements with social dances, European court dances and along with secular as well as non-secular music to the Hawaiian Islands. The styling consisted of gentle mannerisms and movements that were based on the shoulder held high, arms fully extended and the upper and lower torso often rotating on a perpendicular axis with sequential movements accentuated through the body. It is this *ku'i* style of hula I wish to use in the choreography of Haydn's *Creation*.

Text is often the basis for hula. It provides grounding for descriptive movements. Thus, using the text from Haydn's *Creation* would be the natural avenue to create my choreography. However, my choreography will take a different route. My vision is to have the choreography focus on Haydn's music and to explore the symphonic sound and general homophonic texture that borrows from the lighter, singing quality of the operatic style of his music. The text, although still vitally important, has become secondary to my focus for this dance piece.

The choreography will consist of six individual dance pieces (approximately 20 minutes altogether) accompanied by Haydn's compositions as recorded by the Atlanta

Symphony Orchestra and Chamber Chorus. The English version by Robert Shaw will be used. The presentation/story will revolve around the first three days of creation according to the Bible. The recitatives from the score will be removed in order to keep movement and choreographic structure the primary focus. The following music selections will be choreographed and performed:

<i>Aria and Chorus:</i>	<i>Now vanish before the holy beam</i>
<i>Chorus and Soprano:</i>	<i>The marv' lous work beholds amaz`d</i>
<i>Aria:</i>	<i>Rolling and foaming billows</i>
<i>Aria:</i>	<i>With verdure clad</i>
<i>Chorus:</i>	<i>Awake the harp</i>
<i>Chorus with Solo:</i>	<i>The heavens are telling</i>

The intention is to superimpose the structure of a traditional hula performance onto these selected pieces. A hula performance is usually presented through a sequence of hula, which are placed in a particular order. This order is dictated by a structure of concepts that deal with the homage to Hawaiian gods, chiefs, individuals and the land; impressions of Hawaiian history through the chronology of structured movements; cultural restraints, performance standards and personal message/creativity. Thus, a traditional performance would be as follows:

- I. *Oli* - A chant of supplication and or welcome that is usually used to set the theme or mood of the performance.

- II. *Nā Mele/Hula* - Main theme dances set up as follows:
 - *Hula Ka 'i* - Entrance dance. Most common themes for these entrance dances pertain to nature and the characteristic movements of nature which are seen as movements of gods.
 - *Nā Hula Akua* - Dances for gods.
 - *Nā Hula Ali 'i* - Hula with honorific themes for chiefs or high ranking individuals.
 - *Nā Mele Pana* – Chants about places.

- III. *Hula Ma 'i* - Procreation chants. These chants not only deal with the idea of sexual intimacy, but also resonate with the idea of fertile blessing, prosperity and all that encompasses the ideas of continuation of life and creation.

- IV. *Hula Ho 'i* - Exit dance. The *hula ho 'i* formally concludes the performance. Like the *hula ka 'i* which opens the performance, the *hula ho 'i* closes the performance, thus, there is a distinct beginning and a distinct end.

This project will be aligned with the traditional format described above. The movement and description of each dance piece is as follows: Dancers will enter stage left with the first *Aria with Chorus: Now Vanish Before the Holy Beam*. Like a *ka 'i* (entrance hula), this piece will set the stage for the performance. Hawaiian lauhala fans will be used as props in the second piece, *Chorus and Soprano: The marv'ulous work beholds amaz`d (nā hula akua)*. The third piece, *Aria: Rolling and foaming billows (nā hula ali 'i)* will divide the men and women into two groups on the stage and the movement will start becoming descriptive. The *Aria: With verdure clad (mele pana)* will be a solo

performance; the other dancers will remain on the stage with limited movements.

Chorus: Awake the harp (hula ma'i) will be a group work and like the music be very lively. The final dance is *Chorus with Solo: The heavens are telling*, and will include a recapitulation of the previous movement themes. This last dance will also serve as the *ho'i* (the exit/returning hula).

Cast and Costumes

Dancers will be dressed in Victorian style costumes: women - black skirts with a floral print and pink blouse; men – black pants, pink shirts, black ties and maroon vests. Although Haydn's works were produced during the Baroque period, his music did not become popular outside of Germany until the 1800s. This is why I intend to costume the piece in the Victorian style.

The cast I will use include five men, six women and myself. Half of the cast will be dancers of my hālau and the remaining dancers will be students from the University of Hawai'i system. There are three reasons I feel are important in using this mixed group of performers. The first and utmost importance to me is that within all my choreography, I retain my particular style of hula, the *hula ku'i* style. I feel that using my own dancers will help me maintain this goal as the stylistic differences between hula schools, much like modern dance companies, take years to achieve. This leads to the second reason: the dancers who are not familiar with my style of movement will become more familiar through examples of working with those who are, since the era in which I wish to place my choreography of Haydn's *Creation* within is the same styling I have tied to retain

within my hālau. The mixed group also makes this project more realistic to a professional experience for the university students. This mixed group experience will challenge my management and training skills as an artistic director.

Rehearsal Schedule

The presentation of this project is scheduled for the spring of 2005. Rehearsals with the cast are planned for Sundays with individual and small group rehearsals running throughout the week. Viewing by my thesis committee is tentatively scheduled as follows:

6:00 PM	Friday, February 4 th	Showing 2 of the 6 dance pieces
6:00 PM	Friday, February 18 th	Showing 4 of the 6 dance pieces
7:30 PM	Tuesday, February 20 th	Entire dance project
Technical Rehearsals		February 25 – March 2
Mainstage Performances		March 3, 4, 5, 11, 12 and 13

Budget

The production cost is \$1,500. This production cost includes the cost for costumes, technical supplies, rehearsal material and miscellaneous expenses for the mounting of this dance. Marketing and public relations expenses are not included as they would be covered as part of the annual Mainstage production cost.

Conclusion

This thesis project *Kumu Honua ... Creation*, explores a creative process that utilizes hula movements and western choreographic structure to tell the biblical story of creation. Choreographed to selections from Joseph Haydn's *Creation*, the dance will be set in the Hawaiian Monarchy Era – The Victorian Era, a time when Haydn's music composition was first introduced to the Hawaiian Islands. The intent of the presentation is the manifestation of a study of hula at an academic, social and cultural level that examines choreography, cultural integrity and cultural self-determination.

CHAPTER 2

EVALUATION AND ANALYSIS

Introduction

In the spring of 2002, I was introduced to the study of dance through the lens of academia. Now, as I sit down to write this final requirement for my degree, I am faced with reconciling my creative endeavors with my personal values as a hula practitioner. Through this task an argument arises, “can a hula practitioner be creative?” Although this question is asked in the context of hula, it is a valid question for any art form that addresses social and cultural practices. While this paper is not intended to focus on this issue the subject is of personal concern, for without concern for hula practices my title as a kumu hula would not exist. In order to complete this project, I propose to settle this argument with the understanding that hula does not exist in a vacuum.

This written documentation is an attempt to explain my creative process in generating my thesis project, *Kumu Honua...Creation*. Based on movements and gestures associated with hula, I attempted to choreograph a new dance piece to excerpts from the music of Joseph Haydn’s *Creation*. While the finished piece and performance was the ultimate goal, the path chosen to complete this project sheds light onto my life’s ambition of understanding the creative process and allows me an opportunity to examine the “brushstrokes” used to create the project.

Challenges

In the summer of 2004, I was commissioned to choreograph a piece to the music of Joseph Haydn's *Creation* for the Honolulu Symphony's 2004 Fall Season. Assuming this opportunity would also make a great thesis project, I approached the University of Hawai'i at Mānoa Dance faculty with the symphony's request. With the acceptance of this project two major challenges became apparent: the initial creation of the project in the fall of 2004, and the remounting of the project for the University Spring 2005 Mainstage Concert.

Challenge One - The Initial Creation of the Project

The first challenge of creating this project was to understand all the components involved in producing a live performance project. To begin, the music score is composed for five vocal soloists, a full chorus and an orchestra. Adding an ensemble of dancers to this large cast of musicians and singers created staging and choreographic challenges. The dancers were limited to the downstage area of the Blaisdell Concert Hall within the dimensions of eight feet deep by thirty feet across. This restricted placement of dancers affected the movements and stage patterns; not to mention the overall image of a stage filled with a vast amount of people at any given time. To overcome this situation, the idea was to include the orchestra and the symphony as part of the staging instead of treating them as separate components on stage. They were thought of as part of the choreography for the background of the piece.

Working with such a large organization as the Honolulu Symphony created a communication challenge. The project was conceived by a member of the organization's Board of Directors and presented to its managing director; no artistic input or communication between the choreographer, chorus director, and the conductor ever took place. In an effort to communicate how the final piece would be presented, a message was sent stating that the choreographer was free to choreograph one or all of the pieces that make up *Creation*. Within the given six weeks to create this piece, there was only enough time to choreograph six selections from Act 1 of Haydn's score.

While challenged by the contextual limitations stated above, the creation of a hula piece of this nature also brings cultural and ethical issues under a microscope¹. These issues challenge the choreographer, who is also a practitioner. The desire to create dances which culminate in the use of other forms create a dichotomous relationship when expanding outside of the practitioner's cultural realm. While this topic deserves a study onto itself, this project's intention was to explore movement. It should be noted that changing the aesthetic structure of hula was not the intention of this piece, but rather to simply express movements that were inspired by Haydn's music.

Because hula is often associated with a particular time in history, the creative challenge was also to find a point in history to base the choreography of this hula project within. Research on Joseph Haydn revealed that he lived and composed during the

¹ Cultural issues also address ethical issues which are not part this paper and tend to lean more towards a personal agenda. However, these topics do affect the future and cultural-determination of an indigenous art form. Without any concern for these issues, the hula would cease to exist and the form becomes nothing more than structured movement.

Baroque era. This translates that Haydn composed the score in the late 1700's; about the time the Hawaiian Islands were becoming known to the world. This would place the movements in the *kahiko* style of hula². This was not an appealing option, as the structure of the music did not lend itself to movements of the *hula kahiko* style. Further investigation revealed that Haydn's *Creation* was first presented in Honolulu in 1878. This time period was more favorable as the era formed a basis for creating the movements around the *hula ku'i*, a dance style which coincides with the middle to late 1800's. *Hula ku'i* is rooted in a hula pre-contact form of Hawaiian dance and evolved from a combination of western music, social dance and the context in which the *hula ku'i* developed.

One of the inherent challenges of a commissioned work is that the choreographer may not be able to select his music. Obviously, in this case the music was pre-selected. The music score is arranged for a choir and not completely conducive for hula. Haydn's use of fugues, canons, and particularly the cadences in his arrangements was difficult to choreograph to as well as musically challenging for the cast of hula dancers to follow. The changes of tempo, timing and rhythm confused the hula dancers who were more accustomed to a steady beat. One particular challenge with the music had to do with the *fermata*, a musical device which allows the orchestra and singer to hold a note for various lengths of time. Because the choreography was originally set to a recorded version of

² *Hula kahiko* is a classification and style of hula, the classification is often referred to as "traditional" or "ancient" hula. This is often a misinterpretation as the term only makes reference to an older form of hula that is usually accompanied by Hawaiian chanting. A hula need not be old to be classified as "hula kahiko".

Creation, the *fermata* in the live performance caught the dancers and choreographer by surprise, as it was not obvious in the recorded version.

The final challenge was the nights leading up to the performance. In a production one would imagine that during the nights prior to the performance there would be dress and technical rehearsals. In this scenario there was nothing more than a run through. Schedules were not clearly communicated and the dancers were not present at the first of three rehearsals. This meant the dancers would not have a chance to actually rehearse with the entire cast, as the solo vocalists were not scheduled to be at the second rehearsal. The dress rehearsal, the night prior to the performance, was the first and only opportunity for the dancers to rehearse the entire piece. Incidentally, this was also the first time the vocalists realized there would be dancers. No one told them!

Challenge Two – The Remounting of the Project

In keeping with the requirements for the Degree of Master of Fine Arts in Dance, this project was remounted as part of the University of Hawai'i at Mānoa Dance Program's Spring 2005 Mainstage Concert. Remounting a dance creates challenges which often deal with restaging and recasting. In this case, restaging the project generated an opportunity to reevaluate the components of the original project and make changes to the original choreography. Unlike the original venue, the stage dimensions were larger and allowed for an increase of floor patterns and pathways. This also lent itself to an increase of cast members.

Adding dancers to the project created new challenges based on technique, style and ability. The original cast was made up of five men and four women along with one soloist. In the restaging of the project, one male dancer was replaced and two female dancers were added. The dancers were made up of members of Hālau Hula Ka No`eau and University of Hawai`i at Mānoa students. The basic hula technique used in the piece was a challenge for the university students, who were primarily trained in modern dance and were not too familiar with hula, especially the styling of Hālau Hula Ka No`eau. Technical aspects that make up the styling center on the verticality of the body, the forward tilt of the pelvis and the upper and lower torso rotating on a perpendicular axis with sequential movements accentuated through the body.

While the university students were challenged learning the styling and technique, the hula dancers had difficulty with the changes to the floor patterns and the pathways chosen to move the choreography for the remounting of this project. These challenges addressed the differences of the two dance forms and created a “dual” dialogue which often had to be explained in two separate versions: in hula terms for the hula dancers and in modern dance terms for the modern dancers.

Without the live orchestra or choir, the recorded version of Haydn’s *Creation* was used. The only major problem in using the recorded version was the splicing of the tape; the recitative of the piece needed to be extracted, as they were not part of the original choreography.

Justification

Connections to the cultural content, poetry, and music all contribute to a certain degree to the quality of movements of the hula. This project was no different as connections were made in conjunction with the text, music, movement, costume and content. All of these aspects were inherent in the creative process and the final product, but connections also gave way to personal exploration for myself as a dancer and choreographer.

As stated earlier, Haydn's *Creation* was first performed in Hawai'i in 1878. This coincides with the *hula ku'i* era. Placing the project in a time frame helped to determine the costuming: a Victorian blouse and long skirt for the women; and a full top, scarf, pants and button down vest for the men. Like the *hula ku'i* of the 1800's, that pieced together movements which where not associated with hula, some of the movements chosen for this piece were woven together with movements from other dance forms.

The intention to "fuse" movements together allowed dancers and choreographer to explore their capabilities and expand their vocabulary of movement. This encouraged the dancers to move out of their "comfort zone" and explore the relationship of movement as it pertains to the body moving through space. The combination of forms also led the performers, as well as the choreographer, to revisit basic technical movements which place emphasis on the preparation for the execution of a movement; initiation of movement within the body; placement of the pelvis for under and over curves; and the movement of weight within the body and the body through space.

Combining the music, *hula ku'i* styling and the creation theme were the primary focus in creating the choreography. However, while the overall creation theme was taken into consideration, the specific text became secondary. The intention of the choreographer was to focus on the symphonic sound and homophonic quality of Haydn's operatic style of music. In the process of learning the dance, the dancers were asked to listen to musical cues rather than the text. While this was the goal, it became difficult for the hula dancers to break their tendency to focus on verbal cues when executing a dance; particularly because the movements of hula are usually text generated. This challenge actually created an opportunity for the choreographer to take advantage of the situation and alternate the movements between the music and the text. The results of the choreography, together with the music, created a visual image of flowing movements which often appeared like a Chinese watercolor that bleeds in and out of forms.

Conclusion

Writing about dance, an art form that is intangible, creates many challenges but no matter what the challenges may be, this analytical study of dance allows for evaluation and brings the art form to a gallery where the process can be examined like the stroke of a paint brush on canvas. This project, *Kumu Honua ... Creation*, created an opportunity to experience the challenges of a choreographer and hula practitioner both within the university system and within the community. This project also lent itself to the process of a creating a new piece and the opportunity of revisiting that creative process when

remounting the work. The thesis experience has allowed me to embrace dance in an analytical way, providing me useful tools for the next creative adventure.

APPENDIX

UNIVERSITY OF ILLINOIS AT URBANA
Kennedy Theatre
 MAINSTAGE
 2004-2005 SEASON

SWOOP *TRIPLE FLY!*



The Art of Motion
 Choreography by Ulfert Gans
 Audio: ambient and piano strains

March 4, 5, 11, 12 at 8pm
March 13 at 2pm

Featuring African fusion dance by
 Chuck Davis, his son to Hoybi's
 "The Creation," dancers suspended
 on ropes and more!

University of Illinois at Urbana
 Department of Theatre and Dance • College of Arts and Humanities

MORE FROM OUR SPRING 2005 SEASON!
NOW SHOWING AT THE
TABLE ENDS LAB THEATRE LATE NIGHT SERIES:



The Captive
 By Matthew G. Lewis
 Adapted and Directed by Frank Episkle
 March 5, 11, 12 at 11:00 pm.
 March 6 at 8:00pm
 *post-show rap (follows Friday, March 11)
 Director Episkle uses the gothic tone of an
 1800s melodrama (play with one script and
 three masked guards) to depict the raw, iconic
 scenes of brutality from the Abu Ghraib prison
 in Iraq.

COMING TO THE MAINSTAGE:

Twelfth Night & WHAT YOU SEE
 Adapted by James Grant Denton
 from Shakespeare's Twelfth Night or What You See
 Directed by Steven Knapp
 April 22, 23, 24, 26, 27, 28 at 8:00 pm.
 April 29, 30, 31, 2 at 8:00 pm.
 The Urubana and Urbana (play) reading of
 Shakespeare's glorious comedy
 is on in the Kingdom of Heaven!
 Tickets on sale April 11

COMING TO THE EARLE ERINY LAB THEATRE:

President & The Kennel *Beauty Skin*
 Written, directed, and original music composed by Cassandra Horner
 March 30, 31, April 1, 2, 3 at 8:00 pm.
 April 3 at 2:00 pm.
 *post-show rap (follows Friday, Apr 1 performance)
 The original musical drama, inspired by Barack Obama,
 looks at modern interpretations of the seven deadly sins.
 Tickets on sale March 28

Spring Resubmission

Moving Images—An Evening of Drama, Poetry, and Music
 May 4, 5, 6, 7 at 8pm, May 8 at 2pm
 From the original production
 Moving Images (also choreography by Steve Wolf, Caroline
 Kozol Producer and a large ensemble work with
 original music by Minneapolis composer Neil Feltman. Also featuring
 Senior BA projects from Kaye Rubin, Ashy Del Rosario, Arturo Manzano,
 Esobeth Merck, and Josephine W.
 Tickets on sale May 2.

Production Staff
 Concert Director: Betsy Fisher
 Stage Manager: Daniel Sakemura
 Assistant Stage Manager: Angelo Moy
 Light Board Operator: Andrea Mendoza
 Lighting and Kenney Crew: Liu Mills, Ryan Burbank,
 Shawn Thompson, Kalina Jarret, John Stiffers, Dean Belli,
 Nina Buck, Angela Price, Daniel Sakimura, Theatre 403 Lighting
 design students.
 Stage Hand: Daina Söllinger
 Sound Board Operator: Terri Madden
 Faculty Design Consultants: Daniel J. Anteau, Joseph D. Dodd,
 Jerold Finney
 Staff Costume Shop Manager: Hannah Schauer Gali
 Costume Construction Crew: Bethelu Abye, Jill Bowen, Jason Bray,
 Erin Fitzgerald, Kelley Graves, students from THEA 221
 Wardrobe Supervisor: Amy Sall
 Dressers: Chesley Carmon, Nicole Kinney, Janet Lee, Lena Phillips
 Staff Asst. Technical Director/Facilities Coordinator: Gerald Kawasaka
 Director of Dance: Gregg Lizziberry
 URBAN Dance Faculty: Betsy Fisher, Peggy Gauthier Adams,
 Kristi Burns, Judy Van Zile

Front of House Staff
 Staff Theatre Manager: Marty Myers
 Box Office Manager: Nicole Teulier
 Box Office Staff: Robert Wylie, Danielle Williams, Josh Greenespoon,
 Kelsie Pascoal
 Publicity Director: Jessica Jacob
 Publicity Assistants: Ashley Logan
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 Website Assistant: Michaeli Romtze
 Photographer: Andrew Shrubabuku
 Department Office Staff: Yana Marin, Lori Ann Chan
 Department Chair: W. Dennis Carroll



Performance program cover and back pages

Program

Illuminating the Spirit (premiere)

Choreographer: Chuck Davis
 Music: Ayanga Yanga, Bamboola 2000 New Society, traditional music from Ghana
 Music Director: Paul Lucas
 Rehearsal Director: Kristi Burns
 Costume Designer: Sandra Finney
 Lighting Designer: Morgan Cloud

Dancers: Nicole Pochon, assistant rehearsal director
 Kelly Del Rosario, Anna Francis, Rebecca Ann Frank, Melissa Frankel,
 Marissa Glorioso, Jeanne Quirina Gonzalez, Hannah G. Gruber, Deanne Holcombe,
 Tara Lopez, Allison Lee, Meghan Loocher, Kirby Lynn McCreary, Elizabeth Merida,
 Yuki Y. Sakaguchi, Rosemary Summers, Marissa Y. Yogi
 Drummers: David Langfelder, Kathleen Sakaguchi, Mayco Sarmiento, Yoichi Zagonzi

Dedicated to Melissa Mer
 The project was funded by Autodesk America—University of Hawaii
 and made possible through a Federal Institute for
 Post-Secondary Education dissemination grant

Threads (premiere)

Choreographer: Kristi Burns
 Music: Samuel Barber, Adagio for Strings
 Costume Designer: Sandra Finney
 Lighting Designer: Daniel J. Arzoo

Dancers: Tisha Lee, Arturo C. Mariano, Elizabeth Merida, Jacquelyn NG,
 Lynn Novack, Jennifer Sherburn

A look at the subtleties of courage and fear
 Special thanks to Anne Lipscomb

Breakers (1985)

Choreographer: Victoria Urk
 Director and Stage: Odette Blum
 Staged from the Labanban score by arrangement with the Dance Notation Bureau
 Staging Assistant: Greg McCoran
 Assistant Director: Betsy Fisher
 Music: Franz Schubert, Symphony No. 4 in C Major, First Movement
 Notation of dance score: Wendy Chu
 Costume Designer: Sandra Finney
 Lighting Designer: Daniel J. Arzoo

Dancers: Ellen Cho, Morgan Cloud, Melissa Frankel, Chantel A. Green, Allison Lee,
 Tisha Lee, Kirby Lynn McCreary, Fran Merida, Lynn Novack, Kiplian Segristler,
 Rosemary Summers, Marissa Y. Yogi

This project was funded in part through a grant
 from a LH Diversity and Equity Initiative.

—INTERMISSION—

Kumu Honua ... Creation (2005)

Choreographer: Michael Pili Pang*
 Music: Joseph Naydin, The Creation (excerpts)
 Costume Designer: Sandra Finney
 Lighting Designer: Morgan Cloud

Dancers: UNOH: Kelly Del Rosario, Anna Francis, Arturo C. Mariano, Yanne Onoh
 Helau Mula KA Horeau: Charles K.U., Charles M., Emilio Ederton,
 Mo'lewa G.A., Goldstein, Ipolani Mwa, Devin Patszal, Michael Pili Pang,
 Holly Soris, Dudi Stevan

* in partial fulfillment of the Master of Fine Arts Degree requirements in Dance

One Flight Up (premiere)

Directors: Betty Fisher, Gregg Litzenberg, Peggy Galtner Adams, Kristi Burns,
 Daniel J. Arzoo
 Choreography by the Directors with the Dancers
 Sound collage using musical compositions of: George Crumb, Alan Hovhaness,
 Mickey Hart, Ken Scott, Richard Sutton, Charly Hansen, Doug Moser, Peter Liszar,
 Alan Shortley, medieval chant
 Sound Editor: Daniel Sakimura, with Betty Fisher
 Costume Designer: Sandra Finney
 Lighting Designer: Daniel J. Arzoo

Dancers: Ellen Cho, Christina Davis, Anna Francis, Sarah Hartley, Megan Inada,
 Lindsay Jarvis, Arturo C. Mariano, Jennifer Sherburn
 Suspended Dancers: Morgan Cloud, Kelly Del Rosario, Chantel A. Green,
 Elizabeth Merida, Nicole Post-ot

Equipment for the project was funded by the
 University Research Council, Special Funding for
 Scholarly and Creative Works



Makala

LH&M Diversity and Equity Initiative, University Research Council Special
 Funding for Scholarly and Creative Works, ArtsBridge America, Gen Arcangel,
 Wade L. Kersey, Emile Prouvencher, Alexandria Helden (lobby display)
 The LH&M ticket program is supported by a grant from the Student
 Activity and Program Fee Board.

Front of House Information

Please silence all pagers, phones and digital watches. No photography or video
 recording is permitted. Please refrain from eating, drinking or smoking in the
 theatre.

There will be refreshments for sale on the lanai during the intermission.

For large print programs, Assistive Listening Devices, or any other accessibility
 requests, please contact the House Manager or call the Kennedy Theatre Box
 Office at 936-7655 (voice/text).

For lost and found items, please contact the House Manager or call the Kennedy
 Theatre Box Office.

In following with University of Hawaii policy, smoking is not permitted within
 20 feet of the Kennedy Theatre building. Your assistance in helping us adhere
 to this policy is greatly appreciated.



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