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Performing arts for children in Hawai‘i: A history of dance, puppetry, and theatre for children from 1900 to 1990

Slaughter, Timothy Roy, Ph.D.

University of Hawai‘i, 1992

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PERFORMING ARTS FOR CHILDREN IN HAWAI'I: A HISTORY OF DANCE, PUPPETRY, AND THEATRE FOR CHILDREN FROM 1900 TO 1990

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

DOCTOR OF PHILOSOPHY

IN

DRAMA AND THEATRE

MAY 1992

By

Timothy Roy Slaughter

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Tamara Hunt, Chair
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Edward Langhans
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I also want to thank my wife, Yvonne, and my daughters, Stefannye and Jeanessa, for their support and patience.
ABSTRACT

Performances of dance, puppetry, and theatre specifically for child audiences are primarily a twentieth-century phenomenon. While evidence suggests some activity as early as the seventeenth century, historians recognize the 1900s as the beginning of the first important theatre programs for children in America.

In Hawai‘i volunteers organized and produced the first theatre and puppetry performances for children during the first part of the twentieth century. These volunteers continued as the primary producers for children until 1965, when Hawai‘i’s state government became involved in the arts. First the state legislature created the State Foundation on Culture and the Arts, and then in 1966 the Hawai‘i Curriculum Center organized the Fine Arts Project, forerunner to the Artists-in-the-Schools program. The creation of Artists-in-the-Schools in turn helped establish a number of small professional companies. It was at this point that Hawai‘i’s dance companies began performing for children. The 1960s also marked the appearance of the state’s first professional puppet companies.

In the 1970s, new dance, puppetry, and theatre performing companies appeared with regularity. Honolulu Theatre for Youth began paying its actors and established itself as the state’s only full-time professional company.
On the federal level, the 1980s included the demise of the Comprehensive Employment Training Act program and cuts in the National Endowment for the Arts; however, Hawai‘i’s state government continued to fund a slow but steady growth in Hawai‘i’s two major art support organizations, the State Foundation on Culture and the Arts and the Artists-in-the-Schools program. New companies continued to appear and disappear in the 1980s but not in such large numbers as in the 1970s. The major companies and programs, the Honolulu Theatre for Youth, the University of Hawai‘i at Mānoa’s Theatre for Children, the Maui Academy of Performing Arts, and the Artists-in-the-Schools program solidified their positions as the leaders of Hawai‘i’s performing arts for children movement.
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Aina Haina Children’s Theatre
Akiko Dance Company
Allen, Debbie Lutzky
Allen, Peter
Alliance for Drama Education
Aloha Children’s Theatre
Aloha Week, Hawai’i
American Living History Theatre
Anderson, Gary
Animal Crackers
Anonymous Groups or Individuals
Aram
Awaji Puppet Theatre of Japan
Baker, Angie
Ballet Hawai’i
Banta, Barbara
Barlin, Anne
Barnes, Junne
Barnes Puppets
Barranggay Folk Dance Troupe
Beamer, Nona
Beard, Pat
Been, Patricia
Bell, Pam Arciero
Bella Lewitzky Dance Company
Bergman, Penny
Bertino, James
Big Island Dance Council
Bill Evans Company
Bishop’s Players (The)
Blatz, Cathy
Blue, Holly
Bradley, Reg
Bright, Ronald
Brilliande, Karen
Brown, Kathy Omura
C² Productions
Camaes Players
Castle High School Performing Arts Learning Center
Celestial Images
Chaminade University Theatre
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<td>ACT</td>
<td>Aloha Children’s Theatre</td>
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<td>AITS</td>
<td>Artists-in-the-Schools</td>
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<td>CETA</td>
<td>Comprehensive Employment Training Act</td>
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<td>DOE</td>
<td>Department of Education</td>
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<td>DHT</td>
<td>Diamond Head Theatre</td>
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<td>HBTY</td>
<td>Hawai’i Ballet Theatre for Youth</td>
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<td>HCC</td>
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<td>HPAC</td>
<td>Hawai’i Performing Arts Company</td>
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<td>HSTC</td>
<td>Hawai’i State Theatre Council</td>
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<td>HTF</td>
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<td>Honolulu City Ballet</td>
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<td>HCT</td>
<td>Honolulu Community Theatre</td>
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<td>HTY</td>
<td>Honolulu Theatre for Youth</td>
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<td>KCP</td>
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<td>MFA</td>
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<td>MYT</td>
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<td>NEA</td>
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<td>PALC</td>
<td>Performing Arts Learning Center</td>
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<td>Starving Artists Theatre Company</td>
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<td>SCET</td>
<td>State Comprehensive Employment Training</td>
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<td>SFCA</td>
<td>State Foundation on Culture and the Arts</td>
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<td>SCEP</td>
<td>Statewide Cultural Extension Program</td>
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<td>Storybook Theatre</td>
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Travelling Adult Group ............... TAG
University Curriculum Research and Development Group . UCRDG
University of Hawai‘i at Mānoa’s College of Continuing
    Education and Community Service ........ CCECS
University of Hawai‘i at Mānoa Theatre for Children . UHTC
This dissertation chronicles the growth of performing arts for children in Hawai‘i and analyzes the major factors which have influenced that growth during the twentieth century. To better understand the subject matter, some definitions concerning performing arts for children and the geographical and cultural makeup of Hawai‘i are necessary.

This work focuses on the live kinesthetic performing arts of dance, puppetry and theatre (drama), but only when the performers of these arts intend them primarily for an audience of children. I have defined children as including preschool level up through grade eight (intermediate grade level), approximately ages 2 1/2 to 13.

When discussing performing for children many people often combine performances given by children with those given by adults for children. Children’s theatre professionals interpret the term "theatre for children" as meaning theatre performed by adults or age-appropriate children (roles which call for children of a specific age) for a predominantly child audience as opposed to theatre
performed primarily by children. While similar terms do not exist for puppetry and dance, in this dissertation I have defined them the same as "theatre for children."

Though this dissertation primarily focuses on performances for children, I will review child-centered programs which use children as performers as long as the program emphasizes a learning experience. These programs usually incorporate workshops in dance, puppetry, and theatre as a prelude to performing. While I do not explore these programs in depth, I feel it is important to mention their existence. I only discuss those which have lasted several years.

Geographically, Hawai‘i is unique among the 50 states. The chain of islands which make up the 50th state are situated in the middle of the Pacific Ocean and stretch from the southernmost island of Hawai‘i to a number of small islands and atolls to the northwest.

In my research I have studied all of the major populated islands (Hawai‘i, Kaua‘i, Lāna‘i, Maui, Moloka‘i, Ni‘ihau and O‘ahu) and found Ni‘ihau to be the only island

1See "Terminology of Drama/Theatre With and For Children: A Redefinition" by Jed Davis and Tom Behm for a full discussion of the definitions for "creative drama," "children’s theatre," "theatre for children," "theatre for youth," "theatre for young audiences," "participation theatre," and "theatre by children and youth." The article may be found in the Children’s Theatre Review (vol. XXVII, no. 1, 1978) on pages 10 and 11.
with no evidence of performances for children, either originating on the island or brought in from off island. The Robinson family owns the entire island and has isolated it to a great extent from the rest of Hawai‘i. Residents speak Hawaiian as their native language, visitors are few and excursions off the island by residents are limited. Ray Okimoto, the Artists-in-the-Schools program coordinator, has approached the Department of Education administrator responsible for Ni‘ihau’s school to obtain permission to send programs to the island; however, as of 1991 the DOE has denied Okimoto’s request.

The island of O‘ahu serves as the population and governmental base for the state, but the island of Hawai‘i, often referred to as the Big Island, is physically the largest. Both the State in general and its largest island go by the name Hawai‘i. Usually the text clarifies to which I am referring, but whenever the identity seems in doubt I will use "the State of Hawai‘i" or "the island of Hawai‘i," depending on which is appropriate. Occasionally I will use the term "neighbor island" to refer to the major islands other than the one under discussion. And when I refer to the 48 contiguous United States and Alaska I will use the term mainland.

Hawai‘i’s physical geography isolates it even though communication advances and airspeed make reaching Hawai‘i
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INTRODUCTION
easier than ever. However, the more than 2,000 miles between Hawai‘i and any major land mass make a trip to Hawai‘i a major expense. This factor applies to performing groups, especially those which must transport equipment, scenery, and costumes. For example, in 1989, importing the Guangdong Puppet Troupe from China cost $69,848.90. The production resulted in a deficit for its primary sponsor, the University of Hawai‘i at Mānoa Summer Session (T. Slaughter "Guangdong"). Even commercially viable attractions, such as rock concert groups, often only stop in Hawai‘i on their way to or from other major markets in Asia, Australia and New Zealand. This financial consideration limits the number of performing arts troupes or productions which consider Hawai‘i a feasible market in which to perform. While the distance limits the number of performing companies travelling to Hawai‘i, it increases the opportunities available for local groups to perform, opportunities which touring groups might have taken otherwise.

Even with the 2,000 mile expanse between Hawai‘i and any other major land mass, Hawai‘i features one of the most culturally varied populations in the world. In addition to the native Hawaiian people, Hawai‘i includes large groups of immigrants, or their descendants, from Japan, China, Korea, the Philippines, Samoa, Puerto Rico, Africa, and many
European countries (The State of Hawai'i Data Book 1990 42). Most of the ethnic groups work to preserve their native cultures in one form or another. Private schools exist with the sole purpose of perpetuating certain cultural identities and numerous performing troupes (often connected with the schools) maintain repertoires that revolve around the folk dances of their ancestral country. In addition to the pure forms of ethnic arts, many performing troupes borrow the stylizations from one culture's art and impose it upon a different, usually "western" performing art.

Together, geographical isolation and cultural diversity create a climate for a variety of locally-originating performing arts. This has been true in the area of performing arts for both children and adults. Historically though, only since 1965 has the sharing of this cultural richness with a broad spectrum of Hawai'i's children occurred.

I have organized this dissertation into two main sections and three appendices. The first section gives a general overview of the history of performing arts for children in Hawai'i. I have outlined the major events and major groups and analyzed the influences which have helped or hindered the field. Section two consists of detailed historical profiles of individuals, performing companies, and sponsoring organizations important to the field.
The appendices list performances given by performing companies and individual performers. They have been compiled with as much attention to breadth and depth as possible. The depth of information concerning performance schedules varies greatly. Many groups and individuals kept few or no records. When performers did not have information concerning their performing dates, I relied on newspaper and magazine articles and the files of supporting organizations such as Artists-in-the-Schools, the Hawai'i State Library, and the State Foundation on Culture and the Arts.
Only in the twentieth century did performers in the United States begin actively directing productions toward an audience of children. A few Broadway producers realized the money making potential of productions aimed toward children in the early to mid-1800s. "Mother Goose, a mid-nineteenth-century operetta, was given numerous productions and was apparently acted by children themselves" (McCaslin 6). In the late 1800s such plays as Rip Van Winkle, Little Lord Fauntleroy and Tom Sawyer were popular choices. However, "according to all accounts appearing in periodicals and scrapbook collections of the period, the first important theatre for children in America was The Children's Education Theatre [New York-based], founded in 1903" (McCaslin 7). In addition, the use of drama with children as primary participants existed in inner-city settlement houses as early as the nineteenth century.

Similarly, in Hawai'i theatre and puppetry existed prior to the twentieth century and dance has been part of Hawai'i's culture from its earliest days. However, these early theatrical and puppetry performers intended their art, as did their counterparts on the mainland, primarily for adults. Newspaper accounts mention an occasional theatrical
matinee or puppet production specifically for children (Topham 10, 32), but touring groups did not provide any continuity to this work for children nor did any local programs explore this area. Even in ethnic dance where entire communities might be involved, the performances usually stressed ritual significance over entertainment value, and dancers did not single out children to be their audiences. Therefore, Hawai‘i’s history of the performing arts for children begins in the twentieth century.

At the beginning of the twentieth century, Hawai‘i for the most part still depended upon stock companies or well-known performers passing through on their way to Asia or Australia for entertainment. Those passing through and stopping in Honolulu during the late 1800s and early 1900s included Edwin Booth, Joe Taylor (minstrel shows), and the Royal Marionettes (Wilson 306, 308). Honolulu, the primary population center then as now, was the site of most performances. In the 1800s local investors had built several theatres in Honolulu—including The Royal Hawaiian in 1848 and The Hawaiian Opera House in 1879—to accommodate visiting troupes. Both were large enough and equipped well enough to support most touring productions (Wilson 305, 306).

Hawai‘i’s amateur performers often supplemented the casts of these companies, an experience providing the
primary outlet for their creative talents. The local groups dedicated to theatre included the Honolulu Dramatics Club (the forerunner to the Footlights Club) and the Shakespeare Reading Club; however, they directed most of their energies toward staged readings given to private audiences (Wilson 306).

The non-native population of sailors, governmental officials, American businessmen, and church officials comprised the primary audience for most performances by touring troupes. The performances, which were generally well attended, often included the Hawaiian royalty, but their attendance did not represent the regular behavior for the non-royal indigenous Hawaiian population. Native Hawaiians primarily attended performances of the hula whether in ritualistic or entertainment settings, while Hawai‘i’s large Asian population did similarly with their traditional arts such as folk dance and Beijing Opera.

Only Western society at the time saw a "need" to specifically direct productions of their performing arts at children. None of the Asian or Hawaiian cultures designated an art as specifically for children outside of the rituals, ceremonies, and performances that already existed for the

1The early Calvinist missionaries had attempted to suppress performances of the hula, and between 1850 and 1870 the Hawaiian royalty passed a number of laws regulating public performances, however, hula survived and clandestine hula schools continued to teach the art (Barre‘re 41).
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THE BEGINNINGS, 1900-1955

population as a whole. However, those members of society of primarily European descent used the performing arts to teach non-European or recently-immigrated European children the predominate language, English, and customs of the United States. This early use of the performing arts as a tool to teach culture resulted in a predominately Western cultural influence on most of what initially occurred in the performing arts for children. The types of plays chosen and the organizations presenting them over the course of the first half of this century demonstrate the extent of this influence.

Across the United States local community theatres and the national Junior League organization were among the first groups performing or sponsoring theatre and puppetry for children. Most shared three common objectives: helping young immigrants learn the language and customs of the United States, meeting the social needs of the community by providing a place for families to gather, and inspiring the imagination of children (McCaslin 7). Locally, the Footlights Club2 and the Junior League of Honolulu gave Hawai‘i its first productions geared primarily toward children.

The Footlights’ first work with children involved a school, the Children’s Play House, associated with the Club and directed by their first president, Emily Foster Day. Day used drama as a means to teach Hawaiian and Oriental children the English language (Lewers 118). During one of the Footlights’ first public performances, *The Taming of the Shrew* in 1916, the children in the school performed between acts (Wright 12 July 1990). In 1922 the Footlights began producing plays aimed at child audiences. Their first production, in association with the Honolulu Outdoor Circle, consisted of four performances of Joseph Jefferson’s *Rip Van Winkle* at the Mission Memorial Hall beginning March 16, 1922. The following year they produced a puppet version of *The Three Wishes* and in 1927 they produced three more puppet plays, *Lima Beans, Babette’s Love*, and *The Little Mermaid* (Wright "HCT’s Children’s Theatre Records" 1). When the Footlights became Honolulu Community Theatre and later Diamond Head Theatre, they continued mounting plays for children on an irregular basis through the 1990s. Productions for children, however, never became a major focus for the Footlights or its successors.

Unlike the Footlights Club or Honolulu Community Theatre in which children travelled to HCT’s performing
facility, the Junior League of Honolulu, beginning in 1934 with a production of *Four and Twenty Blackbirds* (*Silver Anniversary* 5), toured fairy tales to practically every school in Hawai‘i. Being a service organization, they directed their focus towards projects that directly involved their members. Therefore, the members built sets, sewed costumes and acted in the various parts. The League got involved in producing plays because they wanted to "bring live theatre to Hawai‘i’s children" (Steiner) and no other Hawai‘i organization during the 1930s and 1940s was doing so on a regular basis. From 1934 through 1954, with the exception of 1941-46 because of World War II, the League toured at least one play each year to Hawai‘i’s schools and thus accomplished their goal of bringing theatre to a substantial number of Hawai‘i’s school children. The audience for their 1947 production of *Little Black Sambo* totaled approximately 15,500, while their 1948 production of *Hansel and Gretel* reached close to 20,000 children (*Silver Anniversary* 21, 27). These numbers represent typical totals for all of the League’s productions during this period. They continued performing into the early 1970s.

Honolulu Community Theatre and The Footlights Club before it performed their children’s theatre productions in a single location with the exception of the 1949 production of Andre Obe’s *Noah* which toured to the following schools; Kawananakoa, Ali‘iolani, and Roosevelt (Wright "HCT’s Children’s Theatre Records* 1, 2).
An individual closely involved with performing arts for children during this half of the twentieth century was Phyllis Shield. She arrived in Honolulu in the late 1940s and in 1948, with Jeanne MacIntyre, she opened the Honolulu Academy of Dramatic Art, which included classes for children ("2 Young Women"). In 1951 Shield began writing original plays and having the children from her Academy classes perform them for the general public. She formally organized her performers into Shield's Theatre for Children that same year. Shield arranged an annual November production for her group at the Sears Department store which in some years played to as many as 15,000 people. Their first play was *The Toymaker and the Enchanted Peacock*.

When Shield's group performed at Sears' original location on Beretania Street, they acted on a portion of the first floor roof facing the parking lot. The audience sat in or on their cars or stood in the parking lot to view the performance ("15,000 Attend"). When the Ala Moana Shopping Center opened and Sears moved there from its Beretania Street location, Shield moved with them, continuing the November shows and adding an August show to celebrate school's opening. The August production played on the shopping center's outdoor stage (Harada "Producer"). Shield's shows were usually elaborate affairs involving large casts and while she used the children from her drama
classes for most parts, she would often supplement them with adults (Harada "Mini-History"). Shield continued these Ala Moana shows until 1968 ("Phyllis Shield Edstrom").

While Shield attracted large crowds with her theatrical productions, Marion Gossett did similarly with her puppetry productions. She formed a puppetry company called Marion's Marionettes in 1950 and then created a character named "Red Feather" around whom she wove a number of puppet plays. From 1950 to 1959 she performed her "Red Feather" puppet shows for the annual Community Chest drive (forerunner to the Aloha United Way) using volunteers from the Junior League as puppeteers. These productions ran each September and October, playing three times a day, Monday through Friday. Schools bussed their children to the performances, which most years took place at the Nu'uanu YMCA's Sugar Theatre and were sponsored by the Hawai'i Sugar Planters' Association (Gossett).

From 1900 to 1955 Honolulu Community Theatre, the Junior League, Shield's Theatre for Children, and Marion's Marionettes were the major performing groups involved with children. Each organization continued producing plays past 1955 and they all based their operations in Honolulu and performed exclusively on O'ahu. In the 1960s and 1970s the Junior League began travelling to the neighbor islands, but they restricted their early work to O'ahu.
The large number of children to whom these groups performed indicated not only the existence of an audience, but the willingness of schools and parents to make accommodations for attending. Marion's Marionettes performed their "Red Feather" shows to 20,000-30,000 children every year ("Community Chest"). Some years, Shield's Children's Theatre reached 15,000 people (adults included) in a single performance ("15,000 Attend"). The Junior League, by means of their extensive touring, played to as many as 80,000 children each year ("Children See"). Honolulu Community Theatre had more modest numbers, playing as few as one and as many as eleven performances for children in theatres that only held 300 to 400 people (Wright "HCT's Children's Theatre Records").

HCT, though having the smallest audiences, probably presented the most polished performances of all the groups producing for children during these years. They used actors, who, while amateur, had gained considerable experience with the community theatre. The Junior League consisted of volunteer members who were interested in providing this type of community service to O'ahu's children, but who did not necessarily have theatrical experience. Marion's Marionettes, while led by a professional, was comprised primarily of Junior League
volunteers. Shield's Children's Theatre used mostly children, though she often mixed adults into the cast.

It was not until Honolulu Theatre for Youth was formed that an organization devoted solely to performing for children, on a year round basis, came onto the scene.
The creation of Honolulu Theatre for Youth was primarily due to the work and dedication of one woman, Nancy Jean Corbett, an active member of the Honolulu community. From the 1930s to the 1960s, Corbett worked for a number of organizations associated with the arts, including the Honolulu Academy of Arts, the Honolulu Community Theatre, and the City and County of Honolulu Parks and Recreation Department (Corbett Interview With 4-7, 11-12).

In the 1950s Corbett began working for the Parks Department, teaching creative drama to children and other recreation leaders. Not considering herself an expert in the field, she continually pursued opportunities to improve her knowledge. In 1954 she participated in workshops given by two mainland creative drama leaders from the Seattle area. The success of these workshops encouraged Corbett to try to find a creative drama specialist for the summer of 1955 (Corbett 2 August 1990).

At the suggestion of Campton Bell, Professor and Director of Theatre at the University of Denver and visiting artistic director at Honolulu Community Theatre, Corbett arranged for Kathryn Kayser, also a University of Denver instructor, to come to Hawai‘i and work with the Parks.
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HTY'S EARLY YEARS, 1955-1960

Department (Muschamp The Honolulu Theatre 90). The program was successful and Kayser enjoyed her stay so much that she decided to direct a children's theatre production as her gift to the community. Kayser auditioned, cast, and directed Jack and the Beanstalk for the children of Honolulu. The play opened August 24, 1955 at the University of Hawai'i's Farrington Hall (Muschamp The Honolulu Theatre 76).

The warm reception given Jack and the Beanstalk indicated to Corbett the need for a theatre producing plays for children. Corbett first approached Honolulu Community Theatre to determine whether they would be interested in producing plays for children as a regular part of their season. Their prior experience producing plays for children made them a logical candidate. However, the demands of their regular schedule did not allow them to establish a separate theatre for children.

Corbett was determined to create a theatre for children. She initiated the project on her own but also elicited encouragement and support from HCT, the Junior League of Honolulu, the University of Hawai'i Drama and Theatre Department, and the Honolulu Department of Parks and Recreation. These organizations supported the formation of a children's theatre committee, with Corbett as its leader, which would help her organize and finance the formation of
Corbett invited Kathryn Kayser back for the summer of 1956 both to work for the Parks Department and to direct two productions for the children of Honolulu. Due to her position on the faculty of the University of Denver, Kayser was unable to make any long-term commitment concerning directing productions in Honolulu; however, she did return during the summer and at Christmas for the next two years. She was paid for her services by three organizations: the Parks Department and the University of Hawai‘i Summer Session for teaching and via grant money from the McInerny Foundation (Muschamp *The Honolulu Theatre* 104).

In 1959 Corbett and the representatives of the organizations supporting her made the decision to incorporate as an independent organization and at the suggestion of University of Hawai‘i professor Joel Trapido to use the name Honolulu Theatre for Youth¹ (Corbett 2 August 1990). Corbett had also reached an agreement with the Department of Public Instruction (forerunner to the Department of Education) to allow school children to attend productions during the school day. This agreement allowed

¹Prior to 1959 Honolulu Theatre for Youth had used the name Honolulu Theatre for Children. Many of those involved with creating the Theatre felt this name limited the company in terms of future potential audiences (Campbell 5 July 1990).
HTY to plan a full season of plays, for now they had a secure audience base (Campbell 5 July 1990).

For 1959-1960, Kathryn Kayser arranged a sabbatical leave from the University of Denver that allowed her to direct HTY's first complete season. Corbett, in consultation with Kayser and Beatrice Carter (Department of Public Instruction administrator), scheduled four plays during the course of the school year with each play geared toward a different grade level—fourth, fifth, sixth, and seventh (Muschamp The Honolulu Theatre 140). This format of performing four plays during the school year with each geared toward a specific grade level and with one or two more plays produced during the summer marked HTY's performance schedule for the next few years. For example, the 1960-61 season included productions intended for the second, fourth, fifth, and seventh grades, while the 1961-62 season included ones for the second, fourth, sixth, and intermediate grades (Muschamp The Honolulu Theatre 464, 465).

The 1959-1960 season marked Kayser's last as artistic director for HTY. HTY's board of directors chose Jack Vaughn as the next artistic director. Vaughn had designed the sets for all of the 1959-1960 season and was a recent MFA graduate from the University of Hawai'i. Vaughn was followed by Alfred Wheeler from 1962 to 1964. David
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Donnelly, Thomas Kartak, Douglas Kaya, and Amiel Leonardia each directed a play for the 1964-65 season. Kartak was hired full-time for 1965-68, and was succeeded by Douglas Kaya for 1968-69 and Gary Anderson for the 1969-1970 season (Campbell 5 July 1990).

In 1963 HTY assumed responsibility for the Honolulu Parks Department’s program in creative drama. They changed the name to the Junior Theatre Workshop and focused the Workshop on theatre classes offered during the summer for children ages seven to sixteen (Ten Years 4). Future HTY artistic director Alfred Wheeler took over as director of the program for its first few years. It continued as the Junior Theatre Workshop into the 1970s and until the 1970s it remained Hawaii’s major program offering classes in theatre for children.

HTY owed its early success to the arrangement Corbett had worked out with the Department of Public Instruction, the hard work and dedication of its volunteers and employees, and a very generous Hawai‘i State Legislature. The Department of Public Instruction provided a captive audience that has since proved to comprise the bulk of HTY’s audiences. Performances during school hours for school children provided 90% of HTY’s total audience attendance for 1990. The remaining 10% of the audience came during
performances open to the general public.\textsuperscript{2} This school-performance audience helps not only as a direct source of income, but as a persuasive factor in obtaining state government funding. In terms of HTY's budget, state funding is more important than earned income. HTY, while playing to more audience members than any other single performing group in Hawai'i, has relied more heavily on grants and government funding (60-65\% of its income) than it has on earned ticket income, (35-40\%) (Campbell 5 July 1990).

It was not until the late 1970s that HTY paid its actors a regular salary. Until that point the company relied on the generosity of Hawai'i's amateur actors to fill the roles in their plays. HTY's schedule of weekday, daytime performances created a greater hardship for these actors than for a typical community theatre actor who performed only at night. HTY actors often used vacations from paying jobs to obtain the time needed to perform; consequently, understanding employers were a necessity. HTY rewarded a number of these dedicated actors with most of the first full-time paid acting positions the company offered.

The relationship HTY developed with the Hawai'i State Legislature and local foundations because of its important place in the lives of Hawai'i's children guaranteed its

\textsuperscript{2}These percentages are representative of audience totals for each year HTY has kept records.
initial and continued success more than any other factor. Nancy Corbett and Jane Campbell were the principal figures who developed and nurtured the HTY-Legislature relationship.

Corbett had a long history of involvement in community affairs before she initiated the HTY program. She served as a delegate to the 1950 Constitutional Convention and ran in 1952 for the Territorial Congress (Corbett Interview With 12-14). She became and remained well-acquainted with members of the Territorial and later the State Legislature though she was unsuccessful in her bid for the Territorial Congress. These relationships benefited HTY during Corbett’s tenure as HTY’s executive director.

Soon after HTY hired Campbell in 1960 she too became involved in this process of familiarizing the legislators with HTY and its benefit to Hawai‘i’s children. This method of working directly with Hawai‘i’s Legislature continued until 1983, when the Legislature mandated the State Foundation on Culture and the Arts to administer all funding for artistic groups by passing the law known as Chapter 42 (Request for Proposals). This legislation eliminated direct legislative involvement in processing an ever-growing number of funding requests. Instead, the Legislature provided the SFCA with a lump sum which the SFCA then parceled out to groups via a request-for-services type of arrangement. This arrangement did not prevent the Legislature from designating
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exact amounts to be passed through the SFCA to specific
groups and thus did not eliminate all direct lobbying by
arts groups (Annual Report for 1983-84 5).
CHAPTER IV

AN ACTIVE ROLE FOR GOVERNMENT IN THE ARTS, 1960-1970

The State Foundation on Culture and the Arts was one of a multitude of organizations and performing groups which came into being in the 1960s. Other important organizations established during this decade with the task of supporting the arts included the Hawai‘i based Artist-in-the-Schools program and the Washington, D.C. based National Endowment for the Arts. More than anything else these organizations provided performers better access to federal and state funding.

With the establishment in 1965 of the National Endowment for the Arts along with the National Endowment for the Humanities, Congress and the Johnson administration attempted to provide coordinated long-term federal support for the arts. The federal government had sporadically supported the arts in the past, usually in association with a national memorial or special occasion, but never on such a large scale. The major exception to this limited government support of the arts was the Federal Theatre Project of the 1930s. Congress established it as a project of the Works Progress Administration in 1935 and Hallie Flanagan directed the program until Congress terminated it in 1939 (McCaslin
While the Project did provide a children's theatre program, no records of performances in Hawai'i exist.

Congress, as part of the political compromise to the NEA's creation, included a provision for making matching federal funds available to each state. They decreed that a set amount of the NEA's budget would be available for division among all fifty states. If a state could match any of their share of the budget amount, then the state received a matching amount in federal funds (Taylor, F. 101-105).

This federal money provided readily available fuel to state arts councils and removed a good portion of the NEA's budget from control by the federal agency. From 1965 through the early 1970s, part of Roger Steven's job as NEA director involved travelling around the country encouraging and assisting with the establishment of the state arts councils necessary to administer this money.

In Hawai'i, Alfred Preis and Masaru Yokouchi were the instrumental figures in the formation of the State Foundation on Culture and the Arts, the local organization that would serve the purpose of coordinating state and federal funds available for the arts.

The Hawai'i State Legislature created the SFCA with Act 269 during its 1965 session (Session Laws of Hawai'i Third State Legislature 455-457). Alfred Preis, the SFCA's first director, described its purpose as follows:
strengthen the traditions, customs, mores and the arts of the Hawaiian people and the heritage brought to Hawai‘i by the peoples who immigrated here. (State Foundation May 1967: 4)

Since 1965 the State of Hawai‘i, through the SFCA, has provided substantial funding to a number of programs and organizations producing performing arts for children, including Honolulu Theatre for Youth and the Artists-in-the-Schools program.

The AITS program has involved itself with performances for children since its inception in 1966. Under the jurisdiction of the Department of Education the AITS program has reached into every public school in the State of Hawai‘i (with the exception of Ni‘ihau) at some point in its 24 year history with performances, residencies and lectures (Okimoto).

Initially called the Fine Arts project, it was a pilot program of the Hawai‘i Curriculum Center for which the Department of Education and the University of Hawai‘i jointly provided the funds and personnel. Under the direction of Arthur King, the HCC, created in 1966, became a centralized facility for the development of curriculum material for Hawai‘i’s schools.

The Center was organized to design, develop, demonstrate, evaluate and assist in the dissemination of new courses in designated areas
of the curriculum. Under Title III mandate to the Center, the areas of English, foreign languages, and fine arts were targeted for large-scale development. (Burton Fine Arts 1)

It operated out of the University of Hawai‘i Laboratory School and used a number of schools to test its products.

The HCC first experimented with the Fine Arts Project during the 1966-67 school year as part of a three-year testing program in three O‘ahu and five Moloka‘i schools. The schools on O‘ahu were University Laboratory (grades K-12), Kalihi-Uka (grades K-6), and St. John’s (grades 1-8). On Moloka‘i they were Maunaloa (grades K-8), Kualāpu‘u (grades K-6), Kaunakakai (grades K-8), Kilohana (grades K-10), and Moloka‘i High (grades 7-12) (Burton Fine Arts 1).

Under the direction of Leon Burton, the Project presented performances in ballet, modern dance, ethnic dance, drama, music, storytelling, and exhibitions of the visual arts. The initial three years of the program allowed the HCC to experiment with a variety of aspects to the

3Title III, part of the 1965 Federal and Secondary Education Act, supported innovative and exemplary educational programs.

4The University Lab School, a public school associated with the University of Hawai‘i, served as a training school for education majors prior to HCC’s creation. HCC transformed it into a curriculum development testing school (Burton 27 August 1990).
program including types of performances, methods of presentations, use of support personnel, and budgeting. Both performers and audience members gave positive reactions to the program. "The reception at all of the schools was most enthusiastic" (Oda "Evaluation").

The format used included sending a consultant to each school to review educational material and explain the material that was to be performed. The performance happened in the days following the consultant's visit.

Unfortunately, for financial reasons the HCC administration terminated use of consultants after the pilot phase of the program. School personnel and performers, in subsequent years, cited the lack of a consultant as one of the program's most sorely missed aspects. Carl Wolz, director of dance at the University of Hawai'i and dance consultant for the Fine Arts Project, saw the consultant's role as essential to the continued success of the Project.

Of the many recommendations in the final report, two should be given priority consideration: one, a consultant in the classrooms. 

A. Consultants. Dance Consultants are needed in the classroom prior to the arrival of the dance activity, and after as a follow up if possible. The pre-activity consultant should be sent even if it means one less person on the dance activity itself. The response and understanding seems to be greater at schools that are seeing a dance program for the second or third time and even more so at schools that have had dance consultants in the past (Wolz "Artists" 1, 2).
For the school year 1969-1970, the HCC renamed the Fine Arts Project the Artist-in-the-Schools program. The Department of Education accepted the administration of AITS as a long-term project and appointed Ray Okimoto its coordinator.

Burton chose the participants during the Fine Arts Project phase of the program via recommendations of the various artistic consultants. Okimoto slowly began to open the program to a wider pool of performers, though still by invitation, until 1973, when he initiated an audition process open to any performing group (Okimoto).

This open audition process created a significant new source of potential funding and opened a new audience to smaller performing groups. The DOE arranged performer payments in such a way as to favor performing groups of five or less members. Groups were paid by performer up to a maximum of five performers times the number of performance days. Thus groups with six or more performers devised their own methods for splitting the same payment a group with five performers received ("Artists-in-the-Schools Auditions" 2).

So, while Honolulu Theatre for Youth did participate in the pilot phase of AITS, the Department of Education administrators structured the future of the program toward smaller groups like the Akiko Dance Company, Hawai‘i Performing Arts Company’s Construction Crew, Peppermint
Players, and Storybook Theatre. Performing with AITS has never provided a sustaining source of income, but for many smaller groups with low or no overhead it has provided sorely needed funds that allow them to continue functioning as an organization.

In 1968, under children’s librarian Alice Bender, the Hawai‘i State Library system began to centrally organize and coordinate the use of performers in the State’s libraries in conjunction with special projects and events such as "Summer Fun Readings," "Children’s Book Week," and "National Library Week." Prior to centralization of the program, branch librarians assumed responsibility for funding and scheduling performances in their libraries. The support group Friends of the Library has provided most of the funding for the project and many groups, especially puppeteers, have taken advantage of this avenue of performance (Matsumoto).

In the late 1960s and early 1970s, Alfred Preis led the way in helping each island develop its own arts council. Eventually O‘ahu, Hawai‘i, Kaua‘i, Maui and Moloka‘i had their own arts councils to support the progress of arts as a whole. The groups were independent not-for-profit organizations designed to disseminate information, provide a forum for ideas, and encourage local and state government to support the efforts and work of art organizations.
In addition to the general arts councils, more specific councils were formed in particular disciplines. Carl Wolz provided the impetus for forming the Hawai'i State Dance Council in 1966. The council, a very active force in Hawai'i's dance community, has included among its projects since 1969, coordinating a Creative Movement in the Schools program. The Hawai'i State Theatre Council, organized in 1968 on an informal basis at the request of State Foundation on Culture and the Arts director Alfred Preis (SFCA Jan. 1969: 4), was legally incorporated in 1970. It became more of a force in the area of children's theatre in the 1970s with its "Suitcase Theatre" project.

Two puppet companies made their debut in Hawai'i in the 1960s, Sunhild Puppets and Piper Productions. Both based their operations on O'ahu but only Piper extensively toured the neighbor islands. Charles and Sunhild Hampson, a husband and wife team from Europe, ran Sunhild Puppets, and concentrated their work in Honolulu. The Hampsons stopped in Hawai'i for an intended vacation in 1963. However, a successful performance at St. Anthony's School in Kailua led to more performances and the eventual decision to settle in Hawai'i. They received permission from the Department of Education to perform in the public school system in 1966. From that point on Sunhild Puppets stayed busy year round, performing in both public and private schools, the
libraries, and doing private parties on a regular basis. They continued their performances into the 1980s when Charles Hampson became ill. After her husband died in the mid 1980s, Sunhild Hampson permanently retired (Hampson).

Len Piper and his family moved to Honolulu in 1964. He had established himself as a designer and puppeteer first at the University of Wisconsin and later with Kroft Productions in Las Vegas. However, a move to Hawai‘i had been a long-time dream and when Kroft sent him to Hawai‘i to research the feasibility of moving a show into the Hawai‘i market, he decided not to return to the mainland.

Piper had sold the majority of his puppets and puppet productions to his sister and brother-in-law upon leaving Wisconsin, but had kept the educationally-oriented plays and some of the smaller shows. After researching the Hawai‘i market for a year and obtaining Department of Education permission, Piper and his family began touring the schools in 1965. They based the majority of their shows on musical themes and eventually reached most schools on O‘ahu as well as the neighbor islands. He continued performing through the 1970s primarily in the schools, but also doing an occasional public performance, birthday parties, private events, and a series of shows at Ala Moana Shopping Center (Piper, L.).
In the area of theatre, The Junior League of Honolulu, though active sponsors of Honolulu Theatre for Youth, continued performing through the 1950s and 1960s, extending their coverage to the neighbor islands. The touring nature of their productions allowed them to reach a substantial number of Hawai‘i’s school children at least once each year. Because of their touring and the volunteer nature of their organization, which kept costs low, they played to more children than any performing group in the State other than HTY.

Two O‘ahu high schools, McKinley and Kamehameha, performed plays for children on a regular basis beginning in the 1960s. James Nakamoto began teaching at McKinley High School in the fall of 1963. Prior to McKinley he had worked at Wai‘anae High School where he established a small but very successful drama program. The principal of McKinley requested that Nakamoto transfer there and work on establishing a drama program for his school. In 1964 Nakamoto and his students formed the McKinley Theatre Group as an official campus organization and by 1965 he was teaching a course load involving only theatre classes (Nakamoto).

For several years, Nakamoto had worked with Honolulu Theatre for Youth as an actor and thus was familiar with their operations. Using HTY as a model he instituted a
week-long series of school performances beginning with the 1965-1966 school year. Initially Nakamoto opened the performances for school audiences only to those elementary schools in the immediate area. However, the success of these performances spread and soon schools from all over O'ahu asked to attend. Nakamoto primarily chose musicals for these productions and did few he felt would appeal to students below the fifth grade. In addition to the week of school performances, he had his group perform one or two weekends for the general public. Nakamoto used the proceeds from the school performances to finance McKinley's next year's season of plays. By the second year of this system the McKinley Theatre Group had become totally self-sufficient. Nakamoto scheduled a week of school performances for almost every production McKinley performed from 1964 to 1981 (Nakamoto).

Kamehameha Schools hired James Bertino as its high school drama instructor in 1967. Bertino had directed theatre productions for children in California prior to coming to Hawai'i; consequently when he began work at Kamehameha he included plays for children in the school's repertoire. Unlike Nakamoto at McKinley, Bertino scheduled one play each school year that was specifically for elementary school children. From 1967 to 1973, Bertino and
his students toured this production to elementary schools in the Kalihi area of Honolulu (Bertino).
CHAPTER V

THE EARLY DEVELOPMENT OF PERFORMING COMPANIES, 1970-1980

This decade saw another surge of activity, which centered primarily around the University of Hawai‘i. In 1971 the University hired a new professor in the area of children’s theatre, Tamara Hunt (nee Miller). While course work in puppetry, creative drama, and even children’s theatre had existed prior to Hunt’s arrival, under Kenneth Graham, Douglas Kaya, Eloise Hayes, and most notably Lucie Bentley, none had initiated a performing program for children.¹

Bentley began with the University of Hawai‘i’s English Department in 1946. At the time the English Department offered classes in speech and drama (UH Bulletin XXV.4: 45-49). The Speech Department was created in 1947 and Bentley, along with drama professors Ernst and Trapido, moved to that department (UH Bulletin XXVI.3: 125-128). Bentley began

¹Guests also taught an occasional course in creative drama at the University during the 1960s. Kathryn Kayser offered a class in creative drama with the Drama and Theatre Department for the summer of 1956 (UH Bulletin XXXV.2: 15). She taught the same subject for the Education Department during the summer of 1959 (UH Bulletin XXXVIII.2: 33). These classes were arranged in conjunction with Kayser’s directing duties for Honolulu Theatre for Youth. Geraldine Siks taught “Creative Expression in Elementary Education” for the Education Department over the summer of 1966 (UH Bulletin XLV.3: 49). Tamara Hunt made guest lecturers a regular part of her Theatre for Children program during the 1970s (Slaughter, T. "Children’s Theatre").
teaching drama classes in 1948 (UH Bulletin XXVII.2: 148) and continued working for the Speech Department and teaching drama classes when the Drama and Theatre Department was created in 1951 (UH Bulletin XXX.3: 114). In 1955 she offered the University's first course in "Creative Dramatics" (UH Bulletin XXXIV.3: 123) and in 1962 the first course in puppetry (UH Bulletin XLI.3: 63). She retired in 1968.

Hayes began teaching with the Education Department in 1956. She first offered "Creative Expression in Elementary Education," a course covering creative drama, creative movement, and creative uses of music in 1963 (UH Bulletin XLII.2: 42). She continued teaching this education class until 1981 (1979-81 General Information 129). Though Hayes retired, the School of Education continues to offer the course (1989-91 General Information 151).

The University and Honolulu Theatre for Youth joined together in 1968 to hire Kaya, with each receiving half of his time. The two organizations were attempting to solve both their needs, HTY's for an artistic director and the University's for a children's theatre instructor. Kaya survived one year, 1968-69, in both positions and it soon became evident that in their attempt to cut financial corners both organizations were shortchanging their programs and over-taxing the abilities of any one person.
Even before the season was half over it was realized that each of Mr. Kaya’s employers was, in effect, requiring his full-time services and, due to Mr. Kaya’s determination, often receiving them in terms of effort, but sometimes with dubious results. (Muschamp *The Honolulu Theatre* 280)

Kaya quit the HTY position and lasted another year with the University before leaving there to take a position with Leeward Community College.

Kenneth Graham, a noted expert in children’s theatre from the University of Minnesota, taught the University’s child drama courses in the fall of 1970 to help continue the program until a permanent full-time instructor could be found (UH Schedule Fall 1970 15).

Hunt arrived in the fall of 1971 and within a few years had established a performing program and expanded the number of courses offered. She directed her first production, *Red Riding Hood: An Opera for Young Audiences*, in 1972 (T. Slaughter *Children’s Theatre*).

Her early work focused on the younger age levels, primarily preschool. Theatres performing for children rarely aimed their productions toward the preschool age child. HTY did not offer productions for below grade level two until after Hunt’s experiments with first grade, kindergarten, and preschool age children. She was at the forefront nationwide in her efforts with this age group.

However, Hunt gained more national attention with her puppetry programs for this same age level than with her
Hunt also organized visits, primarily during the summer, by a number of well-known professional puppeteers. She started this program in 1976 with a visit by Kermit Love. Love, the designer of Big Bird from the Sesame Street television show as well as a number of other puppets, taught classes in puppetry as well as directed puppet productions for the University’s Kennedy Theatre mainstage the summers of 1976 and 1977 (T. Slaughter “Children’s Theatre”). Love returned in 1978 to work with Honolulu Theatre for Youth, creating and directing HorseOpera for them (“HTY Record of Performances” 2).

Other puppeteers to follow Love included Steve Hansen in 1977 and Nikki Tilroe in 1978. Hansen taught and performed his one-person show and Tilroe taught and directed a puppet production titled Quest of the Almost Knight (T. Slaughter “Children’s Theatre”). The visiting puppeteers, in addition to providing an extra series of classes and performances, helped to inspire a particularly creative group of students involved, during the 1970s, in the University’s children’s theatre program. They included Debbie Lutzky Allen (co-founder of Parasol Puppets), Pam
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Bell (puppeteer with Sesame Street), Mark Jeffers (co-founder of Storybook Theatre), Frank Kane (puppeteer with Sesame Street), Mary Olsen (co-founder of the Hawai‘i Puppet Guild and Puppets Unlimited), Pam Jezierny Svec (founder of the Queen Emma Summer Theatre), Calvin Tamura (co-founder of C² Productions), Anna Viggiano (co-founder of Storybook Theatre, the Hawai‘i Puppet Guild and Puppets Unlimited), and Bryant Young (puppeteer with Sesame Street) (T. Slaughter "Children’s Theatre").

One of the University’s and Hunt’s major achievements during this period was the touring puppet troupe Mo‘olelo Ki‘i Lima. What began as a joint idea of Hunt and Tom Carpenter, coordinator for the University’s College of Continuing Education and Community Services’ Lama Ku program, turned into a touring troupe of puppeteers performing ethnic folk tales to children across the state. In 1972 Hunt and Carpenter discussed using the University’s children’s theatre students to create a puppet troupe and the CCECS’s Lama Ku program’s contacts to organize performances that would tour libraries and schools across the state. Hunt and Carpenter named the troupe Mo‘olelo Ki‘i Lima, “to tell a story with your hands.”

Hunt, Pamela Hong, and Calvin Tamura (two of her students) organized the troupe, wrote the scripts, built the puppets, and for the first year toured a series of Hawaiian
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In subsequent years students handled all aspects of the program except scheduling which remained the responsibility of the Lama Ku program office. Hunt served in an advisory and supervisory capacity after the first year (Carpenter 26 June 1990).

The troupe continued touring during the 1970s and into the 1980s. However, since the troupe depended upon the interest and availability of students, it toured sporadically. In 1979 Carpenter contracted the services of a former student and Mo'olelo performer, Calvin Tamura, in order to keep Mo'olelo active. Tamura had performed with Mo'olelo in 1972 and 1973 and then occasionally from 1979 until 1985. In 1985 Hunt and Carpenter decided to put the program on an inactive status until some possible future point when students again demonstrated interest (Hunt 15 April 1991).

The University’s Theatre for Children experienced a period of immense growth and creativity during the 1970s. By the end of the decade Hunt had established it as one of the major children’s theatre programs in the country with the Children’s Theatre Association of America recognizing it as a Winifred Ward Scholarship2 Host Institution in 1978.

2The American Alliance for Theatre and Education gives the Winifred Ward Scholarship annually to a graduate student enrolled in a university offering a graduate program in theatre for youth. The Association initiated the scholarship in 1978 with a list of 31 schools qualifying as Winifred Ward
The University dance program under Carl Wolz, though offering no regular performing program for children, did contribute to dance for child audiences. Wolz served during the 1960s and early 1970s as the primary dance consultant for the Fine Arts Project of the Hawai‘i Curriculum Center. Working with University students, he provided the ballet and modern dance programs for the three years of the Fine Arts Project’s pilot phase and for several years after it became the Artists-in-the-Schools program (Oda 3 July 1989).

Even after the AITS program began auditioning performers rather than contracting with specific performers, Wolz continued to choreograph dance pieces for University dancers wanting to audition for AITS. Also, when Wolz organized the Hawai‘i Dance Theatre in 1976 as an adjunct to the University program, he continued working with AITS.

In 1975 the University hired Shirley Ririe, co-founder of the Utah-based Ririe-Woodbury Dance Company, to teach a class in creative movement. Ririe taught the class to dancers interested in teaching creative movement in the schools or other situations with children. Guest artists

Winifred Ward Scholar Host institutions ("Winifred Ward Scholarship Announced"). Applicants had to attend one of the qualifying schools. The schools that qualified offered graduate level course work in children’s theatre and creative drama. The following year the list of schools was narrowed to 16 ("Winifred Ward Scholarship Offered"). Since that date, the number of eligible universities has fluctuated around 16. The University of Hawai‘i at Manoa qualified the first year and remains on the list as of 1990.
continued to teach the class until 1977, when the University hired Jackie Kellet to teach on an ongoing basis (though she was not a regular faculty member) (T. Slaughter "Children's Theatre").

Financial support for the arts continued to grow during the 1970s. The CETA, Comprehensive Employment Training Act, program, created during the administration of President Richard Nixon, became a major governmental influence on the arts in the 1970s. Congress passed legislation establishing CETA in 1973, initially as a means of helping disadvantaged groups find employment and receive training. However, the dramatic rise in unemployment levels from 5% in 1973 to 8.5% in early 1975 (Monthly Labor May 1973: 81, Sept. 1976: 75), caused the program to undergo major changes. It eventually became a program to provide short-term help to the unemployed by means of government supported jobs. CETA amounted to the largest government supported jobs program since the Works Progress Administration of the 1930s (Dubin 12).

During 1975 CETA administrators first explored its application to the artistic world, using San Francisco as the testing ground (Dubin 17). Within a few years CETA was providing more funding to artists than the National Endowment for the Arts. In Hawai'i, a number of groups as
well as the City of Honolulu itself took advantage of this source of funding to provide support for the arts.

The Hawaiʻi state government initiated its own version of CETA. The State Comprehensive Employment Training Act, making use of state and some federal funds, took effect in 1975 (Takayama A13). Among the groups applying for and receiving funds from SCET were the office of the Mayor of the City and County of Honolulu, the City and County of Honolulu Department of Parks and Recreation, Hawaiʻi Performing Arts Company, and Honolulu Theatre for Youth.

Frank Fasi, mayor of Honolulu throughout most of the 1970s, allowed the CETA funds his office received to be used for the creation of a municipal ballet company, the Honolulu City Ballet. "Mayor Frank F. Fasi created the Honolulu City Ballet in the spring of 1975 with an imaginative application of Federal Comprehensive Employment Training Act [CETA] funds" ("Honolulu City Ballet"). It quickly established itself and developed a reputation for quality. Since it was the only professional ballet company in the state it drew upon the best dancers available locally and imported several from the mainland.

The company produced both full length ballets and shorter works. It performed in a variety of locations including the Neal Blasidell Concert Hall, the Waikīkī Shell, Honolulu Hale and many of Oʻahu’s elementary schools.
Its performances at the elementary schools consisted of excerpts from its longer works and demonstrations of ballet techniques to the school children.

In a letter to dancer Akiko Masuda, Mayor Fasi attributed the demise of the company to the loss of CETA funding. "As a dancer, I am sure you are aware the City Ballet dancers are also leaving because of CETA directives." Neither the company's management nor the city administration had made any provisions for moving the group from its dependence upon CETA funding to a position where it could exist without this source of funding. When the Federal government cut off CETA funds, troupe members and some of the company's management then attempted to keep the group alive independent of the city and CETA funding, but those efforts failed.

The Hawai'i Theatre Festival made extensive use of CETA funds to provide jobs to a number of Hawai'i actors. In 1975 the leaders of three major theatre organizations in Honolulu (Honolulu Community Theatre, Hawai'i Performing Arts Company, and Honolulu Theatre for Youth) agreed that Hawai'i needed a professional theatre company. They created the concept for a Hawai'i Theatre Festival and agreed to support the effort to bring it to life. Ken Kanter, managing director for HPAC and representative for that theatre, reached an agreement with the City and County of
Honolulu Department of Parks and Recreation to create the Hawai'i Theatre Festival as a program of the Parks Department. The Department applied for and received CETA funding for three positions: administrative specialist, artistic director, and technical director. Kanter resigned from his position with HPAC to take on the duties of HTF's administrative specialist. SCET funds provided for subsequent positions, primarily actors and educators (Kanter "Bus Stop" 1, 2).

In its short history HTF created or helped support a variety of projects and performances. It developed programs for children that toured the schools, libraries, and parks. The group's steering committee created the Bus Stop Theatre in its first year to tour performances to parks, community centers, and the zoo. The Bus Stop Theatre derived its name from the school bus used to haul performers and sets from one location to the next, including a portable stage strapped to the roof. Its production of The Cookie Kiss Kid toured during the summer of 1976 ("Hawai'i Theatre Festival Attendance").

HTF reached intermediate grade children during the school year with a series of small cast touring shows, many of which the company performed in libraries. During 1977 HTF toured From Black and White to Flesh and Blood to an audience of 1,871 ("Free" 2).
In contrast to their touring format, HTF produced two plays during the summer of 1976 in Ala Moana Park; however, these were not specifically for children but more for family audiences. They constructed temporary theatres in the park and performed free of charge Twelfth Night or Whateva' and Flash Gordon Conquers the Planet of Evil. Twelfth Night played 11 nights to 6,600 people while Flash Gordon was presented 12 nights to an audience of 7,200 (-Hawai'i Theatre Festival Attendance' 1).

However, as with the Honolulu City Ballet, the loss of CETA funding spelled the end of HTF. HTF's steering committee briefly changed the company to not-for-profit status just prior to the loss of CETA funds but they were unable to finance the operation.

A number of organizations existing prior to CETA's establishment took advantage of this source of funding, most notably Hawai'i Performing Arts Company and Honolulu Theatre for Youth. HPAC (Mānoa Valley Theatre as of 1988) primarily used their CETA funds to supplement programs and to add on more paid staff members. The Construction Crew, an HPAC program begun in 1972 by the Theatre's co-founder L. Lewis Stout, benefitted from this additional source of money. The Crew was an improvisational troupe that toured the schools working on particular themes such as litter and pollution. They continued performing for about six years and depended...
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on Artists-in-the-Schools funding and direct contracts with the schools in addition to their CETA funds (On Stage at Mānoa 1.4: 1).

HTY made the most successful use of CETA funds. Prior to 1977 HTY’s actors worked on a volunteer basis except for isolated instances when they received a National Endowment for the Arts grant which required them to pay their performers. The NEA began giving HTY grants based on the reputation of Wallace Chappell, HTY’s artistic director from 1975 to 1978. The ability to pay actors with grant money encouraged Chappell to push the Theatre’s Board of Directors and administration for a permanent professional company. After much deliberation and concern on the part of HTY’s Board of Directors about the possible loss of community support a professional company would bring, they decided to apply for CETA funding as a source for paying performers (Campbell 5 July 1990).

Consequently, beginning in 1977 HTY paid their actors with CETA funds and thus had a full-time paid company. Over the course of their first season using CETA funds, they established a pool of about ten actors. The size of the actor pool changed from one year to the next with the number of CETA positions awarded to HTY (Campbell 5 July 1990).

HTY avoided the fate of other groups using CETA funds to pay performers. They foresaw the temporary nature of the
funding source and as an organization had determined that paying their performers was the road they wanted to follow regardless of the source of the funding. When CETA officials began cutting positions and President Reagan’s administration outlined the dismantling of CETA, HTY started finding other sources for paying actors. By 1981, when the federal government had eliminated the CETA program, HTY could continue paying its actors with alternate sources of money. They have not hired a company in size equal to the number supported during CETA’s most generous years, but they have maintained a professional company into the 1990s.

On Maui, beginning in 1974, Linda Takita made use of a CETA position with the Maui County Parks and Recreation Department to fund her work for several years while she established what was to become the Maui Youth Theatre (the Maui Academy of Performing Arts as of 1990). Initially connected with the Parks Department it rapidly outgrew the constraints of being associated with a public agency, primarily because of the government restrictions on charging admission. The group formally left the Parks Department in 1977, but continued a loose association through use of Parks Department facilities (Takita).

Takita created the Vagabond Players in 1975 as a performing venue for young teenagers and a branch of MYT. In 1977 TAG (Travelling Adult Group) joined the Vagabond
Players as the performing arm of MYT working in the schools. TAG presented public productions in addition to touring plays to Maui’s schools (Takita).

Very early in MYT’s history Takita began hiring artists/educators to service schools with drama residencies. They provided the schools with residencies in creative drama and theatre games and within a couple of years of its formation Takita had expanded the drama residencies to include all of Maui County (the islands of Lāna‘i, Maui, and Moloka‘i).

On the island of Hawai‘i, a few groups ventured into performing for children on a limited basis or as an extension of their adult programming, and as they had done on all islands from almost their beginning, Honolulu Theatre for Youth toured shows to Hawai‘i. Hilo Community Players, throughout the 1970s, occasionally produced plays for children (Clark). The Kona Coast Players (reorganized in the 1980s as the West Hawai‘i Players) likewise performed at times for children. Both toured schools on the island through the Artists-in-the-Schools program. Earnest Morgan, under several dance company names, toured dance programs to the schools with AITS. However, no Hawai‘i based group existed with its primary focus on performing for children. The groups listed above were community theatres doing an occasional children’s play or Christmas family show or in
the case of Morgan using AITS as a financial supplement to his performances for adults. Hawai‘i based groups did not center their attention on performing for children until the 1980s.

Many O‘ahu-based groups, in addition to HTY, toured the neighbor islands during the 1970s. They worked primarily through AITS and the Hawai‘i State Library System’s centralized performing program. Hawai‘i was not alone in this situation. Kaua‘i, too, imported from O‘ahu the majority of the groups performing for children on that island. The Kaua‘i Community Players performed an intermittent children’s theatre production during the 1970s, but as with the community theatres on Hawai‘i, their primary audience consisted of adults.

A number of O‘ahu-based groups that began operation in the 1960s and earlier continued their performing for children into the 1970s. The Junior League of Honolulu produced plays for children into the 1970s but with less coverage and diminished affect. Sunhild Puppets and Piper Productions continued through the 1970s.

Two new companies of note got their start in the 1970s, Storybook Theatre and Puppets Unlimited. University of Hawai‘i theatre department students involved in the Theatre for Children program established both groups.
Anna Viggiano and Mary Olsen created Puppets Unlimited in 1977. Both had performed with the Mo'olelo Ki'i Lima puppet troupe and had worked with Kermit Love during his guest residency at the University. Viggiano graduated from the University in 1976, several years before Olsen and thus became ineligible to work with Mo'olelo, but she was still very interested in puppetry and performing for children. She and Olsen decided to create Puppets Unlimited as a means of allowing Viggiano to continuing performing. They successfully made their debut and quickly filled their schedule with performances in preschools and elementary schools. In 1979, Olsen departed for the mainland and Viggiano bought all of Olsen’s interest in the company.

Storybook Theatre got its start in 1979. Viggiano helped establish this company also. She and Mark Jeffers, both University students who worked closely with Tamara Hunt, co-founded the company. In 1976 Jeffers and Viggiano saw a production of Bus Stop Theatre’s *The Adventures of the Cookie Kiss Kid* at the Honolulu Zoo. They both were impressed by the group’s use of the location and contacted Zoo officials about restaging Mary Olsen’s 1977 University production of *The Last Unicorn* at the Zoo (Viggiano). Zoo officials gave permission and the pair mounted a successful production.
After the success of this first production, Jeffers and Viggiano concluded that they had the beginnings of a permanent performing troupe. They discussed various formats for organizing the troupe and decided they would concentrate on adapting popular children's books into theatrical performances. The two agreed to the name Storybook Theatre and decided to stage their first production, under the troupe's name, in the Zoo also. They chose to adapt the book *Runaway Marie Louise* for this performance. After this production, they decided to expand their operation and began performing in preschools and elementary schools, relying on Jeffers' contacts as a preschool teacher to schedule performances (Jeffers 31 August 1990).

The drama programs at both McKinley High School and Kamehameha High School continued scheduling performances for children beyond their own schools through the 1970s. At McKinley, James Nakamoto and his students began touring original plays to elementary schools in the neighborhoods close to their school. They generally wrote the plays in the fall of the school year and performed them in the spring. The touring program continued for a period of about six years while Nakamoto had a group of students interested in this type of theatre. In addition to the touring, McKinley continued producing a week of school performances for most of their non-touring productions.
In 1975 at Kamehameha High School, drama student Norma Wong suggested that instead of their touring plays to the elementary schools, more children might be reached if the children were bussed to Kamehameha’s theatre. James Bertino, Kamehameha’s drama instructor, worked out a plan to take advantage of the schools’ extensive bus system. The bus fleet ferried children from the elementary schools in the Kalihi area to Kamehameha and back again after the show. Bertino continued this program through the 1970s and into the 1980s (Bowman "There’s Magic").

A number of groups offered workshops in drama throughout the 1970s. Many of the established theatres in Hawai‘i offered classes as an adjunct to their performing. Honolulu Theatre for Youth’s program, Junior Theatre Workshop, prospered during the first half of the decade, but when Wallace Chappell assumed the reins as artistic director in 1975 he discontinued the program in favor of offering more adult oriented acting classes. The Junior Theatre Workshop was not revived until the 1980s under artistic director Kathleen Collins.

In 1971 Elaine Pemberton began a drama program for children on Oahu called Creative Theatre Classes. She and her assistants taught classes in creative expression, mime, comedy, video production, and performing for ages three to thirteen. In 1974 she extended her program to include a
performing group called Thirteen and Under. This group of pre-teenagers wrote, rehearsed, and then performed their plays for other children (Harada "13 and Under").

In the 1970s on Kaua‘i, Arnold Meister provided children with a variety of programs in theatre. In 1970 and 1971 he organized and ran summer theatre programs for the elementary and intermediate school age children. In 1972 he, with Carol Yotsuda, opened the Kaua‘i Academy of Creative Arts. It ran for only one year but was successful nonetheless and served as a model for a similar program under the same name that other artists opened in the 1980s. (Meister).

Beginning in 1977, Hilo Community Players, based on the island of Hawai‘i, began a yearly summer theatre workshop for teenagers. The acting and technical theatre classes led up to a performance in which all the children were involved. Maui Youth Theatre contributed the majority of the classes in theatre and in-school drama residencies on the island of Maui.

Dance schools have held classes involving children since the early part of the twentieth century. These classes usually concentrated on teaching the skills necessary for performance. A list of schools involved in this area would encompass nearly every dance school in the state. They included ballet schools such as the Oda Ballet
School and the Mavis Tracy School of Ballet, hula halaus such as Hauau Hula O Maiki and the Hui‘O Kamalei Hula Studio, Chinese dance schools such as the Yvonne Chang Dance School and the Mun Lun Chinese Language School, as well as Japanese, Korean, and Filipino dance schools. In addition, classes in jazz, modern, and tap dance existed for children. Most of the larger schools also produced an occasional performance to demonstrate the progress of their students, primarily to interested parents and friends.

Among the ethnic dance schools and performing troupes, more often than among the ballet, modern, tap, and jazz classes, the children who were students often danced with the troupe at concerts given for parties and at conventions. The large number of tourists and tourist-related events that occur in Hawai‘i provided numerous opportunities for dance groups to perform. Producers of these events employed ethnic dance troupes more often than "western" style dancers because of the "exotic" (to the tourists) nature of their performances. Accordingly, the children, who often comprise a major portion of dance schools' students and who usually were audience pleasing performers, served an important economic function for these schools. Most of these dance schools which have lasted in the 1990s have continued teaching and using their students as performers.
Educational programs involving puppetry were not as prevalent as theatre and dance programs even though all the major puppeteers have included workshops as part of their offerings. When classes were offered, they taught puppet making skills both to children and adults (usually teachers). Most of the techniques shown featured simpler puppets or puppets that could be used in classrooms. Sunhild Puppets emphasized the educational side of puppetry in their work since both Sunhild and Charles Hampson had been school teachers prior to settling in Hawai'i. Performers who taught workshops usually did so as one-time affairs in connection with the schools in which they performed.

Tamara Hunt was the major exception to this situation. Beginning in the 1970s she developed and offered a workshop program in puppetry using ideas from creative drama which eventually resulted in her book *Puppetry in Early Childhood Education*. In her approach Hunt focused more on the process of using puppets than on the skills needed to make puppets. She used terms such as "puppetelling," "puppetizing," and "puppetmaking" to describe the ways children and adults can use puppets. She continues to offer her puppetry workshops into the 1990s; however, since her position as Director of the University's Theatre for Children consumes most of her time, they are given infrequently.
On the national level the arts suffered several setbacks during the 1980s. In his first year in office President Reagan eliminated the Comprehensive Employment Training Act program (a major source of employment for artists during the 1970s), a process already begun by Congress (Dubin 13). The performing arts groups making use of these funds had already lost their funding due to new regulations determining eligibility. Reagan also proposed major funding cuts for the National Endowment for the Arts, a move which Congress did not support. However, Congress did severely limit its growth. The NEA’s situation caused little concern in Hawai’i since few performing groups received NEA funding directly and for those that did, it contributed only a small portion to their overall budget.

Hawai’i’s major performing organizations and programs for children continued to grow. Artists-in-the-Schools continued its slow but steady climb toward reaching all of Hawai’i’s children with at least one of the performing arts. Honolulu Theatre for Youth remained Hawai’i’s only theatre company of full-time paid performers. Other theatre companies paid when they could, usually for a specific job,
such as work on a play touring with AITS, but none hired actors as full-time employees of their organization.

HTY varied their method for hiring actors depending on the wishes of their artistic director. John Kauffman, HTY artistic director from 1983 to 1990, initially attempted to hire actors only for the duration of one production, but still as full-time employees for that period. He found that due to Hawai‘i's limited pool of acting talent available during the day and the lack of other paying opportunities for actors, he had a difficult time getting actors to commit for a single production. After a frustrating year of attempting to hire actors on a per-show basis, he changed to hiring a core group of actors for the whole season and supplemented them with other actors as needed, based on a particular play's demands.

HTY continued touring the neighbor islands extensively and performed for more people than any other single performing group in Hawai‘i.¹ They employed two resident artistic directors in the 1980s, Kathleen Collins from 1979 to 1983 and John Kauffman from 1983 to 1990. Pam Sterling took over the duties of artistic director at Kauffman's death in January of 1990. All three possessed excellent

¹The following are examples of HTY attendance totals: 151,546 for 1988-1989 and 120,000 for 1989-1990 (Campbell 13 March 1991).
reputations among children’s theatre professionals across the country.

In 1981 Anna Viggiano, co-founder of Storybook Theatre with Mark Jeffers, left for the mainland and turned complete ownership of the company over to Jeffers. Jeffers continued the group and it experienced most of its growth under his leadership. By 1984 Storybook had begun sponsoring productions by other groups and individuals in addition to performing their own plays. They sponsored performances of Puppets on the Path, a Hawai‘i based puppet troupe, from some of its earliest work in 1984 to its breakup in 1990 (Jeffers 31 August 1990).

Jeffers also instituted a policy of paying all Storybook company members. The company did not keep performers on staff, but they did manage to pay all performers, writers, and supporting personnel on a show-by-show basis.

In 1989 Jeffers moved from O‘ahu to the island of Kaua‘i. He initially attempted to contract with someone to continue managing Storybook on O‘ahu; however, these efforts failed. Jeffers then decided to move the company’s base of operations to Kaua‘i as well. Since the move to Kaua‘i, Storybook has not operated at the level it did on O‘ahu. Their major work as of 1990 has been a tour of an original work, Mo‘olelo O Kaua‘i.
Starving Artists Theatre Company, primarily the creation of Mark Pinkosh, began operating in 1985. Prior to founding SATCO, Pinkosh had compiled a long history of work as an actor for children's theatre productions both with Honolulu Theatre for Youth and Storybook Theatre. His inspiration to form his own company came early in 1985 when he worked with Brian Clark-Kenton on Clark-Kenton's production of *Down Came the Rain*. Pinkosh saw the potential for adapting Clark-Kenton's work to a child audience and received his permission and help.

The success of that production inspired Pinkosh to continue. For several years he used the SATCO name but did not incorporate the company as a not-for-profit organization until 1988. The company continued growing to the point where by 1990 they averaged 90 performances over the course of the school year. Artists-in-the-Schools has sponsored most of their productions for children (Pinkosh).

Even though performing for children constitutes a major portion of their work, adult theatre audiences know them better for the controversial adult-theme evening performances they produce. SATCO's productions for both adults and children usually deal in a very straightforward fashion with society and the social problems individuals face. Due to the mature subject matter of SATCO plays, they
usually perform for children in the upper elementary, intermediate and high school grades.

Maui Youth Theatre expanded the scope of its program in the 1980s. Linda Takita, founder and director, increased the number of in-school creative drama residencies they taught and began offering acting and dance classes to the general public. The company's "Travelling Adult Group" (TAG), which takes plays to schools, moved beyond Maui and by the end of the decade had performed in schools on every major Neighbor Island. They worked through the Artists-in-the-Schools program to schedule many of these Neighbor Island tours. In the early 1980s, MYT also began producing plays and dance concerts for the general community. They continued to produce four to five shows each season which either toured the schools or to which schools bussed their children. Beginning in 1981, they used the Pu‘unēnē Playhouse for their classes and productions open to the general public. This structure served as their home until 1989 when its owners slated it for destruction. During 1990 they began performing in a variety of locations on Maui in anticipation of the opening of the Maui Community Arts and Cultural Center, to which they will relocate (Tanji "Time of").

Also in 1990, they changed their name to the Maui Academy of Performing Arts. The name change reflected the
growing number of components to their work as well as their desire to establish a professional company similar to Honolulu Theatre for Youth. As of 1990 they included the following programs: adult or general audience-oriented community theatre productions, children’s theatre productions with children, classes in acting and dance, creative drama residencies, the Travelling Adult Group, and the Vagabond Players (Takita).

The University of Hawai‘i at Mānoa’s Department of Theatre and Dance, so named from 1988, continued its work with the child audience. The Theatre for Children’s Director, Tamara Hunt, routinely mounted one show each season, supplemented by an occasional student-directed Masters of Fine Arts thesis production. They produced three original mainstage productions in the 1980s and 1990; Brian Clark-Kenton’s Talking Story, Aurand Harris’ Monkey Magic, and Bye Bye, Hana Buttah Days (a collaborative effort by Hunt and seven of her students). Both Talking Story and Bye Bye, Hana Buttah Days were written partially in pidgin English and dealt with their subject matter from a Hawai‘i point of view, a new experience for the University’s children’s theatre program.

In the area of puppetry, the University established several new programs. At Tamara Hunt’s invitation, in 1980 Jim Gamble, a Los Angeles-based puppeteer, began coming to
Hawaii for a week of performances for preschool and elementary school children. His marionette variety show on Kennedy Theatre's mainstage was an immediate success and has continued through 1990. Gamble usually comes once a year and, with the exception of 1980 when he performed on Maui as well as at Kennedy Theatre, he performs exclusively at the University. In addition to his performances, Gamble often offers workshops in puppetry construction.

In 1987 the University Summer Session and the Theatre and Dance Department collaborated to begin a Summer Puppets Program that combined a week of performances for children with a week-long puppetry workshop for interested local puppeteers. This successful program, developed by the Dean of the Summer Session, Victor Kobayashi, is similar to the 1970s puppet program that brought Kermit Love, Steve Hansen and Nikki Tilroe to Hawai'i. It has run continuously since 1987 and has brought to Hawai'i puppeteers from around the world: the Coad Canada Puppeteers from Canada, the Guangdong Puppet Troupe from China, and the Uzbek Puppet Troupe from Russia (T. Slaughter "Children's Theatre").

In puppetry a number of new faces appeared on the scene as well. As Piper Productions and Sunhild Puppets ceased their operations in 1981 and 1983 respectively, two groups emerged as the dominate local puppetry companies, Parasol Puppets and Puppets on the Path.
In 1979 Debbie Lutzky, drawing upon her training at the University of Hawai‘i, started a puppet company called PuppetsPlus. Initially, Lutzky had wanted to combine puppetry performances with a store selling items pertaining to puppetry. Business for the store never got established but the performing aspect was very successful. In 1980 Lutzky convinced the children’s librarian at Kalihi-Pālama Library to allow her to perform at the library. The success of the show brought her other performances and soon she was performing regularly in the libraries.

By 1981 Lutzky had added preschools and birthday parties to her schedule of library performances. On occasion she would work with other puppeteers to perform larger shows but for the most part she worked solo. In 1984 she experimented with public productions and began doing a series of performances once a month at a dance studio in Mānoa Marketplace and at the Waikīkī Community Center. In 1986 she married Canadian puppeteer Peter Allen and in 1987 they merged their separate operations to create Parasol Puppets. They have continued performing, through 1990, to Hawai‘i’s children, primarily on O‘ahu but occasionally on the neighbor islands as well (Allen August 1989).

Other puppeteers began to appear on the neighbor islands in the 1980s, the most successful being Puppets on the Path, based on the island of Hawai‘i. Initially begun
to complement guided tours at Volcanoes National Park, they expanded beyond that role to perform on the island of Hawai‘i in general and later across the whole state. From their beginnings, they used the physical environment as the common theme for all of their productions. The use of this theme placed them among the first performers in the nation to be termed "environmental performers." Puppets on the Path ceased operations in 1990, due to economic problems and a general breakup within the group (Diotalevi 25 July 1990).

One other neighbor island puppet troupe of note, Rainbow Puppets, began operations in 1987. Pat Beard founded the company and as of 1990 remains its principal puppeteer and owner, although she worked with several puppeteers over the course of the company’s first four years of performing. They are based on Maui but perform on Lāna‘i and Moloka‘i as well (Beard 15 September 1990).

In dance, the demise of Honolulu City Ballet in 1979 inspired two of its former dancers, WillieDean Ige and Charlys Ing, to band together to create a new company. Though not their principal audience, HCB dancers did tour elementary schools with several of their productions. Ige and Ing were impressed by the effect dance had on the child audience; consequently when HCB folded and they found themselves out of work they decided to work together to
organize a new dance company with children as the principal audience.

Initially they danced only as a pair, but they quickly realized they were restricting the repertoire from which they could choose. In late 1980, they formed Hawai‘i Ballet Theatre for Youth and began working with other dancers, using Artists-in-the-Schools as a performance venue. They grew in size and added apprentice programs for younger dancers. Their growth and desire to perform longer works pushed them toward performing in a set location and having children come to the theatre to see performances. By 1984 they were performing the majority of their productions at Leeward Community College Theatre or Castle High School Theatre (Ing 19 June 1989).

The ballet classes HBTY dancers teach constitute a major component of their program. The income from this program helps supplement that they receive from their performances. They have never been able to pay for the services of a permanent core company on a seasonal or year­around basis. Rather, they pay on a per-production basis and then only to the principal dancers. The dance classes provide them with a source of dancers to fill the ranks for their larger public performances and yearly Nutcracker.

For the school performances, HBTY takes excerpts from longer works, such as Cinderella, or especially created
short performances, for example Pekelo and Pua’a, and pairs them with lecture/demonstrations which deal with some aspect of dance, for instance "Intro to Classical Ballet." For the general public they perform productions of longer works, not necessarily aimed at children.

In 1987, co-founder WillieDean Ige ceased his association with the company and in 1990 HBTY renamed their company Hawai‘i Ballet Theatre. They made the switch in an effort to change their image from a dance company performing only for children to one for adults as well.

In the area of drama-in-education, the Alliance for Drama Education has become the major force in the 1980s and 1990s. George Kon and Walt Dulaney organized ADE in 1980, not as performing company or a drama-in-education program but as a support group working with high school drama instructors, giving them advice and training and lobbying with the State Legislature and school administrations on their behalf.

However, by 1981 ADE had expanded beyond their original focus. In addition to their work with ADE, Kon and Dulaney had, as a team, been conducting creative drama residencies in a select number of O‘ahu schools since 1977. The success of these residencies encouraged Kon and Dulaney to incorporate them as part of ADE’s mission. The new program
was called "Getting Dramatic" and quickly became an integral part of ADE's offerings.

The "Getting Dramatic" program has continued to grow during the 1980s and into the 1990s, reaching more schools each year. Though the majority of the residencies are on O'ahu, they are offered on the Neighbor Islands as well.

Beginning in 1984, ADE began touring original plays to schools with themes based on self-esteem and social awareness. These three-to-four person shows tour to intermediate and high schools across the state (Dulaney).

Honolulu Theatre for Youth and Maui Academy of Performing Arts both continued through 1990 to include creative drama residencies as part of their outreach programs; however, neither covers as many schools as ADE. HTY concentrates on O'ahu only and Maui Academy of Performing Arts services schools on Maui, Moloka'i, and Lāna'i.

Pam Jezierny Svec in 1983 started the Queen Emma Summer Theatre Program. She opened at Hokulani School but moved the following year to the Queen Emma Performing Arts Center on the grounds of St. Andrews Church in downtown Honolulu. She offered acting, creative drama, and movement classes for ages four to twelve the first year but shifted her focus to grades five to nine the second year. By the end of the 1980s, due to parent requests, she had added separate
programs for kindergartners and first graders and second
through fourth graders. She involves the younger children
in creative drama and improvisational activities; however,
the older children take classes in acting, dance, and voice,
that lead up to a production at the end of the summer
(Svec).

The Hawai‘i State Dance Council continued their
creative movement program in O‘ahu schools. The Big Island
(Hawai‘i) Dance Council and Maui Dance Council began running
their own creative movement programs in the early 1980s. As
of 1990, Kaua‘i had not established a creative movement
program.

As with the 1970s and several decades before, in the
1980s most dance schools in Hawaii continued to teach
children. Children could take classes in ballet, jazz,
modern, tap, and almost any ethnic dance including Hawaiian,
Chinese, Japanese, Korean, and Filipino. Similarly, the
situation with puppetry did not change considerably in the
1980s. As a major part of their work, Parasol Puppets
taught puppetry classes in the schools, both to teachers and
students. In 1990 they began a regular Sunday puppetry
program at Kapi‘olani Community College that featured both
performances and a workshop for children.

In general, during the 1980s and into 1990, the major
groups and organizations that existed in the 1970s--the
Artists-in-the-Schools program, Honolulu Theatre for Youth, Maui Academy for the Performing Arts (formerly Maui Youth Theatre), and the University of Hawai'i at Mānoa Theatre for Children--grew slightly or maintained the status they had achieved. A few new organizations of note appeared: Aloha Children's Theatre, Barnes Puppets, Hawai'i Ballet Theatre (formerly Hawai'i Ballet Theatre for Youth), Parasol Puppets, Puppets on the Path, Rainbow Puppets, and Starving Artists Theatre Company. All of these companies survived through to 1990 with the exception of Puppets on the Path, for which 1990 marked its last year.

No major new sources of funding for the performing arts presented themselves during the 1980s. Artists-in-the-Schools remained a major source of funding for many performing organizations and thus continued to allow many small companies to take advantage of its resources. As a result, small performing groups formed and broke up within the course of one or two seasons. Established groups such as Army Community Theatre, Diamond Head Theatre (formerly Honolulu Community Theatre), Kumu Kahua, Mānoa Valley Theatre (formerly Hawai'i Performing Arts Company), and Windward Theatre Guild occasionally produced plays for children or more general family audiences as well.
CHAPTER VII

TRENDS IN THE PAST AND THE OUTLOOK FOR THE FUTURE

By 1990 performing arts for children had firmly established a place in the lives of Hawai‘i’s children. With the exception of the children of Ni‘ihau, every child in Hawai‘i in the 1980s, whether they attended public or private school, had the opportunity to see at least one performance of a dance concert, a puppet show, or a live stage play by the time they reached the seventh grade. Most had a number of opportunities.

Several organizations and performing groups share responsibility for the pervasiveness of performing arts in Hawai‘i schools and it has been through the schools, either as performance sites or as sources of audiences, that most of Hawai‘i’s children have experienced performing arts. However, a limited number of groups have led the movement that has enriched so many children.

The Artists-in-the-Schools program has extended its influence the furthest and with the most diversity. It deals not only with the three performing arts discussed in this dissertation, but also with music, the visual arts, and storytelling as well. Since 1965 they have put performing programs in every public school in the state. They reach
over 160,000 children\(^1\) every year\(^2\) (Okimoto). In addition they have provided a number of performers and performing groups an outlet for performing they may never have had otherwise. The majority of the groups that work through AITS would probably not exist without that source of funding, regardless of whether they consider performing for children a priority or not.

Honolulu Theatre for Youth ranks a close second in the number of children reached yearly, with over 150,000\(^3\) (Campbell 13 March 1991). They provide children with a different performing experience than AITS. They give children a total theatrical experience in a well-equipped theatre with a full complement of technical effects. The AITS performers cannot give children this type of experience due to the touring nature of their productions and the limited resources of the schools in which they perform. Also, because they can pay a salary to performers, HTY has presented Hawai‘i’s children with some of the most talented actors in the state.

\(^1\)This total represents about 94\% of the 169,904 children enrolled in Hawai‘i’s public schools and about 80\% of the 205,591 children enrolled in both public and private schools. These percentages are based on figures from The State of Hawai‘i Data Book 1989 (88-90).

\(^2\)These figures are based on totals for the 1988-1989 school year.

\(^3\)See footnote 2.
While not competing with AITS or HTY in terms of audience size, the University of Hawai‘i at Mānoa’s Theatre for Children and its theatre department in general have contributed in two distinct fashions. First, as with HTY, they offer to O‘ahu’s children a full theatrical experience within the confines of a well-equipped theatre. In some ways, they accomplish this task better because they are not forced to use several different theatres for their productions, as does HTY.

Secondly, the University also serves as a source of performers, many who have gone on to work with HTY, and some who have formed companies that perform independently for children or who use AITS to reach children.

Hawai‘i Ballet Theatre (formerly Hawai‘i Ballet Theatre for Youth) on a smaller scale serves in dance the role HTY has played in theatre. They do not reach the numbers of children that HTY does but they do provide a dance experience to more children than any other single performing group. Only Artists-in-the-Schools provides more dance performances to children. Also like HTY, they list as one of their goals the providing of a formal theatrical experience in dance, consequently they perform for the children in the confines of a well-equipped theatre.

Hawai‘i seems to be able to support one or two major puppetry troupes at a time. In the 1950s, Marion’s
HISTORY THE PAST AND THE FUTURE

Marionettes dominated, in the 1960s and 1970s, Piper Productions and Sunhild Puppets provided most of Hawai‘i’s puppetry, and in the 1980s, Parasol Puppets and Puppets on the Path took over as the major performers. Other groups have existed and still exist but none cover as much of the state or reach as many children as these. Determining the numbers of children which puppetry troupes reach is usually more difficult than with dance or theatre. They subsist almost entirely on touring and often play in uncontrolled environments—parks, shopping malls, and other open areas where the audience does not always pay for admission. They do, however, through sheer number of performances, count as major influences in the lives of Hawai‘i’s children.

As of 1990, Maui Academy of Performing Arts (formerly Maui Youth Theatre) remains the only neighbor island group to have the longevity or far-reaching influence of AITS, HTY, or the University. They provide all of Maui County’s children (Lāna‘i, Maui, and Moloka‘i) with a variety of performing art experiences and occasionally tour the rest of the state as well.

AITS sponsors the majority of the other productions available to neighbor island children, though in the 1980s especially, several groups had begun to put together programs and productions for children independent of AITS.
These remain, as of 1990, fledgling programs or without the influence of the major organizations.

The status of performing arts for children remains for the foreseeable future in the hands of those organizations and performing companies which have controlled it since the 1960s. While a multitude of factors have helped elevate them to the forefront of performing arts for Hawai‘i’s children, two factors relate to the success of all of these groups as well as to a number of other successful performing companies. The presence of strong leadership, usually in the form of an individual, and the financial support of government, primarily state, funding have provided the means necessary to obtain success in a fairly competitive performing market.

Leaders with a strong sense of direction and determination to see programs and companies through times of hardship as well as growth have influenced the success of nearly every long-lasting program or company performing for children in Hawai‘i. Nancy Corbett, and Jane Campbell after her, guided Honolulu Theatre for Youth from an idea to a group of dedicated volunteers to the professional company existing in 1990, thirty-five years after its inception. Campbell, with the company in some capacity since 1960, is an excellent example of the strength that the continuity of leadership gives a performing arts company. Tamara Hunt,
with the University of Hawai‘i at Mānoa since 1971, continues to provide the focal point for the growth of the University’s Theatre for Children. Ray Okimoto has coordinated the efforts of the Artists-in-the-Schools program since its transfer to the Department of Education’s control in 1969. The State Foundation on Culture and the Arts in 1990 appointed only its third executive director, Wendell Silva, since its creation in 1965.

Smaller groups as well have depended upon the energy and dedication of individuals or a few core members. Maui Academy of Performing Arts entered its seventeenth year in 1990 with Linda Takita still as executive director. Mark Pinkosh has led Starving Artists Theatre Company since he founded it in 1985. Debbie Lutzky Allen and Peter Allen with Parasol Puppets, Mark Jeffers with Storybook Theatre, Charlys Ing with Hawai‘i Ballet Theatre, Jo Diotalevi, Dina Kageler and Kate Schuerch with Puppets on the Path, and Len Piper with Piper Productions are all examples of strong, dedicated leaders who have led successful performing companies.

Many of these smaller groups have ceased or will cease to exist without such leaders. However, the majority of these are the private companies of the individuals leading them and have disappeared or will disappear when that leader abandons or disbands the group. For example, Puppets on the
Path dissolved when the group's three performers quit, and Len Piper altered the destiny of Piper Productions when he shut down its performing operations in 1981. The same has and will happen with other groups which remain solely under the control of their creators.

Some groups, however, face a more secure future by becoming not-for-profit corporations, removing some of the disadvantages of sole proprietorships. However, even the future of some of these remains tied to the strength of their leaders. Mark Jeffers attempted to leave Storybook Theatre's base of operations on O'ahu but could find no leader either strong enough or dedicated enough to run it. As a result, he has re-established it on Kaua'i and is attempting to rebuild it there. Starving Artists Theatre Company relies heavily on the personality and energy of its founder Mark Pinkosh. Without Pinkosh, the company's continued existence would be questionable.

Other organizations with established structures independent of their directors most likely would continue without their present leader, but their future would still depend upon the dedication and determination of the successor. Honolulu Theatre for Youth has the structure in place to survive the departure of Jane Campbell, but its continued growth would depend upon a successor with Campbell's vision and drive. The Artists-in-the-Schools
program and the State Foundation on Culture in the Arts, both being government agencies, would survive and in the State Foundation's case, have survived a change in leadership but their influence continues to depend upon their leaders.

The University of Hawai'i at Mānoa's Theatre for Children program, though an established and integral part of the Theatre and Dance Department, depends upon the vision and leadership of its Director, Tamara Hunt, for continued growth. University programs are usually successful because of the work and interest of individual professors, as is the case with the children's theatre program at Mānoa.

While the existence of a strong leader in itself does not guarantee the success or failure of a performing group or organization, it does greatly improve the odds for survival and success.

All performers, performing groups, and sponsoring organizations relate their continued success or failure directly to their financial status. In Hawai'i, the State government has consistently supported programs involving the arts. The budget of the Artists-in-the-Schools program, while never expanding in huge amounts, has grown by a consistent five to six percent every year of its existence (Okimoto). Likewise, the amounts available to the State Foundation on Culture and the Arts for distribution to
performing companies have seen consistent improvements.
Individual companies have received beneficial amounts
directly from the State or via the State Foundation.
Honolulu Theatre for Youth, in particular, since its
earliest days has received government support. It prides
itself on not depending upon more than 60 to 65 percent of
its budget in actual earned income (Campbell 5 July 1990).
Its reliance on grants from a variety of sources, including
substantial amounts from the State, allows it to experiment
and offer children a variety of plays, a luxury it could not
afford if it were dependent upon its audience for a larger
percentage of its income.

Even with strong State support of performing arts for
children, the responsibility for acquiring that funding
reverts to the performing company. Again the strength and
determination of the group's leader influences how readily
they access this funding. Leaders must have skills in
writing grants and presenting their products to a audience
of monetary decision makers who may be unaware of the needs
of arts organizations.

When analyzing the role of governmental financing of
the arts in Hawai'i, one needs to pay particular attention
to the role of the Artists-in-the-Schools program. As
mentioned, they constitute a major source of income for many
performing groups. However, there are two financial
drawbacks to working for AITS. First, AITS pays performers and performing groups a set amount per day that they perform, up to a maximum of five performers per group ("Artists-in-the-Schools Auditions" 2). If a group performs three times in one day, they receive the same amount as a group performing one time.

A bigger disadvantage to AITS's method of payment concerns preparation time and rehearsals, neither of which is payed for by AITS. As a result of not being compensated for preparation time, groups must decide how much time they devote to rehearsals and how much money they spend on sets, costumes, props, and special effects. The groups who gain the advantage in this situation are those which have limited needs in terms of materials beyond the actors, and those who recycle shows from one season to the next. Groups which shorten or eliminate the rehearsal process also have an advantage in acquiring the services of performers.

Many groups continue to use the AITS program, regardless of the disadvantages, surviving by supplementing it with other work. However, often these groups eventually give up, frustrated at the struggle it takes to practice their art.

Another factor that plays an important role, especially in performing for children, is the dedication of the group and its commitment to children. The demands of performing
for children easily match and exceed those necessary for performing for adults. Touring remains the standard method of performing; curtain times, whether touring or not, are usually early in the morning, and children, usually unburdened by adult senses of propriety and accumulated prejudices are the most honest of audiences.

The leaders of companies which survive demonstrate their dedication and commitment to children. However, they are not always able to extend the same sense of commitment to their performers. Actors for children often pursue that avenue of performance because it is more likely to pay than theatre for adults.

The survival and growth of performing arts for children rests on the work of adults. Adults will determine its growth and survival because they control most of the types of entertainment to which children have access and thus will determine the degree of importance arts have in the life of a child. Children do not have nor should they necessarily have the political voice to determine questions such as these. Muriel Broadrnan, children's theatre critic, states best the reason adults should continue to push for quality arts for their children: "Children have no taste" (Understanding 6). She goes on to elaborate:

Speaking for myself only, I trust their dislikes completely. Children have as much right as anyone else to be offended by being bored, confused, or insulted. I should never think of recommending a
show a young audience has disapproved. . . . Do I have the same confidence in children's likes? No. Children can approve a production for reasons that have little to do with it, or that I consider ill-founded or inadequate. . . . Children don't always appreciate that they are being taken advantage of. As their guardians we are responsible for exercising judgment they are too immature for. We don't let our children gorge on foods we know will sicken them, or let them sunburn to a crisp no matter how good a time they're having on the beach. Likewise, we don't want them to fill their time with so-called entertainment that directly or by implication feeds them ideas we think are dangerous or [that] merely wastes their time. (12-14)

As long as the adults who control children's access to the arts continue to support the arts, then an audience will always exist. The unique advantage to performing for children is that a new audience is always available to see a production. As children move to the next grade, new ones replace them. And since most performers structure their work to specific age levels they could, and some do, repeat shows almost yearly knowing this group of children has not seen it.

The most important of the adult decision-makers are connected to the school system either as administrators, teachers, or parents. And educators and professionals in the performing arts have consistently demonstrated to these decision makers the appropriateness of the performing arts as both a central focus and an adjunct to other curricula in schools. They have shown that social interaction, verbal ability, communication, movement, problem-solving and other
skills are positive benefits of being involved as an audience member and a participant in performing arts.
PART TWO

PROFILES OF PERFORMING ORGANIZATIONS, SPONSORING ORGANIZATIONS, AND INDIVIDUALS INVOLVED IN PERFORMING ARTS FOR CHILDREN

The following profiles outline the contributions of performing organizations, sponsoring organizations, and individuals in dance, puppetry, and theatre for children. I have limited the profiles to organizations or individuals based in the state of Hawai‘i that have had some impact upon performing arts for children and whose performing careers encompass at least three years of activity. The information given relates primarily to performing arts for children even though the organization or individual’s activities may range beyond this field.

With each profile, I include the following information:

FOR ORGANIZATIONS

Performing arts: the predominant performing art(s) in which they work.

Type: the role(s) with the performing art(s) listed.

Founder(s):

Dates of operation: the founding date and closing dates.

Location: the island which serves as their home base.
FOR INDIVIDUALS

Performing Arts: the predominant performing art(s) in which they work.

Type: the role(s) with the performing art(s) listed.

Organizational affiliation and dates: the beginning and ending dates with each affiliated organization.

Location: the island which serves as their home base.

Under "Type" I have identified the major roles of both individuals and organizations as follows: administrator (individual involved with the administrative duties of an organization); director (individual responsible for artistic direction including dance choreography); performer(s) (may refer to an individual, or the plural to an organization, whose primary goal is performing); sponsor (an individual or organization which monetarily and or organizationally assists performers); teacher(s) (may refer to an individual, or the plural to an organization, whose primary goal is teaching some aspect of performing arts).

When the word "unknown" appears in the standard profile of any entry, this indicates that the information normally placed here was unknown by the parties involved and was unavailable from secondary sources.
George Kon and Walt Dulaney started the Alliance for Drama Education in 1980 as a support organization for drama in Hawai‘i’s schools, specifically the work of high school drama teachers ("Two School"). Prior to their incorporation as an organization, Kon and Dulaney had conducted numerous drama workshops in Hawai‘i’s schools on their own and through the Hawai‘i State Theatre Council’s "Suitcase Theatre" project. The success of the workshops and the encouragement they received from many teachers inspired Kon and Dulaney to create an organization that would allow them to expand their role of assisting drama programs in Hawai‘i’s schools.

They began ADE with five basic goals: 1) initiate a "coaching fee" for teachers producing student theatre after
hours; 2) establish performing arts learning centers in some Hawai‘i high schools; 3) create a written kindergarten to grade twelve drama education curriculum; 4) establish a certification program for new drama teachers; and 5) establish a specialist’s position in drama education in the Department of Education (Dulaney). Kon and Dulaney foresaw ADE’s role as a catalyst for these changes, helping whenever possible, but always working with the individuals already involved in drama programs in Hawai‘i’s schools.

As of 1990 ADE and its allies have successfully accomplished two of the goals. The Department of Education’s administration established minimum "coaching fees" for any teacher producing a sanctioned after-hours theatre event and provided for the creation of specialized learning centers in certain Hawai‘i high schools. By 1987 the DOE had designated five high schools as performing arts learning centers. The five PALCs are located at Kaimuki High School and Castle High School on O‘ahu, Baldwin High School on Maui, Kaua‘i High School on Kaua‘i, and Hilo High School on Hawai‘i. The DOE chose Castle High School as the first PALC and under the leadership of Ron Bright, Castle drama teacher, it became a model for the other designated PALCs.

An initial part of ADE’s work centered around trying to create a close, supportive community out of Hawai‘i’s high
school drama teachers. ADE held workshops and meetings to help solve common problems, but due to the high turnover rate among drama teachers and the change in ADE's focus that goal has met with limited success. Though ADE has not abandoned its efforts to support high school drama teachers, their agenda has evolved over the years from working closely with this community of drama teachers to concentrating on outreach work (Dulaney).

ADE's "Getting Dramatic" program, formally established in 1982, has become one of their most successful accomplishments. The program sends drama specialists into Hawai'i's schools to conduct in-school drama residencies for students from kindergarten through high school. Pairs of artists travel to the schools for residencies lasting four to eight days presenting ADE's P*F*A*R (Performer Fitness and Audience Readiness) curriculum to students. As of 1990 ADE artists have reached 67% (about 80,000) of Hawai'i's public school children, as well as many private school children. They average about 65 residencies in the schools each year (Dulaney).

While they have worked on all islands, O'ahu receives the majority of their attention. The added expense of travel and room and board makes sending O'ahu artists to the neighbor islands too expensive for most schools to afford. Over the past ten years the ADE directors have built
contacts with neighbor island artists in order to, whenever possible, use local artists for the neighbor islands. In recent years neighbor island groups, such as Maui Academy of Performing Arts, have gotten actively involved in running their own creative drama programs in the schools, thereby reducing the need for ADE’s presence on those islands.

The Artists-in-the-Schools program provides school districts with funds that public schools may use for artists-in-residency programs such as ADE. ADE directors, however, must sell their program to school principals at district principal meetings as well as by direct personal contact with interested principals. The schools make up any difference between what ADE charges and the funds provided by AITS (Okimoto).

In addition to ADE’s "Getting Dramatic" program, they also operate a community theatre troupe and a touring performing group. ADE’s "T-Shirt Theatre" company operates out of Farrington High School as a community and school based theatre group for high school students and young adults living in the Kalihi area of Honolulu. The company consists of thirty to forty members rehearsing two nights a week on a script produced by a Farrington high school student (Dulaney).

In 1984 ADE began touring plays dealing with the social relationships of intermediate and high school age students.
Topics have included how rumors start, spread, and create tension in the school environment, and how to overcome stage fright in everyday life. This production travels across the state to an average of 36 schools each year. In 1988 they began performing a synopsized version of the Shakespeare play the University of Hawai‘i at Mānoa's Department of Theatre and Dance produced that particular year. The synopsized Shakespeare production visits schools in the Kalihi-Pālama and Wai‘anae areas of O‘ahu for the purpose of preparing these students for a special full performance of the show.

Since the start of ADE's touring program in 1984, they have received a grant from the State Foundation on Culture and the Arts called "No Act, eh?." The grant provides funding for the following ADE projects; the touring shows, the "T-Shirt Theatre," a beginning of the school year gathering of the state's drama teachers, a day each fall aimed at bringing together O‘ahu’s intermediate and high school actors, and a day of workshops and scene sharing for high school students at the University of Hawai‘i at Mānoa. The SFCA has generously supported ADE throughout its history.
ALOHA CHILDREN'S THEATRE

Performing Arts: dance, puppetry, theatre
Type: performers
Founder(s): Jym Duncan, Luna Edwards, Schazar
Dates of operation: 1984-88 (in conjunction with Kona Community Players), 1988- (as Aloha Children's Theatre)
Location: Hawai'i

Aloha Children's Theatre, based on the island of Hawai'i, began its existence in association with the Kona Community Players. In 1987, Jym Duncan, Luna Edwards and Schazar, all associated with KCP, split the children's theatre element off from the rest of the Community Players. In 1988, they received not-for-profit status and chose their present name. They still perform in the Aloha Theatre, home of KCP and use the Aloha Performing Arts Center, which manages Aloha Theatre, as a sponsor. KCP associates with the Aloha Performing Arts Center in the same capacity as ACT (Duncan).

ACT has progressed from one children's theatre production per year, while being produced by the KCP, to their 1990 slate of five performances and a summer full of workshops. After three years of performing only in Aloha Theatre, they toured the island in 1987 with a production of Hansel and Gretel ("AITS Record of Performances").
PART TWO: PROFILES ALOHA CHILDREN'S THEATRE

The Artists-in-the-Schools program has provided the venue for the majority of ACT's work in the schools. Co-founder Duncan, independently, first explored the use of AITS as a means of taking theatre to the children of Hawai'i in 1985, with Poetry Play. By 1988, ACT was performing almost exclusively with AITS (Duncan).

Their workshops grew out of a desire to give children both "experience and exposure" (Duncan) and the perceived lack of theatrical opportunities for children in the Kona area of Hawai'i. They began giving workshops in 1986 and in 1988 named their summer workshop program "Arts in Creative Theatre." The 1988 series of workshops was called ACT I, while the summer of 1990 marked ACT III (Duncan).

The workshops cover a wide range of theatrically related activities including: acting workshops for teenagers, makeup sessions, photography, speech, and preparation for two productions using children in the productions. ACT's directors bring in guest artists to teach some of the workshops (Kona 4).

ANDERSON, GARY

See HONOLULU THEATRE FOR YOUTH, MĀNOA VALLEY THEATRE

ANIMAL CRACKERS

See KAYA, DOUG
ARTISTS-IN-THE-SCHOOLS (AITS)

Performing Arts: dance, puppetry, theatre

Type: sponsor

Founder(s): result of the work of the Hawai'i Curriculum Center under the leadership of Arthur King and Leon Burton

Dates of operation: 1966-

Location: O'ahu (administrative offices)

The "Artists-in-the-Schools" program has been conceived as a channel through which the community's artistic resources can be used to extend student involvement in the arts beyond the traditional school instructional program, providing all students with a range of experience in the arts during each school year. The program plan includes opportunities for participation in activities in those arts which seem to be of greatest significance in our society. The major art domains may be categorized as follows: visual-tactile arts...; kinesthetic arts, dance, theatre, pantomime, film and multimedia, puppetry; Aural Arts...; Literary Arts...; and Environmental Arts.... (The Artists in the Schools Program 6,7)

Administrators of the program intended it to have an effect on artistic appreciation, teaching of the arts, the education of future audiences for the arts, and the preservation of valued artistic traditions.

The State of Hawai'i Department of Education administers and partially funds AITS. The program, which also receives funds from the State Foundation on Culture and the Arts and the National Endowment for the Arts, serves as
the hiring organization and booking agent for performing artists in the Hawai‘i public school system.

Initially a pilot project of the Hawai‘i Curriculum Center called the Fine Arts Project, the program started sponsoring performances in the schools in 1966. The HCC administrators changed its name, after the pilot phase, to the Artists-in-the-Schools program during the fall of the 1969. Since that date, the program has continued on a regular basis with a fairly consistent number of dance, puppetry, and theatre productions selected for performance each year (Burton 27 August 1990).

At the end of the Fine Arts Project phase, when the HCC prepared to turn over the administration of the project to the Department of Education, the DOE expressed reservations concerning how they felt the new program would adversely affect their budget. However, the support of ILWU union leader David Thompson, who lobbied for the program in the legislature, convinced state legislators to approve money for the project and to insist that the DOE take on the administration.

Another activity we urge you to support is the Artists In The Schools Program, which is now in a transitional stage. This activity was designed and tested as a Curriculum Center project which is now completed. The project developed a method of bringing authentic experience in various art forms to students in the schools who otherwise would never have them--on Moloka‘i and in Model Cities--and has enlisted great cooperation from artists in the community, at minimal cost. It is important
that the arrangements and momentum achieved should not be allowed to collapse. It is proposed that the DOE now take over this activity for an initial program for schools on Moloka‘i and in Model Cities areas, with a view to later expanding to other schools in outer island and O‘ahu areas where it will do most to promote equality of educational opportunity. We heartily support this proposal. (Thompson)

Ever since this initial period of reluctance, the DOE has solidly supported AITS, often using it as an example of one of their more successful programs. The DOE appointed Ray Okimoto, who had joined the Fine Arts Project team in 1967, as administrator for the program in 1969, a position he has maintained into the 1990s (Okimoto).

Both HCC and DOE administrators have always viewed the interaction between Hawai‘i’s public schools and the community at large as one of the important aspects to the AITS program.

An Artists-in-the-Schools program has been conceived as a scheme for coordinating the programs of community cultural agencies with school programs in the arts in a mutually supportive fashion. Essentially the program here proposed is a systematic plan for extending students’ experience in the arts beyond the boundaries of the school in a less random, more fruitful way. (Burton A Proposal 1)

Leon Burton, director of the Fine Arts Project, saw an exposure to the arts in the schools as performing two functions, instructional and experiential.

There should be an instructional dimension which affords students opportunities to become knowledgeable and develop creative, performing, and consumer skills in one or more art forms.
This first dimension is the traditional approach to arts education which is found in most schools. Second, there should be an experience dimension which offers students opportunities for interaction both with the art products of others and professional artists... a two-dimensional approach in an arts education program provides a means of integrating school and community involvement in the arts (Burton A Proposal 15,16).

Due to its pilot status and proposed work in culturally disadvantaged neighborhoods, the program qualified for federal government Title I and Title III Elementary and Secondary Education Act grant money. Burton initially targeted the following schools for performances: Maunaloa, Kualāpu‘u, Kaunakakai, Kilohana, and Moloka‘i High on Moloka‘i; Kalihi-Uka on O‘ahu, and for a control group, also on O‘ahu, the University Lab School which is associated with the University of Hawai‘i at Mānoa (Burton Fine Arts 1).

Burton divided the Fine Arts Project into two phases. First, an artistic consultant in the appropriate discipline visited the schools to talk about the upcoming production in an attempt to help prepare the children for what they would see. A performance of the production followed soon after the consultant’s visit. As a follow up to the productions, the HCC provided teachers with educational materials

1Title I and Title III were funding enactments of the 1965 Federal Elementary and Secondary Education Act. Title I was designed to improve the education of disadvantaged children. Title III was to support innovative and exemplary educational programs. The FAP qualified for funding under both titles.
relating to the productions to help them continue the ideas and techniques presented by the performers (Burton 27 August 1990).

The HCC also provided funds for video taping performances during the first year of the Fine Arts Project, the 1966-67 school year. The HCC intended to use the taped performances to help performers improve and provide the various artistic consultants with a visual aid for their jobs of preparing the students. The job description for the consultant included "planning and presenting one thirty-minute television production especially designed to introduce their activity when feasible" (The Artists in the Schools Program 14). ETV (Educational Television) taped the performances that first year, but neither the HCC nor the DOE provided funds to tape subsequent years of the program (Okimoto).

Dance received considerable attention in the early phases of the Fine Arts Project. Burton, with the assistance of Carl Wolz, University of Hawai‘i dance instructor, designed the pilot dance program. Wolz conceived the dance program as being part of the curriculum from elementary through secondary school (Oda 3 July 1989).

The second year of the pilot phase included a hands-on approach to the dance forms. Consultants, such as Reiko Oda for ballet, went into the schools on a once a week basis for
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a semester to teach the children some of the rudimentary aspects of dance. Alice Ladd did similar work in the area of theatre.

The work of the consultants continued throughout the pilot phase but was dropped after the Department of Education took over administration of the program. Wolz identified the demise of the consultants preparing students as one of the major problems with AITS.

Of the many recommendations in the final report, two should be given priority consideration: one, a consultant in the classrooms...

A. Consultants. Dance Consultants are needed in the classroom prior to the arrival of the dance activity, and after as a follow up if possible. The pre-activity consultant should be sent even if it means one less person on the dance activity itself. The response and understanding seems to be greater at schools that are seeing a dance program for the second or third time and even more so at schools that have had dance consultants in the past (Wolz "Artists" 1, 2).

The AITS program has always placed importance on trying to accurately represent the diversity of ethnic backgrounds in Hawai‘i. Burton included ethnic performing arts, primarily dance performances, from the first year of the FAP. The AITS program philosophy from the early 1970s states the importance of ethnic traditions.

There are many ethnically organized groups whose primary function is to preserve the cultural traditions of their ancestry. These groups comprise a rich cultural bank for our schools to draw upon in broadening the scope of education in the arts. The artistic traditions of Asia and the Pacific implanted in our community life could become significant forces in our schools through
Throughout its history the program has sought to produce a representative number of programs that are ethnic in style or theme including Portuguese dance, Korean dance, hula, Chinese folk dance, and stories about Hawai‘i and the Pacific.

The DOE immediately began expanding the number of schools covered when they took over administration of the program.

The long-range goal of the proposed "Artists in the Schools" Program is to involve all students in the public schools of Hawai‘i in a series of activities each school year which assure a range of experience in the different art forms. (The Artists in the Schools Program 12)

The DOE has had mixed success reaching this goal. They revamped the goal in 1974 to attempt to service at least one school district each year with a comprehensive program in dance, drama, puppetry and music. Ray Okimoto, program coordinator, tried this approach on the island of Hawai‘i during the 1974-75 school year while still providing the whole state with some arts programs. The results indicated an over-saturation of the targeted area, so he reverted to rotating performances throughout the state (Okimoto).

With the present scheduling approach AITS covers, over a few years time, every elementary and intermediate school in the state. On O‘ahu Okimoto handles all of the
scheduling, usually working through the district administrators but often calling the schools directly. Usually, he offers each school district\(^2\) a choice of music, theatre, or dance on a rotating basis so that each district over the course of three years gets some of each.

On the neighbor islands, Okimoto has liaisons (DOE employees) in each school district who handle the individual school scheduling. The types of performing arts offered on the neighbor islands depends upon the types of groups which auditioned on that particular island (Okimoto).

During the first six years of operation, Okimoto, with advice from consultants in each art, selected the performers for AITS. He worked through a closed selection process primarily to insure quality during the program’s formative years. In 1973, AITS’ seventh year, Okimoto instituted auditions to expand the scope of the program and open it to a wider range of possible resources.

Up until 1985 Okimoto held auditions only on O‘ahu. That year he began auditioning groups on Hawai‘i, Kaua‘i, and Maui as well as O‘ahu. He hoped to stimulate the growth of neighbor island performing groups and to begin filling

\(^2\)The State of Hawai‘i is divided into seven school districts all operating under a central administration: Kaua‘i district, which includes the island of Ni‘ihau; Hawai‘i district; Maui district, which includes the islands of Moloka‘i and Lana‘i; and on O‘ahu, Central district, Windward district, Leeward district, and Honolulu district.
all neighbor island performances with neighbor island groups or individuals. Not only would neighbor island groups have a way to make money but AITS would save money spent on transporting and housing O'ahu groups travelling to the neighbor islands (Okimoto).

As of 1990, Okimoto conducts auditions each spring to determine which artists will perform with AITS for the coming school year. He opens the tryouts to all individuals and groups that apply. The audition process consists of the actual presentation of the individual’s or group’s performance before a group of children as if the individual or group were part of the AITS Program. The critiques of a panel of artists familiar with arts for children and the comments of principals and teachers who watch the audition performances are considered by Okimoto in the selection process (Okimoto).

Performers who successfully audition for AITS must compile educational material, pertaining to their performance, that would assist teachers preparing their students for the upcoming production. Okimoto edits and sends the educational materials out to the individual schools. The schools’ principals retain responsibility for distributing the material to individual teachers (Okimoto).

The AITS program also administers an in-school artist residency program. The residency part of program began in
the visual arts using the artists whose work the State Foundation on Culture and the Arts selected for its "1% Art in Public Places Program". The artists selected by AITS for residencies work in the schools creating new works of art. They share their creation process with the school children through workshops and opportunities for observation.

Subsequent residency programs have put dance, puppetry, and theatre artists in the schools as well. For the majority of these programs, AITS gives each school district money to use for in-school artist residencies. The school or district then chooses the group desired. Groups such as the Alliance for Drama Education and the Hawai'i State Dance Council compete for residencies within the schools. These independent groups must contact and set up contracts directly with the schools (Okimoto).

Okimoto occasionally handles residencies directly. For these, groups submit projects to Okimoto or he solicits projects based on the reputation of the group or recommendations by artists in the community. He regularly contracts with the Utah-based Ririe-Woodbury dance company in this manner. They have provided creative movement

3This program required that 1% of the budget for new public buildings be set aside for the purchase of works of art that would be available for display in public buildings and offices.
residencies in Hawai‘i schools for a number of years ("AITS Record of Performances").

The DOE administration and the Hawai‘i State Legislature determine the overall budget for AITS with Okimoto handling the administration of the budget. Over the program’s history, its budget has averaged a yearly funding increase of 5% to 6%. Money comes from three sources, the National Endowment for the Arts, the State Foundation on Culture and the Arts, and the DOE. The NEA, in the late 1980s, has reduced its contributions as it moves more toward programs in which art is basic to the curriculum, a program called Arts in Schools Basic Education grants. However, the DOE and the SFCA have increased their contributions to compensate for the NEA reductions (Okimoto).

Factors in administering the budget include the number of troupes who have successfully auditioned, the size of each troupe, and the amount of travel expenses to be incurred. The AITS program pays a set amount per performer per day of performing up to five performers. If a group has over five members the group must deal with dividing the money ("AITS Auditions" 2). The groups are auditioned first and then Okimoto sets the budget, therefore the more groups that successfully audition the farther the budget has to stretch (Okimoto).
BARNES, JUNNE

Performing Arts: puppetry
Type: performer
Organizational affiliation and dates: Barnes Puppets 1977-
Location: O'ahu

While Barnes had been active in theatre most of her life, she had never explored the world of puppetry until the mid-1970s when she decided to take a class in puppetry at the University of Hawai'i at Mānoa. Following that class she studied under Kermit Love, Sesame Street’s Big Bird creator, the two summers he taught and directed at the University. With this experience behind her, Barnes took a volunteer position with the American Cancer Society performing a show with hand puppets aimed at getting people to stop smoking. After gaining some confidence with that show, she had her son-in-law build her a puppet stage and she started performing professionally. After her interest in puppetry had been piqued, she began attending workshops and puppetry festivals on the mainland (Barnes).

In 1980 she developed a strong interest in marionettes and decided to switch to performing solely with them in a variety show format. She has continued working with
marionettes through 1990. Primarily a solo performer, she books her own shows and performs at birthday parties, at shopping malls, and on military bases. She has performed on most of Hawai‘i’s islands with a marionette show called "Happy Strings," which she changes to fit particular occasions or holidays. She averages three to four shows per week year round (Barnes).

BARNES PUPPETS

See BARNES, JUNNE

BEARD, PAT

Performing Arts: Puppetry
Type: Performer
Organizational affiliation and dates: Hawai‘i Puppetry Guild, Rainbow Puppets 1987-
Location: Maui

Beard came to Hawai‘i in 1985 and settled on Maui. That same year, as a gift, she had her husband build a puppet stage for their granddaughter. However, Beard liked the stage so much that she kept it and began performing puppet shows using the stage. She did a private Christmas show in 1985 and then in 1986 went to a regional puppetry festival in San Diego. In early 1987, not long after her return from San Diego, she formed her own group called Rainbow Puppets.
PROFILES

BEARD, PAT

She produced her first public performances as Rainbow Puppets in December of 1987. Since her start she has worked with a number of partners, her most recent being Laura Seaton. Most of their performances are in preschools, though they do perform on occasion in shopping malls, at birthday parties and in libraries. They book all of their own shows and perform primarily on Maui though they occasionally do performances on Moloka‘i.

Beard directs, creates the puppets and props, owns the stage and equipment, and writes the majority of the scripts for Rainbow Puppets. In addition to her work with Rainbow Puppets, she actively participates as a member of the Hawai‘i Puppet Guild, having edited its newsletter since the late 1980s (Beard 15 Sept. 1990).

BELL, CAMPTON

See HONOLULU THEATRE FOR YOUTH

BELL, PAM ARCIERO

See HAWAI‘I PUPPETRY GUILD
PROFILES

BENTLEY, LUCIE

Performing Arts: puppetry, theatre

Type: director, performer, teacher

Organizational affiliation and dates: University of Hawai‘i 1946-1968

Location: O‘ahu

Bentley began her teaching duties at the University of Hawai‘i in 1946 as an instructor with the English Department, which included drama and speech classes (UH General Bulletin XXVII.1: 25). The speech and drama classes were separated from the English Department and incorporated into a newly created Speech Department in 1947 (UH General Bulletin XXVI.2: 9). In December of 1950, the University’s Board of Regents recognized the formation of a Drama and Theatre Department (Miji 7) with three faculty members; Earle Ernst, Joel Trapido, and Lucie Bentley. Bentley continued with the Speech Department as well as teaching acting for the Drama and Theatre Department (UH General Bulletin XXX.3: 114). In 1955 she developed and began teaching a course in creative drama, the first time this subject had been taught at the University (UH General Bulletin XXXIV.3: 123).¹ Bentley added a course in

¹Eloise Hayes, with the Education Department, taught a course titled "Creative Expression in Elementary Education" beginning in 1963. The class dealt with creative drama, creative movement, and creative approaches to music (UH General Bulletin XLII.2: 42). She continued teaching this
Throughout her career, with the exception of the two years before her retirement, she continued teaching in both the Speech and the Drama and Theatre Departments. Bentley retired from the faculty in 1968 (UH Schedule Spring 1968: 16).

In addition to her job with the University she acted locally with the University Theatre Guild and Honolulu Community Theatre. She died in 1977 ("Lucie Bentley").

BERTINO, JAMES

See KAMEHAMEHA SCHOOLS THESPIAN TROUPE

BLUE, HOLLY

See PUPPETS ON THE PATH

BRADLEY, REG

Performing Arts: puppetry
Type: director, performer
Organizational affiliation and dates: Tears of Joy Puppet Theatre 1972-
Location: O'ahu

Bradley founded Tears of Joy Puppet Theatre in 1972. He started working with puppets in 1971 and was fascinated with the effect they had on children (Wood "Puppets"). He course through 1981.
did a series of shows in 1972 at libraries, hospitals, and detention homes around O'ahu, and at the Great Hawaiian Jubilee in Kapi'olani park (Harada "Pulldown"). In the mid-1970s Bradley moved to Washington and continues to operate Tears of Joy out of that state.

BRIGHT, RONALD

See CASTLE HIGH SCHOOL PERFORMING ARTS LEARNING CENTER

BRILLIANDE, KAREN

Performing Arts: theatre
Type: administrator, director, performer
Location: O'ahu

Brilliande secured a Comprehensive Employment Training Act position with the Honolulu Parks and Recreation Department in the 1970s. The job involved directing teenagers in a theatre program. She started a performing group with the teenagers called the Creation Company. During the group's short existence, they performed several plays using Makiki Park as their home base (Harada "A Stage").

She began working for the Honolulu Theatre for Youth in 1984, moving from stage manager to associate director. She
PROFILES  

BRILLIANDE, KAREN

BROWN, KATHY (nee OMURA)
See ISLAND DANCE IMAGES

BURTON, LEON
See HAWAI‘I CURRICULUM CENTER

BUSHNELL, RENEE
Performing Arts: dance
Type: performer, teacher
Organizational affiliation and dates: Artists-in-the-Schools 1960s, 1970s
Location: O‘ahu

Bushnell worked with the Artists-in-the-Schools program in a number of capacities, including serving as a dance consultant during its pilot phase. She began the "Creative Movement in the Schools" program, which has since become one of Hawai‘i State Dance Council’s most important projects. They continued to administer the program as of 1990 (Oda 3 July 1989).

She also taught dance, including classes for children, at numerous places in Honolulu including: the YMCA, the University of Hawai‘i, and Mānoa Valley Theatre (Chase "4-Year-Olds").

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C² PRODUCTIONS

Performing Arts: puppetry
Type: performers
Founder(s): Calvin Tamura and Cheryl Willoughby
Dates of operation: June 1983-86
Location: O'ahu

Calvin Tamura and Cheryl Willoughby formed C² Productions in 1983. During the company's brief existence they worked primarily with the Hawai'i State library system, performing on O'ahu, their home base, and touring the neighbor islands as well. The majority of their shows dealt with legends from the different cultures of Hawai'i ("Hawai'i State Library").

CAMPBELL, JANE (nee FISHER)

See HONOLULU THEATRE FOR YOUTH, HAWAI'I ALLIANCE FOR ARTS EDUCATION

CARPENTER, TOM

See MO'OLELO KI'I LIMA, UNIVERSITY OF HAWAI'I AT MĀNOA COLLEGE OF CONTINUING EDUCATION AND COMMUNITY SERVICES
PROFILES

CASTLE HIGH SCHOOL PERFORMING ARTS LEARNING CENTER

Performing Arts: theatre
Type: performers
Founder(s): Ronald Bright
Dates of operation: 1985-
Location: O’ahu

Castle High School, under the direction of Ronald Bright, serves as the Windward O‘ahu school district Performing Arts Learning Center. As a PALC, the school provides Windward O‘ahu high school students interested in theatre a chance to pursue an advanced program in the performing arts. The PALC produces a number of plays each year, most of which are musicals, as a result of the work of the PALC students and Bright.

In addition to the normal schedule of productions involving the PALC, since 1985 Bright has directed an ongoing program aimed at involving elementary school children of the Windward side in performances (Bright). Bright works with the Alliance for Drama Education to identify elementary school children with potential dramatic talent. ADE artists performing residencies in Windward area schools recommended children they feel have potential. Bright auditions the recommended children, narrowing the size of the group to about fifty or sixty individuals. The fifty to sixty chosen receive further training at Castle
PROFILES

PROFILES CASTLE HIGH SCHOOL

culminating in a musical revue for Castle's nine feeder
elementary and intermediate schools as well as the general
public (Palmer).

Bright began teaching at Castle in 1957 and has
remained there through 1990 (Taylor, L. "A Stage"). He has
worked with a number of other local theatre organizations
including Honolulu Theatre for Youth in the 1960s and 1970s
("HTY Cast Lists") and Shield's Theatre for Children in the
1950s and 1960s (Harada "Mini-History"); however, he puts
the majority of his energy into Castle.

Because of his strong lobbying for the school's theatre
program, the State Legislature appropriated money for
building a new theatre at Castle. Contractors completed the
theatre in 1980 (Taylor, L. "A Stage"). Castle received
designation as Windward O'ahu's PALC in 1985, the first of
the PALCs. It quickly became the model for the four
subsequent ones that the DOE approved (Dulaney).

CELESTIAL IMAGES

See ISLAND DANCE IMAGES
Performing Arts: dance
Type: performers, teacher
Organizational affiliation and dates: Chen Hui Chu 1969-1987, Yvonne Chang Dance School 1987-
Location: O'ahu

In 1969, Yvonne Chang Slaughter, the principal student of Chinese dance instructor Pearl Asai formed her own dance school when Asai moved to Japan. Slaughter borrowed Asai's stage name, Chen Hui Chu, for her school's name. Asai, as Chen Hui Chu, had performed with the Hawai'i Curriculum Center's Fine Arts Project in 1967. Slaughter, and her students, also performed with the Artists-in-the-Schools program for several years in the 1970s and 1980s; however, the majority of the company's work came through engagements at hotels and private parties. Chang changed the school's name to the Yvonne Chang Dance School in 1987. She has continued working with students of all ages through 1991 (Y. Slaughter).
CHAPPELL, WALLACE

Performing Arts: theatre
Type: director
Organizational affiliation and dates: Honolulu Theatre for Youth 1973-78
Location: O'ahu

Chappell originally came to Honolulu in 1963 as an East-West Center scholar on a grant to study Kabuki and Thai Drama. He stayed until 1965. He returned in 1975 as artistic director for Honolulu Theatre for Youth, but had guest directed for them since 1973 (Bowman "Making His Own"). Based on the reputation he had established with theatre companies on the mainland, the National Endowment for the Arts gave HTY its first NEA grants (Campbell 5 July 1990). HTY achieved professional status during his tenure as artistic director and partially as a result of his urging. He left Honolulu for Atlanta's Alliance Theatre in 1978 (Bowman "Another").
CHARLOT, PETER

Performing Arts: theatre
Type: director, performer
Organizational affiliation and dates: Honolulu Theatre for Youth 1960s, 1970s, Volcano Arts Center 1990-
Location: O'ahu

The son of artist Jean Charlot, Charlot became involved with acting at an early age, performing for the University of Hawai'i at Mānoa, the Honolulu Community Theatre, and the Honolulu Theatre for Youth. He taught HTY's Junior Theatre Workshop for several years in the 1970s and has performed with the Artists-in-the-Schools program (Bendet). He has written a number of plays, some directed at younger audiences. Charlot directed a group called "Pocket Theatre" during the 1970s which aimed their work at teenagers (Murphy). He served, under a special grant, as drama consultant to the Department of Education in 1972 and 1973 (Muschamp "Letter"). In 1990 he was hired as director for the Volcano Arts Center on the island of Hawai'i.

CHEN HUI CHU

See CHANG, YVONNE

CHILDREN'S THEATRE COMMITTEE

See HONOLULU THEATRE FOR YOUTH
PROFILES

CHUNG, LINDA

See HAWAI'I ALLIANCE FOR ARTS EDUCATION

COLLINS, KATHLEEN

See HONOLULU THEATRE FOR YOUTH

COMMUNITY CULTURAL OPPORTUNITIES PROGRAM

See UNIVERSITY OF HAWAI'I AT MĀNOA COLLEGE OF
CONTINUING EDUCATION AND COMMUNITY SERVICES

COMPREHENSIVE EMPLOYMENT TRAINING ACT

Performing Arts: dance, theatre
Type: sponsor
Founder(s): U.S. Congress
Location: Washington, D.C. (central administration)

Congress established the Comprehensive Employment Training Act in 1973 as a program of the federal government designed to help the terminally unemployed and improve the employability of relatively untrained workers (Dubin 12). At the time, the country's unemployment level was relatively low, 5%, so Congress did not see a need for a massive employment effort. However, by 1974 the unemployment rate had begun rising and Congress restructured the program to provide temporary jobs to fight against this rise. By early 1975 the rate had reached 8.5% (Monthly Labor May 1973: 81, Sept. 1976: 75). In Hawai'i the unemployment level rose
from 2.8% in 1968 to 7.2% in 1975 (Lueras "Job Program"). With the shift in focus came a shift in the population served. Whereas originally the person assisted by CETA was typically low income, poorly educated and often a minority, the program's new emphasis served a better educated and less disadvantaged group.

The next change for CETA involved giving local governments greater control over the use of CETA funds. This change put the control of the money closer to the problem but also set the stage for some abuse of the program's funds. An investigation by Congress found that many local governments, most notably New York City's, poorly administered their funds prompting further restructuring of CETA.

CETA entered the arts field in 1975 when the federal government approved San Francisco's plan to provide funding for artists (Dubin 17). This source of money rapidly became a major means of employing artists across the country. At its height, artists received more funding from CETA than from the National Endowment for the Arts (Dubin 12).

In Hawai'i a number of organizations quickly applied for and received approval for CETA funding. They included the Hawai'i Performing Arts Company, the Hawai'i Theatre Festival, the Honolulu City Ballet, and the Honolulu Theatre
The most formidable such cultural program made possible by CETA was the recent founding by the City of a Honolulu Ballet Company, which under the direction of Jim Hutchinson should be dazzling Honolulu audiences by the end of the year. (Lueras "Hard Times" A7)

The Honolulu Theatre for Youth made perhaps the most intelligent use of CETA funding. Having already set a goal of paying their actors, they used CETA funds to provide the initial impetus. As the federal government cut CETA, HTY found other funding sources for the positions they wished to keep. Their use of the funding represents an ideal example of the initial purpose for the funds (Campbell 5 July 1990).

CETA had its fair share of critics from the beginning and the abuses attributed to some aspects of the program plagued CETA throughout its short history. Philosophically it ran counter to President Ronald Reagan’s view of limiting government involvement in the private sector; so CETA became one of the first budget victims of his administration when it was eliminated in the fall of 1981 (Dubin 84).

CONSTRUCTION CREW (THB)

See MĀNOA VALLEY THEATRE
CORBETT, NANCY

Performing Arts: theatre

Type: administrator


Location: O'ahu

Corbett founded and served as the driving force behind the establishment of the Honolulu Theatre for Youth. She actively worked as the executive director for the theatre's first eleven years and then again from 1970 to 1972. Even when she did not actively direct the administration of HTY, she advised them and sat on their board of directors.

Corbett settled in Hawai'i in 1931. A few years later she married Gerald Corbett, who became Hawai'i's first children's court judge. For fifteen years, until the mid-1940s, she worked with the Honolulu Academy of Arts as education director (Corbett Interview With 4-6). She retired from that job to take the position of executive secretary with the Honolulu Community Theatre. She stayed with HCT until 1949 (Corbett Interview With 6-7). In 1950 she ran for and was elected a representative to the Hawai'i Territorial Constitutional Convention. A subsequent race for the Territorial Senate in 1952 was not as successful (Corbett Interview With 12-14). After her failed Senate
race, Corbett took a position with the City of Honolulu Parks and Recreation Department in the 1950s and used that as the springboard to form HTY (Corbett Interview With 11-12).

During her time as HTY's executive director she retained her job with the Honolulu Parks Department. The Parks Department, in support of HTY, allowed Corbett to take time from her Parks job to direct the theatre's activities. Because of this arrangement, HTY did not have to pay its executive director until Corbett retired (Campbell 5 July 1990).

CREATION COMPANY (THE)

See BRILLIANDE, KAREN

CREATIVE THEATRE CLASSES

See PEMBERTON, ELAINE

DANCE HAWAI'I COMPANY

See MORGAN, EARNEST

DANCERS TWO

See ISLAND DANCE IMAGES
PROFILES

DANG, DONNA

Performing Arts: dance
Type: director, performer
Organizational affiliation and dates: Honolulu City Ballet 1975-79, Island Dance Images 1983-89
Location: O'ahu

Dang co-founded and directed Island Dance Images, a dance troupe that mixed ballet with ethnic dance forms, primarily Chinese (Unterecker "Ballet Troupe"). Dang and the company performed with the Artists-in-the-Schools program as well as in the Hawai'i State Dance Council's choreographic awards ("AITS Record of Performances").

Prior to this affiliation, she had danced for several years with the Honolulu City Ballet and studied at the University of Hawai'i at Mānoa where she received a MFA in dance in 1983.
DIAMOND HEAD THEATRE

Performing Arts: theatre
Type: performers
Founder(s):

Dates of operation: 1880s-1914 (Honolulu Dramatic Club)
1915-1934 (The Footlights Club) 1935-1990 (Honolulu Community Theatre) 1990- (Diamond Head Theatre)

Location: O'ahu

Diamond Head Theatre's efforts with children's theatre have existed in sporadic fashion since their 1922 production of *Rip Van Winkle*, produced in association with the Honolulu Outdoor Circle. Since that date they have produced children's theatre productions as close as six months apart and as far as ten years apart, the timing seemingly more dependent upon the interest of a particular director and the theatre members than any organized plan (Wright "HCT's Children's Theatre Records"). A review of the 1947 production of *Alice in Wonderland*, which suggests the children's theatre program is new, reflects the irregularity of these productions;

The Community Theatre also achieved another ambition during the past season: a Children's Theatre. The Children's Theatre presented a lavish production of "Alice in Wonderland" which broke all attendance records. (Taylor, C. 125)

Among these productions were two original scripts by Mary S. Cooke, with one, *Treasure Island*, winning a national
children's theatre playwriting award. Records suggest that some early productions toured the schools, but they performed the majority in a set location giving public performances for children and adults. These locations changed fairly regularly until the early 1950s when DHT as Honolulu Community Theatre moved to Ruger Theatre at the base of O'ahu's Diamond Head.

The roots of DHT go back to a group formed in the 1880s called the Honolulu Dramatics Club, a private group that met to have readings of plays. During the years 1913 to 1914 while Emily Day was president, several group members suggested that the club give performances for the general public. So in 1915 the Honolulu Dramatics Club reformed as The Footlights, with Emily Day as its first president, and began giving public performances. Much of the credit for getting the group functioning as a theatre goes to William Lewers, the son of a prominent Honolulu businessman who had pursued an acting career in New York prior to settling in Honolulu. When he returned from New York, he immediately joined the efforts of The Footlights, both acting in and directing some of their productions (Wright 12 July 1990). The Footlights opened membership to the general public in 1934 and in 1935 renamed themselves Honolulu Community Theatre (Taylor, L. "75 Years"). In 1990 they renamed the theatre group Diamond Head Theatre to reflect their location.
and their move away from being a strictly amateur community theatre.

In addition to performances for children, DHT has sponsored some type of acting classes, including ones for children, since the mid-1910s when Emily Day formed The Children's Playhouse. She used the Playhouse acting classes to teach English to Hawaiian and Oriental children (Lewers 118). Members of her group danced in the 1916 DHT production of The Taming of the Shrew. In 1918 Lewers began teaching acting to the theatre's regular volunteers, but his work was primarily for adults (Wright 12 July 1990). In 1951, DHT began offering acting classes on a regular basis to the general public, both children and adults. In the 1960s Norman J. Wright, DHT historian, offered a quarterly program that included a children's theatre class aimed at teachers which culminated in a production of Toad of Toad Hall ("Theater Training").

In the 1970s Emily Frankel, who had taught for DHT's acting program, started a company made up of the children from the classes. She called the group the "Acting Out! Company" and established as their goal the formation of a repertory group performing year round. They performed only one year, 1979, under DHT's sponsorship. Frankel continued working with the company for several years, with most of
their performances occurring at Kahala Elementary School, before phasing the group out (Yim "Acting Out").

DHT has continued to offer acting classes into the 1990s with Alice Lemon as their primary teacher since the 1970s. In addition to acting, they also offer classes in dance and playwriting. Instructors other than Lemon include Nina von Imhof, Bridget Kelly, Ann Hamilton-Ogilvie, Rebecca Silvey, and Michael Suchomel. ("Summer" 6)

DIOTALEVI, JO

Performing Arts: puppetry, theatre

Type: director, performer


Location: O‘ahu (HTY, HSTC), Hawai‘i (POP)

Upon graduation from the University of Hawai‘i at Mānoa in 1970, Diotalevi acquired a job teaching drama as well as other subjects at Kailua High School. She stayed at Kailua High until 1975. She directed one project of her drama classes, a show titled The Travelling Magic Trunk, toward elementary school children. She and her students toured the show to a number of elementary schools in the Kailua area.

In addition to her teaching job at Kailua High, she taught with the Honolulu Theatre for Youth’s Junior Theatre
Workshop for a number of years. The Workshop offered theatre classes during the summer for O‘ahu children.

During the 1970s she acted in a number of productions with the Honolulu Theatre for Youth, including their mainland tour of Tales of the Pacific. She directed several productions for HTY as well. When her acting interfered with teaching at Kailua she would take a leave from teaching for the duration of the show.

In 1979 she moved to the island of Hawai‘i, but since she was still under contract to HTY she commuted back to O‘ahu when necessary. She ended the HTY association in 1980 (Diotalevi 25 July 1990).

She served as Hawai‘i State Theatre Council president from 1978 to 1980 and later toured with the HSTC Suitcase Theatre project for several years in the early 1980s producing a show titled Voices with a Story to Tell. The one person performance had Diotalevi acting out selections from the short story "Da Beer Can Hat" by Darrell Lum, the book Sachie, A Daughter of Hawai‘i by Patsy Saiki, and poems from Haku Mele, an anthology of student poetry produced by the Department of Education’s Poets in the Schools program. She toured the show to high schools and intermediate schools on O‘ahu, Kaua‘i, Hawai‘i, Maui, Moloka‘i, and Lāna‘i (Diotalevi "Voices")
DIOTALEVI, JO

Diotalevi worked as a theatre consultant to the Artists-in-the-Schools program, helping to judge auditions and work with the chosen groups preparing their material for performance for several years in the 1970s and 1980s.

In one of her most important accomplishments, Diotalevi helped organize and create the Big Island puppet troupe, Puppets on the Path. She remained with the troupe as a performer until it folded in 1990 (Diotalevi 25 July 1990).

DRIFTWOOD CHILDREN'S THEATRE

See WAHIAWA CHILDREN'S THEATRE

DULANEY, WALT

See ALLIANCE FOR DRAMA EDUCATION, HAWAI'I ALLIANCE FOR ARTS EDUCATION

DUNCAN, JYM

See ALOHA CHILDREN'S THEATRE

EDWARDS, LUNA

See ALOHA CHILDREN'S THEATRE

EVERYBODY CAN DANCE COMPANY

See RONQUILLIO, CAMILLE

FINE ARTS PROJECT

See ARTISTS-IN-THE-SCHOOLS
Performing Arts: dance
Type: director, teacher
Organizational affiliation and dates: Punahou School
1952-1979
Location: O‘ahu

Flanders arrived in Hawai‘i with her husband William Flanders a few years before the start of World War II. She had already established herself as a dancer on the mainland and in Europe; however, it was not until her arrival in Hawai‘i that she began teaching dance. When the United States became involved in World War II Flanders was asked to assist with the USO entertainment and eventually took over the direction of most of the USO’s work in the Pacific (Flanders 33, 34).

Her work with the USO led to an appointment as Punahou School’s dance director in 1952. In addition to assisting with the schools theatrical musical productions and the yearly variety show, Flanders produced a major ballet using Punahou’s students. These ballets were presented about every three years and involved several hundred students in each production.

She continued directing the Punahou Dance School until her retirement in 1982. In addition to her work at Punahou,
PROFILES

FLANDERS, JOSEPHINE

she regularly choreographed musicals produced by Honolulu Community Theatre (Fruto).

FLEUR

See PEPPERMINT PLAYERS

FOOTLIGHTS (THE)

See DIAMOND HEAD THEATRE

FRIENDS OF THE LIBRARY

See HAWAI‘I STATE PUBLIC LIBRARY SYSTEM

GITELSON, BARRY

See SUNSHINE CHILDREN’S THEATRE

GOSSETT, MARION

Performing Arts: puppetry
Type: director, performer, teacher
Organizational affiliation and dates: Marion’s Marionettes 1950s
Location: O‘ahu

Gossett moved to Hawai‘i with her husband, Richard Gossett, in the 1940s. Both she and her husband attained some limited experience with marionettes in college on the mainland. Not long after arriving in Hawai‘i she got a job with the Honolulu Parks Board (forerunner to Honolulu Parks and Recreation Department) and built upon this limited exposure (Gossett).
In the 1950s, Gossett began performing extensively with puppets, primarily marionettes, forming her own company called Marion's Marionettes. For most of the company's performances, she based the storyline on a character called Red Feather. She performed these shows about Red Feather for the annual Community Chest drive (forerunner to the Aloha United Way) from 1952 to 1959 (Gossett).

The Community Chest performances ran Monday through Friday three times a day during September and October at Ala Moana Park the first few years and then at the Nu'uanu YMCA on Fort Street in Honolulu. Marion's Marionettes played to approximately 20,000-30,000 children each year with the Red Feather shows. Gossett used Honolulu's Junior League members as puppeteers for this project ("Community Chest").

Gossett's other work included a spring show for several years to benefit the Humane Society, an occasional performance during Aloha Week (Gossett), and an attempt to do a show on Monday evenings at M's Ranch House in Aina Haina in 1954 ("Gossett Puppets").

She and her husband divorced in 1959 and Gossett became more involved in teaching. She taught a marionette workshop at the Academy of Arts in the summer of 1959 for older kids ("Puppetry Draws"), taught creative dramatics at Kaimuki library during the summer of 1975 ("'Come Act'"), and, with Lillian Rivers, ran a summer program for several years in
the 1970s at the YWCA teaching puppets and drama ("YW to Teach").

GUYER WENDY

See PUPPETS ON THE PATH

HAMPSON, SUNHILD and CHARLES

See SUNHILD PUPPETS

HAWAI'I ALLIANCE FOR ARTS EDUCATION

Performing Arts: dance, puppetry, theatre
Type: sponsor
Founder(s): Jane Campbell, Linda Chung, Walt Dulaney, Bart Kane, Alfred Preis, Violet Scott, Ruth Tamura
Dates of operation: 1980-
Location: O'ahu

The Hawai'i Alliance for Arts Education operates as "a non-profit organization which serves organizations and individuals interested in and committed to quality arts education in Hawai'i" (Happenings November 1990: 4). It is directly affiliated with the national Alliance for Arts Education, a program of the JFK Center for the Performing Arts in Washington, D.C.

Their board of directors states as their primary goal the "furtherance of quality arts education as a basic to the total experience of all children and youth and to promote
public awareness of the important role of the arts in the enrichment of the lives of individuals in Hawai'i" (Ona 1).

They produce a newsletter, provide speakers on arts in education, and have a resource center with information relating to arts in education. They also helped sponsor and assisted with the production of the Rainbow Arts Festival, a yearly arts festival for children held from 1985 to 1989.

**HAWAI'I BALLET THEATRE**

Performing Arts: dance
Type: performers
Founder(s): WillieDean Ige and Charlys Ing
Dates of operation: 1980-89 (as Hawai‘i Ballet Theatre for Youth, 1990- (as Hawai‘i Ballet Theatre)
Location: O'ahu

The demise of Honolulu City Ballet left a void in Honolulu’s dance world which a number of companies tried to fill. WillieDean Ige and Charlys Ing, former principal dancers with HCB, formed Hawai‘i Ballet Theatre for Youth in 1980 with that purpose in mind. Immediately after HCB folded and prior to establishing HBTY they performed as a pair at parties and for special occasions. However, it soon became apparent to them that if they desired to try longer, more complicated works they would need a company. Thus they formed HBTY using apprentice dancers as the corps and hiring principal dancers as needed. Ige and Ing used their
contacts made through HCB to assist in their start including securing use of the old Kakaʻako fire station for rehearsals, a facility used by HCB for the same purposes (Ing 19 June 1989).

They first performed as HBTY in late 1980 at the Honolulu Zoo. Working with a grant from the State Foundation on Culture and the Arts they toured Oʻahu, performing in a variety of places including the Zoo, gymnasiums in Kāneʻohe and ‘Aiea, several hotels, and at the Brigham Young University (Lāʻie campus) theatre. They also performed with the Artists-in-the-Schools program that first year. In their early performances they concentrated on smaller productions that could be toured.

By focusing on smaller, less expensive productions, HBTY has been able to offer ballet to a wide spectrum of audiences, many of whom might not be devotees of dance. Stimulating interest in ballet among the "grass roots" of the community is in keeping with the tradition established by the late Honolulu City Ballet, from which HBTY claims its origin. (Faun and Fantasy 3)

In 1983, they performed Pekelo and Puaʻa (their adaptation of Peter and the Wolf) at Leeward Community College for bussed-in groups of school children. This performance marked the beginning of a change in their manner of performing. While they had concentrated on touring prior to 1983, from 1983 on they performed the majority of their work in either Leeward Community College’s theatre or Castle High School’s theatre. They also began a regular series of
performances aimed at children, one in the fall and one in the spring (Ing 19 June 1989).

The performance venue change also marked a change in philosophy to one espousing the benefits of performing in a concert hall. The advantages to performing in a central location according to HBTY business manager, Dennis Ing, include the ability to broaden the use of technical effects, elimination of travelling time, and the ability to reach a larger audience with less performances (June 1989).

They also mounted their first production of The Nutcracker in 1983 on the island of Maui. They acquired the resources to mount the show when they purchased from the city of Honolulu the costumes remaining from Honolulu City Ballet’s production of The Nutcracker. They followed that first production with one on O‘ahu in 1984, on both O‘ahu and Maui in 1985 and on O‘ahu every year since.

WillieDean Ige ceased his association with the company in 1987 (Y. Slaughter). In 1989 they changed their name from Hawai‘i Ballet Theatre for Youth to Hawai‘i Ballet Theatre. Dennis Ing said the change represented an attempt to distance themselves somewhat from the image of being only a performing group for youth (June 1989).

The youth productions, however, remain an important part of their repertoire, especially economically. For the 1989-1990 season the price charged per child was two
dollars. Also for that season they filled 23,000 seats and had over 34,000 applicants for the children’s productions. Since they began the regular children’s productions in 1983 they have played to over 130,000 children. The youth productions account for one half of the company’s budget. The remainder is made up by their apprentice program, public performances, their yearly Nutcracker, and grants (Ing June 1989).

Unable to support a company year round, they hire principal dancers for each production, occasionally bringing in mainland talent as well. For the youth productions the principals play all roles. For the larger public performances they are supplemented with dancers from the apprentice program and children taking classes from various schools around the state. HBTY does not pay the apprentices and children (Ing 19 June 1989).

The format for their children’s productions combines a ten to fifteen minute lecture and demonstration with a performance. Lecture topics in the past have included pantomime, stage lighting, and movement patterns. Prior to their performances they send out simple study guides to help teachers prepare the students for their trip to the theatre (’‘Intro to Classical Ballet’’). Charlys Ing, artistic director for the company, pairs the lecture/demonstration either with a one act ballet, such as Pinocchio in 1989 or
PROFILES HAWAII BALLET THEATRE

Ka Manu 'Ahi in 1987, or a portion of a full length ballet such as Alice in Wonderland in 1988 or Hansel and Gretel in 1985 ('HBTY Repertory').

HAWAII BALLET THEATRE FOR YOUTH

See HAWAII BALLET THEATRE

HAWAII COMMITTEE FOR THE HUMANITIES

See HAWAII STATE PUBLIC LIBRARY SYSTEM

HAWAII CURRICULUM CENTER

Performing Arts: dance, puppetry, theatre
Type: sponsor
Founder(s): Arthur King
Dates of operation: 1965-69 (as Hawaii'i Curriculum Center), 1970- (as University of Hawaii'i at Manoa Curriculum Research and Development Group)
Location: O'ahu

The University of Hawaii'i and the Department of Education established the Hawaii'i Curriculum Center in August of 1966 with an operational grant under Title III of P.L. 89-10.

The Hawaii Curriculum Center was established in 1966 for the purpose of bringing about major improvements in the school instructional program.

Title III, a funding enactment of the 1965 Federal Elementary and Secondary Education Act, was designed to support innovative and exemplary educational programs.
The Center was organized to design, develop, demonstrate, evaluate, and assist in the dissemination of new courses in designated areas of the curriculum. Under Title III mandate to the Center, the areas of English, foreign languages, and fine arts were targeted for large-scale development. (Burton Fine Arts 1)

The University of Hawai‘i absorbed the Center in 1969 and changed its name to the University Curriculum Research and Development Group; however, it continues to serve the same function (Burton 27 August 1990).

The HCC operated (as does the UCRDG) out of the University's Laboratory School, which was changed from a training school for University of Hawai‘i education majors to one where curriculum could be tested as part of the "University's Academic Development Plan of 1964" (HCC: A Unique Concept 27). Arthur King and John Brownell, both associated with the University, published The Curriculum and the Disciplines of Knowledge in 1966, the format for what became the Hawai‘i Curriculum Center. King has served in the capacity of director of the HCC and now the UCRDG since its inception. Due to King's strong interest in arts, the Fine Arts Project, forerunner to the Artists-in-the-Schools program, was one of the first programs designed by the Center (Burton 27 August 1990).

The HCC designated eight schools as testing centers for the curriculum they developed. They were University Lab,
Kalihi-Uka, and St. John's on O'ahu, and Maunaloa, Kualāpu'u, Kaunakakai, Kilohana, and Moloka'i High on Moloka'i. The schools on Moloka'i were included because of the cultural isolation of the that community (Burton Fine Arts 1).

The HCC includes several steps when it tests and implements curriculum; first it's written, then evaluated, rewritten, tested in the laboratory school, evaluated, field tested, evaluated, used in pilot schools, evaluated, and finally made available to all schools.

The University Laboratory School will be the principal developmental and dissemination point....Promising programs will go from the Lab School to participating pilot schools, public and private, for further trial. Once these prototypes have proved exemplary, they will then be made available to the schools generally; of course, their adoption is optional. (The Hawai'i Curriculum Center: A New Concept 5,6)

HCC leaders stated the following as the reason behind the success of HCC.

What has been achieved in the Hawaii Curriculum Center is a unique mechanism within the educational system to organize for systematic change, founded on a recognition that a continuing institutional arrangement is necessary if curriculum improvement is to be effected on a scale adequate to the need. (Hawai'i Curriculum Center: A Unique Concept 5)

In 1969, the HCC turned over control of the Fine Arts Project to the Department of Education. While they have continued to research and develop new curriculum for the
schools, they have not formulated new projects for the performing arts (Burton 27 August 1990).

**HAWAI'I DANCE THEATRE**

See WOLZ, CARL

**HAWAI'I PERFORMING ARTS COMPANY**

See MĀNOA VALLEY THEATRE

**HAWAI'I PUPPETRY GUILD**

Performing Arts: puppetry
Type: sponsor
Founder(s): Pam Arciero, Mary Olsen, Anna Viggiano
Dates of operation: 1977-
Location: O'ahu

The Hawai'i Puppetry Guild is a local organization, directly affiliated with the national Puppeteers of America. They provide encouragement and promotion of puppetry in Hawai'i. Their activities include the production of a newsletter, holding meetings for member puppeteers, and conducting workshops on various aspects of puppetry.

Three University of Hawai'i at Mānoa students, Pam Arciero, Mary Olsen and Anna Viggiano started the guild in 1976. It received its charter from Puppeteers of America in 1977 (Viggiano). Its membership size and degree of activity have fluctuated over the years but it continues to retain
its charter with the national organization as of 1991 (Hawai'i Puppet Guild Newsletter 1).

HAWAI'I STATE DANCE COUNCIL
Performing Arts: dance, creative movement
Type: sponsor
Founder(s): Carl Wolz
Dates of operation: Nov. 20, 1966-
Location: O'ahu

"The Hawaii State Dance Council is a non-profit organization which supports the diversity of dance in Hawaii, both educationally and artistically" (DanceSource summer 1989: 1). They provide support and promotion of dance events in the state of Hawai'i. They apply for and administer grants related to dance, most notably their annual Choreographic Awards, publish a newsletter, Dance Source, and sponsor workshops with well known dancers. They also contract with individual schools to provide creative movement specialists for in-school residencies.

Support for the Dance Council comes from the State Foundation on Culture and the Arts, membership dues, fundraising activities as well as occasional corporate grants from companies such as Hawaiian Airlines, McInerny Foundation, and Oceanic Cablevision Foundation (Dance Source February-March 1990: 4).
Their direct support of creative movement in the schools began in 1969 with the work of Renee Bushnell (Oda 3 July 1989). As of 1991, two sources, the SFCA and the school serviced, provided the funding for the creative movement program. A typical residency lasts 10-12 weeks. The creative movement leader designs her or his own program based on teaching four basic aspects of movement: body, space, time, and energy. The program is process oriented with no formal performance planned as a result of the residency. The Dance Council approaches and contacts schools individually and contracts directly with the school.

All prospective creative movement leaders must take both beginning and advanced creative movement at the University of Hawai'i at Mānoa and pass an audition (often part of the course work for advanced creative movement fulfills this audition). On occasion the Dance Council’s creative movement coordinator interviews a non-Hawai'i applicant based on their resume and gives them an audition in a classroom setting. The 1990 costs for the school were one half of the creative movement specialist’s fee plus a ten percent administrative fee. The specialist received $30 per hour in 1990 (Lee).
HAWEI'I STATE PUBLIC LIBRARY SYSTEM

Performing Arts: dance, puppetry, theatre
Type: sponsor
Founder(s): unknown
Dates of operation: 1968- (centralized performing program)

The Hawai'i State Public Library system contracts with performers to perform within the public libraries usually in association with a library promotion. Grants from "The Friends of the Library," a private not-for-profit organization supporting the work of the Hawai'i State Library system and other Hawai'i libraries, usually pays for the performances. The head children's librarian in the Materials Evaluation and Programming Services branch handles all contracts and scheduling with the performers.

For fiscal year 1990-91, the Hawai'i State Legislature provided the money for this program. While Library administrators prefer this source of funding, the legislature has not approved money for any future year as of 1990.

The majority of the performances occur during the Summer Fun Reading program. As part of this program, many libraries use the performances to kick off the summer and then later to bring the program to a close. The Library asks performers to try to coordinate the theme of their show with the theme chosen for that particular summer. The
libraries also use outside performers during Children’s Book Week, holidays, National Library Week, and other dates chosen by the individual libraries.

The use of performers in the libraries has an undetermined beginning since many libraries contracted directly with performers prior to the centralization of the program. The use of the central office to coordinate the hiring of performers began in 1968. Even after 1968, individual libraries, on occasion, contract out for their own performers. This individual contracting occurs in libraries that have their own support group, such as a local Friends.

The head children’s librarian chooses performers via an invitational and audition process. Often groups desiring to work in the libraries present a performance at one of the six yearly meetings of the State’s children’s librarians. Other times, the head children’s librarian asks groups to participate based on their previous work. Many groups perform on a yearly basis as long as their performances meet with approval from the libraries in which they perform. Once the head children’s librarian compiles the master list of performers for that particular year, the individual librarians request the performers they want from that list (Matsumoto).
Another library program, organized in 1987 and supported by the Hawai‘i Committee for the Humanities, produces a series of performances that are designed to help teenagers develop an appreciation for classical literature. Librarian Nyla Fujii created the program based on performances of a mainland program that she had seen at a national library conference. According to Fujii, the goal behind the program is to present classical literature in a "palatable form for the kids."

Upon her return from the mainland conference, Fujii worked with Glen Grant to create a series of scenes based on a comparison of New England and Hawaiian literature. The result was a show titled Love Triangles. More recent productions have included Classic Teens, covering the work of William Shakespeare and Funny Kine which pulls from Bernard Shaw, Mark Twain, and local writers, Darrell Lum and Diane Kahanu.

The format of the show involves both a performance and a discussion. A humanities scholar from the University of Hawai‘i at Mānoa travels with the performers to moderate the discussion. Prior to the performance the scholar coaches the actors in the history of the period so that during the discussion the actors can remain in character and respond to the questions as their character would (Fujii).
HAWAI'I STATE THEATRE COUNCIL

Performing Arts: theatre
Type: sponsor

Founder(s): Alfred Preis; (first board of directors) Chuck Bright, Nancy Corbett, William Croarkin, David Donnelly, Mary Jane Kahanamoku, Richard Mason, Arnold Meister, Jan Moon, Harriet Ne, David Stem, Newell Tarrant, Katharine Vincent, Alfred Wheeler

Location: O'ahu

The Hawai'i State Theatre Council supports and promotes theatre in Hawai'i. Alfred Preis, executive director of the State Foundation on Culture and the Arts from 1965 to 1980, conceived of the idea for an organization representing Hawai'i's theatre community and requested members of that community to form the Hawai'i State Theatre Council. He intended for it to serve as a consulting body to the State Foundation on matters concerning theatre. "The HSTC will act as theatrical consultant to the SFCA..." (SFCA Newsletter Jan. 1969: 4). From 1968 to 1970 the Council members met on an informal basis with no set goals. They incorporated in 1970 and began operating more independently from the State Foundation (SFCA Newsletter October 1970: 5).
From 1972 to 1987 they administered a program sponsoring theatre productions in Hawai‘i’s intermediate and high schools. Initially called the "Theatre in the Schools" project, HSTC changed the name in 1978 to the "Suitcase Theatre" project. HSTC received grant money from the State Foundation on Culture and the Arts to fund "Suitcase Theatre."

In the first few years, HSTC hired performers for the project through an audition type process. In the late 1970s and early 1980s they commissioned performers to produce specific shows, before returning to the audition process in the final years of "Suitcase Theatre" (Jeffers 31 August 1990).

The program began in 1972, when HSTC contracted Jill Owens to write a report establishing a philosophy and guidelines for theatre education in Hawai‘i. In 1973 Linda Ryan became involved and in 1974 she presented a pilot program which then became the "Theatre in the Schools" project.

At times, the HSTC used the Artists-in-the-Schools program for scheduling; however, they scheduled most of their performances directly with individual schools. The "Suitcase Theatre" project did fill a void in the AITS program which had not had a program in the intermediate and
high schools since its Fine Arts Project pilot phase ("AITS Record of Performances").

The HSTC listed ten goals for the project:

1) higher standards for programs for children,
2) establish criteria for evaluating theatre in schools,
3) demonstrate need for theatre in schools,
4) show potential as a curriculum enhancer,
5) increase children's awareness of theatre,
6) increase children's knowledge about theatre,
7) show children that theatre is a basic, natural means of creative expression,
8) expand general community's view of theatre as a cultural medium,
9) develop creative potential in general community,
10) improve general community attitude toward theatre. (Muschamp, Letter 2-3)

Part of HSTC's grant from the SFCA for the "Suitcase Theatre" project called for them to provide consultation services to the groups chosen as "Suitcase Theatre" performers and to the groups chosen as performers for the AITS program. Due to lack of interest in the project on the part of HSTC's board of directors, they allowed "suitcase Theatre" to fold in 1987.
PROFILES

HAWAI'I THEATRE FESTIVAL

Performing Arts: theatre
Type: performers, sponsor
Founder(s): Ken Kanter

Dates of operation: 1975-May 1979 (Hawai'i Theatre Festival), May 1979-September of 1979 (incorporated as not-for-profit organization, Hawai'i Public Theatre)

Location: O'ahu

The idea for the Hawai'i Theatre Festival came out of a series of meetings between the directors of the Hawai'i Performing Arts Company, the Honolulu Community Theatre, and the Honolulu Theatre for Youth. The respective directors agreed that "together, they embodied the spirit and concept of a regional professional theatre program" (Kanter "Justification" 3). The directors held meetings as early as 1973 and after substantial discussion decided to work in conjunction with the Department of Parks and Recreation of the City and County of Honolulu.

Discussions identified three factors as important considerations in formation of HTF: the lack of an adult theatre program or theatrical performances by the Parks Department, lack of access to a professional training program by University of Hawai'i drama students, and the feeling that Hawai'i would make a perfect place for an outdoor theatre. By early 1975 the informal group had
established the guidelines for the Hawai'i Theatre Festival (Kanter "Justification" 3, 4).

The group formalized itself as the Hawai'i Theatre Festival Steering Committee and in March of 1975 received approval from the State of Hawai'i Legislature for a $50,000 grant. The steering committee intended to use the grant to pay every person working on the festival as summer aides for the Parks Department. The Parks Department created three full-time positions using Comprehensive Employment Training Act money whose responsibilities would be directing the activities of HTF (Kanter "Justification" 4, 5). The positions, theatre administrator, artistic director, and theatre technician, were filled by Ken Kanter, Lee Stetson, and Ed James respectively (Kanter "Bus Stop" 2).

Governor Ariyoshi did not release the $50,000 grant for the summer of 1975 so Kanter put plans for a major free outdoor performance on hold. In place of the outdoor performance, Kanter and Stetson developed a couple of pilot projects. For the summer of 1975, they created the Bus Stop Theatre troupe. They designed the troupe to tour O'ahu parks and playgrounds via a bus, carrying a portable stage, costumes, and props. The troupe made a strong effort to reach the rural areas of O'ahu (Kanter "Justification" 5).

A second project, called Theatre-at-the-Zoo, was developed in early 1976 and used the zoo as its performing

The HTF steering committee considered both projects successful and began planning a major outdoor summer production at Ala Moana park for the summer of 1976. By February of 1976 Governor Ariyoshi had released the $50,000 grant and HTF announced *Twelfth Night or Whateva’*, and *Flash Gordon Conquers the Planet of Evil* as their summer productions, and *The Adventures of the Cookie Kiss Kid* as their Bus Stop Theatre production (Kanter "Justification" 6, 7).

In 1977 Eugene Lion took over as artistic director and B. J. Walsh assumed the duties of administrative assistant, replacing the technical theatre position (Bowman "Creating Adventure"). HTF discontinued the Ala Moana park summer performances after 1976 due to lack of funds ("HTF Annual Report 1977-78").

In addition to their own productions, HTF supported the work of other performing organizations, sometimes serving as a booking agent. The Creation Company, directed by Karen Brilliande, produced *Under Milkwood*, *Free to Be You and Me*, and *David and Lisa* with HTF support. They also assisted Honolulu Theatre for Youth, Hawai‘i Performing Arts Company,
and a number of high schools with the loan of equipment, personnel, and technical advice ("HTF Attendance").

HTF toured a number of their productions to the schools, primarily high schools, parks, and libraries. Two productions, "Lighter Side of Shakespeare," and "Literary Comedy in Person," toured in 1977 and 1978. This touring program and the Bus Stop Theatre troupe of 1975 and 1976 were HTF's major contributions towards theatre for youth ("Free").

Using State Comprehensive Employment Training money, HTF hired 86 people for their initial outdoor festival. Other support included CETA money, a National Endowment for the Arts grant, the $50,000 State of Hawai'i grant, and Federal Summer Support money for hiring youths during the summer (Kanter "Justification" 7,8).

The 1976-77 budget for HTF was $201,672. Budgets for other years included $407,287.62 for 1977-78 and $200,310 for 1978-79. CETA and SCET funds comprised almost half of each of these budgets, $78,120 of the 1976-77 budget, $243,429.03 of the 1977-78 budget, and $70,000 of the 1978-79 budget ("HTF Annual Reports"). HTF's strong reliance upon SCET and CETA money contributed toward its demise. CETA and SCET money for HTF was phased out in 1978 and the Parks Department released all positions except for the three held by Kanter, Lion, and Walsh (Bowman "The Festive"). In

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a letter to dancer Akiko Masuda, Mayor Frank Fasi alluded to this loss of funding as contributing to both HTF’s and the Honolulu City Ballet’s demise.

The Theatre Program was one of many fine services provided the City by CETA funds. As a dancer, I am sure you are aware the City Ballet dancers are also leaving because of CETA directives.

After the loss of CETA and SCET money, the HTF steering committee made an attempt to turn the Hawai’i Theatre Festival into a not-for-profit group called the Hawai’i Public Theatre. However, the change was ineffectual and the group never produced anything under the Hawai’i Public Theatre banner (Bowman "The Festive").

Kanter severed connections with the group in early 1979, citing his salary and the decision by the theatre’s advisory board to limit the powers of the administrative head to administration.

Kanter’s resignation, he said, was based partly on government regulations against raising his salary (as a city employee paid by federal Comprehensive Employment Training Act funds, Kanter receives $13,500 a year) and differences over the role he should play with the company.

Patricia Herman, one of the four paid persons on the group’s skeleton staff, said that the organization is pushing to make "the managerial element" more strictly a supporting arm to develop "a world-class theater company."

Kanter had been involved in making artistic decisions for the company and wished to continue in that capacity. (Bowman "Hawai’i Theatre")
HILO COMMUNITY PLAYERS

Performing Arts: theatre
Type: performers
Founder(s): unknown
Dates of operation: early 1940s-
Location: Hawai‘i

Since 1977 the Hilo Community Players have operated a summer drama workshop for teens with classes in everything from acting to technical theatre. The workshop ends with a performance using the children involved.

In 1980 they began touring a summer production to the Hawai‘i County Parks Department’s summer fun groups, culminating in about a half dozen public performances. This production uses a primarily adult cast performing for children. The touring program lapsed for about five years in the mid-1980s, but the Community Players decided to revive it in 1989 (Clark).

HILO HIGH SCHOOL PERFORMING ARTS LEARNING CENTER

Performing Arts: dance, puppetry, theatre
Type: performers
Founder(s): Department of Education
Dates of operation: 1987-
Location: Hawai‘i

In 1987 Hilo High school became Hawai‘i school district’s Performing Arts Learning Center ("Arts Center").
They perform for some elementary schools, usually a special performance of their normal productions. Their dance program actively reaches out into area intermediate schools with workshops and performances (Coe).

Prior to their establishment as a PALC, their history contains an occasional reference to shows done for children, but no continuing program.

Kitty Heacox directed the PALC during its first year ("Arts Center") and K. David Coe took over in 1988 and remains director as of 1990 (Coe).

*Honolulu City Ballet*

Performing Arts: dance
Type: performers
Founder(s): official credit given to Frank Fasi
Dates of operation: 1975-79
Location: O'ahu

The Honolulu City Ballet was a professional ballet company sponsored by the Honolulu Parks and Recreation Department and supported by Comprehensive Employment Training Act funds. Then Mayor Frank Fasi is given official credit for the creation of the ballet. "Mayor Frank Fasi created the Honolulu City Ballet in the spring of 1975 with an imaginative application of Federal Comprehensive Employment Training Act funds" ("Honolulu City Ballet" 2).
Several individuals were instrumental in the initial creation however, including Tessa Magoon and Jim Hutchinson. The purpose of the company was to make dance more accessible to a larger part of the population. "The company performs mainly in parks and recreation centers where it can reach the greatest number of people" ("Honolulu City Ballet" 2). Part of their work took them into the school system to perform excerpts from longer works for the school children. In addition to the performances, they would often break into teams and do demonstrations in individual classrooms.

Beyond securing the use of CETA money the city did little to support them. For a time they had to use Honolulu Community Theatre’s scene shop for rehearsal purposes; later the city provided them access to an abandoned fire station in the Kaka’ako area. The city did pay for an office, a telephone, and the use of a van. However, the support group for the company, Friends of Ballet, paid for costumes, props, shoes, and guest choreographers (an amount equal to about $50,000 yearly).

CETA gave HCB $250,000 for 25 employees in its last contract with the ballet company. CETA administrators declared them ineligible for funding in September of 1979 after enactment of new regulations that stipulated that all CETA contracts existed for a maximum of 18 months (retroactive to the year before) and that they would give
new contracts only to those who had an unemployment history of at least fifteen continuous weeks prior to hiring.

Upon receipt of this news Mayor Fasi said in a press release; "we will find a way to help the HCB from folding" (Engle "Pint-Size"). However, within the course of a few weeks the city withdrew its support and effectively closed the company. As with the Hawai‘i Theatre Festival, Mayor Fasi, in a letter to dancer Akiko Masuda, blamed the loss of CETA funds as the reason for HCB’s demise. "As a dancer, I am sure you are aware the City Ballet dancers are also leaving because of CETA directives."

The Friends of Ballet conducted a fundraising campaign throughout 1979 in an effort to keep the company afloat without the city’s support. Four of HCB’s principal dancers entered the Hawai‘i State Dance Council’s choreographic awards that year in an attempt to win prizes and put the money toward the company. However, neither of these efforts produced enough funds to provide a sound financial base for continuing.

Two ballet companies came to life within a couple of years of the end of HCB. WillieDean Ige and Wanda Ing, principal dancers with HCB, started Hawai‘i Ballet Theatre for Youth, while HCB’s support group, Friends of Ballet, reformed and started Ballet Hawai‘i. However, neither
employed dancers on a year around basis as did Honolulu City Ballet.

HONOLULU COMMUNITY THEATRE

See DIAMOND HEAD THEATRE

HONOLULU THEATRE FOR CHILDREN

See HONOLULU THEATRE FOR YOUTH

HONOLULU THEATRE FOR YOUTH

Performing Arts: theatre
Type: performers
Founder(s): Nancy Corbett
Dates of operation: 1955 (a project of the Junior Entertainment Committee), 1956-59 (Honolulu Theatre for Children), 1959- (Honolulu Theatre for Youth)
Location: O'ahu

Honolulu Theatre for Youth unofficially began operation in 1955 with a production of Charlotte Chorpennning's Jack and the Beanstalk. The production, directed by Kathryn Kayser, a professor of theatre at the University of Denver, came at the end of a summer residency in Hawai'i in which Kayser taught creative drama with the Honolulu Parks and Recreation Department (Muschamp The Honolulu Theatre 76, 90).

Nancy Corbett arranged to bring Kayser to Honolulu based on the recommendation of Campton Bell, artistic
director for Honolulu Community Theatre during its 1954-55 season and professor of theatre at the University of Denver. The previous year, 1954, the Junior League of Honolulu had sponsored a workshop given by two creative drama specialists from the Seattle, Washington. Corbett, an employee of the Honolulu Parks and Recreation Department, enjoyed the workshop so much she decided to repeat it the summer of 1955. After inquiring with a number of people about whom to bring out, she decided to follow Bell’s suggestion of Kayser (Muschamp The Honolulu Theatre 90).

Kayser taught creative drama workshops to teachers and recreation leaders as well as children in the Parks Department’s summer program. Because of the success of her workshops and her warm feelings toward Hawai‘i’s children, Kayser offered to direct a production of Chorpenning’s Jack and the Beanstalk as her gift to the children of Hawai‘i. This production ignited the desire in Corbett to pursue what had long been an dream of hers, a theatre for children in Hawai‘i (Muschamp The Honolulu Theatre 76).

Prior to the production, Corbett helped organize the Junior Entertainment committee to explore the possibilities of providing performing arts opportunities for children and youth. The original committee consisted of:

Dr. Campton Bell, Director, Honolulu Community Theatre
Miss Kathryn Kayser, Drama Consultant, Department of Public Parks and Recreation
They met for the first time July 1, 1955 but by the fall of 1955 the committee had lost the momentum associated with the success of *Jack and the Beanstalk* (Muschamp *The Honolulu Theatre* 95, 96).

Nancy Corbett decided to approach Honolulu Community Theatre with the idea of establishing a children's theatre within the structure of their theatre organization. The HCT board of directors agreed to discuss the proposal on November 3, 1955. The November meeting resulted in an acceptance of a proposal to support a separate children's theatre and the formation of a children's theatre planning committee. HCT supported the committee with the understanding that the Junior League of Honolulu, the University of Hawai'i, and the Department of Parks and Recreation supported the committee (Muschamp *The Honolulu Theatre* 95, 96).
Recreation, as well as Honolulu Community Theatre would co-sponsor the children’s theatre (Muschamp The Honolulu Theatre 100, 101).

With Nancy Corbett spearheading their efforts the committee moved quickly, meeting again in January of 1956 and agreeing to rehire Kayser to direct two productions, Cinderella and Aladdin, for the summer of 1956 (Muschamp The Honolulu Theatre 102, 103). To supplement her income the University gave Kayser a summer position teaching children’s theatre and creative drama and the McInerny foundation set aside a $2,400 grant so that the Department of Education could hire her as an in-service instructor for the fall of 1956 (Muschamp The Honolulu Theatre 104).

By June of 1956 the committee, while still a branch of HCT, gave itself a bit more identity by calling itself The Honolulu Theatre for Children (Muschamp The Honolulu Theatre 104). Nancy Corbett continued as the driving force behind formation of a children’s theatre, so when she was unavailable during the fall of 1956 and spring of 1957 the committee’s work stagnated (Muschamp The Honolulu Theatre 107). After her return the committee reactivated, once again choosing Kayser to direct a show for December of 1957 (Muschamp The Honolulu Theatre 118).

Kayser continued to direct the productions and work with the Department of Parks and Recreation up through 1960.
At the August 1958 meeting of the Honolulu Theatre for Children, Corbett called for incorporation as a separate organization, so the process to create the independent Honolulu Theatre for Youth began (Muschamp The Honolulu Theatre 126).

The year 1959 marked the theatre's actual incorporation date and its first full season of plays. Corbett based the decision to go to a full season of four productions in a large part on the Department of Public Instruction's (forerunner to Department of Education) agreement to allow public school students to attend the productions (Muschamp The Honolulu Theatre 131). Along with the decision to go year round came the decision to change the theatre's name to Honolulu Theatre for Youth. University of Hawai'i drama professor Joel Trapido suggested the name change to avoid any confusion with other existing organizations, to eliminate speculation that the theatre was theatre by children, and to identify with a broader base of audience (Corbett 2 August 1990). Consequently, on May 4, 1959, HTY incorporated as an eleemosynary organization with four sponsors: Honolulu's Department of Parks and Recreation, the Junior League of Honolulu, the University of Hawai'i Drama department, and Honolulu Community Theatre (Muschamp The Honolulu Theatre 142).
For the 1959-1960 season, Kayser took a year's sabbatical from the University of Denver so she could direct the whole season. HTY paid Kayser $8,000 for the season (Muschamp The Honolulu Theatre 138). They chose a season of four plays, each geared toward a single grade level, fourth, fifth, sixth, and seventh. Corbett set ticket prices at 25 cents for school children at school performances and 50 cents for audiences at the performances opened to the general public (Muschamp The Honolulu Theatre 140-142). During this first season the theatre relied heavily on volunteer labor with Kayser being the only paid employee. Other members of the staff for that first year included Harry Grier (technical director for two shows), Sam Bass (technical director for the two shows Grier did not work), Jack Vaughn (set designer), and Frances Ellison (costumer and costume designer) (Muschamp The Honolulu Theatre 149).

As part of the agreement with the Department of Public Instruction allowing public school children to attend HTY performances, HTY produced plays which related to the public school system's language arts or social studies curriculum. Also, the theatre's staff prepared and sent out educational material to help teachers prepare students for the play (Muschamp The Honolulu Theatre 150). In 1964, HTY opened the same arrangement to private schools.
In addition to the school year performances, each July HTY produced a show open to the general public. Even during the school year, HTY gave public performances for every play, usually on a weekend ("HTY Record of Performances").

In 1960, HTY started a playwriting competition because they were having a difficult time finding good scripts for children. They awarded each winner a cash prize and produced the winning play. Jeffrey Fleece won the first competition with *Kalau and the Magic Numbers* (Muschamp *The Honolulu Theatre* 156, 157). The playwriting contest ended in 1966. HTY ran a second playwriting contest for several years in the late 1970s and early 1980s, named after a Mr. Ayling who contributed $500 each year to the winner. The quality of the responses was limited and when Ayling became ill HTY canceled the contest. In the 1980s they began working on a commission basis with specific playwrights. They continue their work with new plays and consider producing at least one original work each year as one of their goals (Campbell 5 July 1990).

HTY hired their first non-production staff person in 1960. They hired Jane Campbell (nee Fisher) part-time to handle public relations (Muschamp *The Honolulu Theatre* 170). They also used the first director other than Kathyrn Kayser during the 1960-61 season. Corbett hired Jack Vaughn, a University of Hawai‘i graduate and HTY designer during its
1959-1960 season, as the theatre's next artistic director (Muschamp *The Honolulu Theatre* 164). His colleagues considered his work highly successful.

Jack Vaughn...attained one of the two or three best reputations of all HTY stage directors from the general standpoint of artistry and personal dealings....His artistry would be regarded as superior in imagination and sensitivity to that of Miss Kayser. (Muschamp *The Honolulu Theatre* 186)

He was the first in a long line of local directors and staff members, many of whom were University of Hawai'i graduates. The next director HTY hired from outside of Hawai'i would be George Muschamp in 1970.

In 1962 HTY toured its first production off O'ahu, to Kahalui, Maui (Muschamp *The Honolulu Theatre* 180, 181). The Maui tour then became an annual event with HTY adding Kaua'i in 1965. The 1965 state legislature appropriated $4,500 for the purpose of insuring that the touring would continue. The Department of Education added $2,600 to make certain HTY included Moloka'i in the 1966 tour (Muschamp *The Honolulu Theatre* 197, 199).

The board of directors officially named Corbett the theatre's executive director for the 1962-63 season, a position she had filled informally from the very beginning. The rest of the paid staff for this season included Alfred Wheeler as director, Thomas Kartak as half-time technical director and office manager, Jane Cambell as half-time public relations, and Frances Ellision as full-time costumer
and artistic consultant (Muschamp The Honolulu Theatre 194). The theatre continued to emphasize the utilization of volunteers, keeping paid staff to a bare minimum.

The 1966-67 season became the first in which Nancy Corbett neither formally or informally served as the theatre's executive director. Campbell took over those duties while continuing her role as public relations director. This season also marked the first year HTY had to assume responsibility for the salary of the executive director. The Parks Department had paid Corbett's salary up to her retirement in 1966 (Muschamp The Honolulu Theatre 246). Thomas Kartak, who had assumed the artistic directorship in 1965, remained in this position through the 1967-68 season ("HTY Record of Performances" 1). This period, 1965-68, saw increased artistic and financial success. Audience levels increased substantially\(^1\) and Kartak demonstrated a respect and understanding for the child audience that his predecessors did not always show.

Honolulu theatre for Youth is dedicated to presenting the best in live theatre to the youth of our community. Our purpose is to instruct and

\(^1\)The audience grew from 67,651 for the 1965-66 season to 91,753 for the 1966-67 season. The increase was primarily due to the elimination of the 1966 August production and the substitution of a fifth school production in September. This fifth school show while proving to be successful at raising box office numbers wore heavily on the volunteer actors and technical staff. The 1967-68 season saw a return to the four school shows and two summer shows of previous seasons (Muschamp The Honolulu Theatre 250, 255).
to entertain, while also teaching youth the value of live theatre and its application to their lives. We are not a children's theatre; that is, we are not a theatre presenting plays aimed solely at the values and knowledge children presently hold. Each play we produce contains something beyond the child at his present level, something he must reach toward to understand, something which challenges his intellect and causes him to grow. (Kartak 1-2)

In 1967, Earle Ernst of the University's theatre department proposed a joint venture between HTY and the University for the hiring of HTY's next artistic director, with each organization paying a portion of the salary. The person would direct HTY's season and teach creative drama and children's theatre courses at the University. With Kartak's departure after the 1967-68 season the University and HTY put the plan into effect with the eventual hiring, after months of searching, of Doug Kaya. Very quickly though, each half time job became full time jobs for Kaya, not allowing him to adequately perform either job. After one year in this dual capacity, the pressures of both jobs forced Kaya to chose between them. He resigned as HTY artistic director in favor of the teaching position at the University (Muschamp The Honolulu Theatre 273, 274, 280).

Jane Campbell resigned the position of executive director after the 1969-1970 season due to her marriage to then HTY technical director Bob Campbell, but retained the position of public relations director. HTY hired Joyce Chumbley to replace Campbell as executive director on a
full-time basis in May of 1970, but they released her in December of that same year. Nancy Corbett returned on a voluntary basis to fill the executive director’s position, now called Managing Director, for the remainder of the 1970-71 season and the 1971-72 season. Corbett, though, spread the decision making power among an executive committee comprised of Corbett, Campbell, Lorraine Dove, the artistic director, and HTY’s secretary. Dove assumed the title of Managing Director in 1972 but continued to work closely with Campbell. Dove retired in 1977 and the board of directors named Campbell as Managing Director (Campbell 5 July 1990).

Up until 1977, HTY’s actors were volunteers, with the exception of two plays given National Endowment for the Arts grants (Hamlet, and Alice in Wonderland) which, because of the grants’ criteria, required payment to the actors. Prior to 1977 the staff and the board of directors had discussed paying actors, with Wallace Chappell, artistic director from 1975 to 1978, the strongest advocate of this change. In 1977, two years after the federal government approved the use of Comprehensive Employment Training Act program funds for the arts, HTY applied and was given eight positions, including a stage manager and a technician’s position for their production of Pacific Folktales. CETA approved HTY’s requests for the next couple of years, requests that included a $100,000 contract in 1978 that allowed them to
hire a company of ten actors. As the CETA money ran out for a position that HTY wanted to keep they made certain they acquired other funding sources to pay for this position. So over the course of about three years HTY transferred funds or gained enough new non-CETA funds to cover hiring a small company of actors. Ever since that date they have paid their actors. "CETA gave us a boost at a critical time" (Campbell 5 July 1990).

Funding for HTY productions comes from a variety of sources but the State Foundation on Culture and the Arts provides the majority. The National Endowment for the Arts, while giving occasional special project grants, such as $27,500 for the 1989-1990 season and $30,000 for the 1990-91 season, does not contribute a large percentage to HTY’s overall budget. The federal government’s most significant impact has been to encourage a rise in state government funding (Campbell 5 July 1990).

HTY makes a conscious attempt to receive a considerable portion of their income from governmental and private grants. They set 60% to 65% as their limit for funding coming from earned income. Once theatres cross that level, they become dangerously dependent upon pleasing their audiences as the sole guide to the type of play they will perform. Performing new works and less well known works becomes too risky of an adventure.
That is not what the American nonprofit theatre movement is trying to do. It's trying to provide good theatre not [only] entertainment... Our aim is to present an art form...in every bit of serious fashion as the University does or the Arena theatre or ACT in San Francisco... but that is accessible to young people, maybe a little bit above their level so they have to stretch their mind a bit. (Campbell 5 July 1990)

In 1963 HTY took over the Parks Department's program in creative drama. In 1965 the program, renamed the Junior Theatre Workshop, offered creative activities during the summer for ages seven to sixteen (Muschamp The Honolulu Theatre 201). HTY canceled the program for the summer of 1969 due to the lack of a suitable staff, but reintroduced it in 1970. Wallace Chappell, artistic director from 1975 to 1978, dropped the program during his tenure to pursue other interests. In 1977 he organized and ran what was called "HTY's Conservatory" with more of an emphasis on acting than creative drama ("HTY Will Continue"). In 1982, at the suggestion of Tamara Hunt, director of the University of Hawai'i Theatre for Children program, HTY again offered a summer drama program. That summer they worked out of Hokulani Elementary school; however, the following summer they moved to Hanahaoli School when Hokulani requested they add subjects unrelated to drama.

During the two years at Hanahaoli enrollment fell off considerably. In 1985 Brian Clark-Kenton replaced Karen Yamamoto Hackler as education director, moved the program to
Mid-Pacific Institute, and changed the hours to the afternoon. Enrollment improved substantially and soon HTY was turning students away. When Clark-Kenton departed in 1988 for the mainland, Mid-Pacific asked HTY to leave. They relocated to Temple Emanuel in Honolulu and the new education director, Dan Kelin, renamed the program Stage One (Campbell 18 July 1990).

Other facets to the education program include in-school creative drama residencies and weekend fall and winter drama programs. In the late 1980s they received grants totaling $25,000 from the Junior League to help with the education program (Campbell 18 July 1990).

Since 1986 HTY's Drama Education Program has included workshops in playwriting. Their annual "Theatrefest" uses HTY actors and directors to showcase the plays produced through the workshops. Three times the entrants in the workshops have gone on to place first in the Henry Fonda National Playwriting Competition: David Baker's Inside Out in 1987, Janet Allard's Painted Rain in 1988, and Allard's Sand Dragons in 1990 (Campbell 13 March 1991).

HTY began this program at the suggestion of Very Special Arts Hawai'i director Charlie Welch. HTY worked

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2The Henry Fonda National Playwrighting Competition gives awards to playwrights who are handicapped or who write about the handicapped experience.
with interested high school students, choosing five students for further work. Brian Clark-Kenton worked with the students to polish their plays before submitting them for the competition (Campbell 18 July 1990).

Space has always been a problem for HTY. During their entire existence they have never had their own theatre. Office and technical operations as well have been migratory at times. For example, from 1963 to 1966, the University of Hawai‘i provided space for a costume shop in Farrington Hall, the University’s old theatre, now demolished, while HTY ran their business office out of the Parks Department’s headquarters (Muschamp The Honolulu Theatre 202). In 1966 the Honolulu Redevelopment Agency loaned them room in a building on Vineyard Boulevard for use as a scene shop (Muschamp The Honolulu Theatre 322). This situation continued until 1990 when they had a warehouse in Honolulu’s Māpunapuna district renovated to house their business office, costume shop, rehearsal hall, and scene shop; however, they still perform in other organizations’ theatres (Campbell 5 July 1990).

Performance spaces on O‘ahu have included Ali‘iōlani School theatre, Castle High School theatre, the University’s old Farrington Hall, Farrington High School theatre, Kaimuki High School theatre, Leeward Community College theatre, Punahou School’s Mac Neil Auditorium, Roosevelt High School
theatre, and Ruger Theatre (home to Diamond Head Theatre) to name a few ("HTY Record of Performances"). The construction of new theatre facilities at Castle High School, Kaimuki High School, and Leeward Community College greatly improved the conditions under which HTY performed. They now provide the performing space for the majority of HTY’s performances.

Over the years, HTY has put together numerous plans for the acquisition of a permanent home. They have included thoughts of merging with either Honolulu Community Theatre or the University of Hawai‘i at Mānoa. HTY dropped these plans in the desire to keep the theatre’s autonomy (Campbell 5 July 1990). In 1961 the State Legislature appropriated $600,000 for the construction of a theatre on public park land; however, the governor vetoed the money. In 1962 the legislature again appropriated money for the theatre, $75,000 which HTY had to use within a years time to plan a theatre and select a site. This time cooperation from the Honolulu city government in locating a site held up the process. The year deadline passed and the legislature withdrew the money (Muschamp The Honolulu Theatre 178, 179). In 1967 the legislature again provided funding, $450,000, for the planning and building of a theatre. The legislature stipulated that the theatre had to be on the ‘Ewa side (‘Ewa refers to the area of O‘ahu northwest of central Honolulu) of Ke‘eaumoku street. This requirement ran counter to all
previous planning which had explored the Kapi’olani Park and Diamond Head area as an ideal site due to its proximity to the Honolulu Zoo, Honolulu Aquarium, the park, and the beaches. Once again the parties involved were unable to reach an agreement on site selection before the money expired (Muschamp *The Honolulu Theatre* 247-250). Again in the 1969-1970, the legislature appropriated money for a theatre and the city even suggested the use of an area within Foster Botanical Gardens for the theatre. However, the administrator responsible for the Gardens opposed the theatre on the Garden’s grounds and eventually the city withdrew the site and the legislature withdrew the money (Muschamp *The Honolulu Theatre* 286-290). In the 1980s the state government built theatres on the campuses of Leeward Community College, Castle High School, and Kaimuki High School. The construction of these theatres took the momentum out of the push for HTY to have their own building (Campbell 18 July 1990).

HUNT, TAMARA

Performing Arts: puppetry, theatre
Type: performer, teacher
Organizational affiliation and dates: University of Hawai‘i at Mānoa Theatre for Children 1971-
Location: O‘ahu

Hunt came to Hawai‘i in 1971 as an associate professor in theatre for the University of Hawai‘i at Mānoa (Hunt 14 August 1989). The University hired her to take responsibility for a fledgling children’s theatre program. She turned the program around and established it as one of the leading children’s theatre programs in the United States. The Children’s Theatre Association of America (now the American Alliance for Theatre and Education) honored the program by selecting it as a Winifred Ward Scholar Host University in 1978 ("Winifred Ward Scholarship Announced").

Initially she was employed only to teach; however, she quickly established a performance program that as of 1990 includes one mainstage production each year, graduate student productions, and visiting artist performances. Also, on occasion, Hunt tours the mainstage productions to the neighbor islands (T. Slaughter "Children’s Theatre").

She teaches a range of subjects dealing with children’s theatre, creative drama, and puppetry. Her work in puppetry with children established her as a recognized national
authority on the subject. Her textbook, *Puppetry in Early Childhood Education* is used in Universities across the country. She regularly conducts puppetry workshops across Hawai‘i and the mainland.

With Tom Carpenter, Hunt created and organized the Mo‘olelo Ki‘i Lima puppetry troupe. The troupe performed ethnic tales across the state for over ten years (Carpenter 26 June 1990).

**IGE, WILLIEDEAN**

See **HAWAII BALLET THEATRE**

**ING, CHARLYS**

See **HAWAII BALLET THEATRE**

**ISLAND DANCE IMAGES**

Performing Arts: dance

Type: performers

Founder(s): Donna Dang and Kathy Omura Brown

Dates of Operation: 1983 (as Celestial Images) 1983–89 (as Island Dance Images)

Location: O‘ahu

Island Dance Images began performing under the name Celestial Images, a loosely associated group of dancers led by Donna Dang and comprised of Kathy Omura Brown, Stephanie Hayashi, Nathan Louis, Yvonne Chang Slaughter, and Mitchell Young. The unique aspect to the company was its mixture of
ethnic, primarily Chinese, dance, and ballet. This mixture grew out of the interests of Dang and Slaughter. Slaughter, director and owner of the Yvonne Chang Dance School where she teaches and choreographs primarily classical and folk Chinese dance, contributed a major portion of the choreography for the ethnic portion of the group’s mixture. Dang, with some background in Chinese folk dance and several years of experience dancing professionally with ballet companies, choreographed the majority of the ballet portions of the company’s work. By mixing the two styles, ballet and Chinese, within a single performance they hoped to carve a unique niche for themselves in the competitive Honolulu dance market (Y. Slaughter).

One of their earliest and best known creations was The Magical Mirror of Chinese Heavens. Dang based this original piece, on choreography she had done for her Masters of Fine Arts in dance degree at the University of Hawai‘i at Mānoa. The original work also included collaboration with Slaughter on the Chinese dance portions. While operating as Celestial Images, the group entered the piece in the Hawai‘i State Dance Council’s choreographic awards and received a place among the competition’s finalists.

The group drifted apart and changed names in late 1983 to Island Dance Images. Dang and Brown retained control, operating the performing company as a subsidiary of their
newly formed ballet school, Dancer’s Two. They contracted with various dancers, including Louis, Slaughter, and Pam Chong James, when work was available, primarily through the Department of Education’s Artists-in-the-Schools program. By 1989 the school, Dancer’s Two, as well as the performing company had disbanded and ceased doing business (Y. Slaughter).

JEFFERS, MARK
Performing Arts: theatre
Type: administrator, performer
Organizational affiliation and dates: Storybook Theatre 1979-
Location: O‘ahu (1979-1989), Kaua‘i (1989- )

Jeffers co-founded and continues to direct the activities of Storybook Theatre, which he originally based on O‘ahu, but now operates out of Kaua‘i. He attended the University of Hawai‘i at Mānoa in the 1970s, graduating with a degree in education. While at the University he performed in a number of the Drama Department’s children’s theatre productions including Theatre Magic, Dracula’s Treasure, and Patchwork: It’s A Great Day.

Jeffers served as president of Hawai‘i State Theatre Council for several years in the 1970s and early 1980s. He took over administration of HSTC’s “Suitcase Theatre” project while he served as president and changed the manner
in which they selected performers from a commissioned basis to an audition basis (Jeffers 31 August 1990).

From 1985 to 1989, with the exception of 1988, Jeffers served as producer for the Rainbow Arts Festival. The festival showcased artists working in the performing arts for children. It ceased operations with Jeffers' move to Kaua‘i (Jeffers 31 August 1990).

Jeffers continued to teach at the Early School, a Honolulu based preschool, from the time of his graduation to his move to Kaua‘i. The contacts he made through his job helped provide performance opportunities for Storybook. It also gave him what he felt was a unique viewpoint among the practitioners of children's theatre in Hawai‘i. Most people working in children's theatre have minimal contact with children, and that can alienate them from children’s wants and needs. "I’ve chosen to stay in the world of children" (Jeffers 31 August 1990).

JUNIOR ENTERTAINMENT COMMITTEE

See HONOLULU THEATRE FOR YOUTH
JUNIOR LEAGUE OF HONOLULU
Performing Arts: puppetry, theatre
Type: performers, sponsor
Founder(s): Elizabeth Carter Bogardus (first President), Phoebe Carter Alexander, Alice Hastings Cooke, Daphne Damon, Muriel Colgate Damon, Laura Nott Dowsett, Martha Davenport Kennedy, Hilda Von Holt Lyman, Emily Cooke Osborne Jr., Edith Carter Podmore
Dates of operation: October 1923-early 1970s (performing program, organization continued to exist through 1991)
Location: O‘ahu

Ten young Honolulu women had discussed for several years the possibility of forming some type of organization centered around volunteer work. The violent 1923 earthquake in Japan turned their two years of discussions into action. On October 24 of that year, the ten women along with forty other "community-minded young women" organized themselves into a Honolulu chapter of the Junior League (Lytle D-1).

The League uses the volunteer labor of its members to take on particular projects. For one of its earliest projects, beginning in the 1930s, it organized its members into a performing group which toured plays to O‘ahu’s elementary schools from the 1930s to the 1970s. Prior to touring the schools, the League had provided "entertainment" for children as early as 1923 with its first "Children’s
Christmas Entertainment" (Silver Anniversary 5). In 1925 they used puppets to provide the entertainment for Christmas (Silver Anniversary 6, 7). Junior League records do not show the location of these early performances or the identity of the performers. The League replaced the Christmas "entertainments" with Christmas plays in 1930 and continued them until 1934 (Silver Anniversary 7-9).

In 1934 the League performed its first Easter play, Peter Rabbit, and organized a play committee for children's theatre productions. The committee took over responsibility for the production of plays and puppets shows for children. The League formally recognizes the committee's production of Four and Twenty Blackbirds in 1934 as the beginning of their children's theatre program ("Children See").

For each production they relied on a group effort to produce the show. For example, the 1948 production of Hansel and Gretel involved 27 League members (Silver Anniversary 28). The League commonly used multiple casts, each taking turns performing in O'ahu's schools and when a play toured the neighbor islands the different casts would alternate islands ("Four Casts").

By 1946 the League expanded their children's theatre tours to include each public school and many of the private schools on O'ahu. During the spring of 1954 the League began touring the neighbor islands in an attempt to bring
live theatre to every public school and many private schools in the state. For 1954 the League toured Moloka‘i, Lāna‘i, and Maui, as well as O‘ahu, playing to kindergarten through grade eight ("The Three Wishes").

All of the performances were produced in whole by the League, with League members serving as costumers, actors, designers, artists, and stage managers. The only position for which the League recruited outside help was artistic director.

The troupes travelled to their performances by automobile, usually a station wagon, hauling the set, costumes, and necessary props in the back (Steiner). After charging a nickel for admission during the first decade of performances, they dropped school performances charges in the late 1940s due to a Department of Public Instruction ruling changing the way in which groups could be paid for their work in schools. The League never reinstated admission charges (Silver Anniversary, 28).

The League continued performing in the schools until the early 1970s when they stopped due to the changing interests of the League’s members and the feeling that Honolulu Theatre for Youth was handling the needs of children in this area sufficiently (Steiner).
KAIMUKI HIGH SCHOOL PERFORMING ARTS LEARNING CENTER

Performing Arts: dance, theatre
Type: performers
Founder(s): Department of Education
Dates of operation: 1987-
Location: O'ahu

The Department of Education designated Kaimukī High School as one of the state's five high school Performing Arts Learning Centers in 1987. The DOE hired Peggy Anne Siegmund to teach and direct the efforts of the PALC. Siegmund usually chooses family oriented plays, often musicals, to produce and on occasion includes some performances specifically for students from other schools. In addition to their production schedule they service their feeder schools, eleven elementary and intermediate schools, with in-school creative drama residencies (Siegmund).
KĀMAUU, HO'AKALEI

Performing Arts: dance, hula
Type: Performer
Organizational affiliation and dates: Ho'akalei Kāmauu Hula Halau 1940s-
Location: O'ahu

Kāmauu established her troupe after graduation from high school in the late 1940s. She has worked with the Artists-in-the-Schools program since 1969, doing both performances and in-school residencies. She performs in the schools in an effort to "share the Hawaiian culture with children" (Kāmauu).

KAMEHAMEHA SCHOOLS THESPION TROUPE

Performing Arts: theatre
Type: performers
Founder(s): James Bertino
Dates of operation: 1967-
Location: O'ahu

The Bishop estate established the private Kamehameha schools with the goal of educating Hawai‘i’s children of Hawaiian ancestry. They hired James Bertino in 1967 to teach and direct the school’s high school division drama program. Bertino, who had directed theatre for children in California prior to arriving in Hawai‘i, decided to include plays for children in Kamehameha’s repertoire (Bertino).
Beginning in 1967 Bertino produced at least one play each year specifically for elementary school children. Between 1967 and 1973 Bertino and his students toured this production to elementary schools in the Kalihi area of Honolulu. In 1973 one of Bertino's students, Norma Wong, then president of the school's thespian troupe, suggested that instead of touring their shows to the elementary schools they should use Kamehameha's extensive fleet of busses to bring the children in the Kalihi area schools to Kamehameha to see the production. Bertino worked out arrangements with the schools transportation director and from 1974 on Kamehameha busses brought area school students to the Kamehameha campus for the productions (Bowman "There's Magic"). A couple of years later schools from areas out of Kamehameha's bus fleet's range began bussing their own children up to the shows as well (Bertino).

Bertino chose fairy tales and well known stories for the majority of these productions. A typical production for children would include approximately fourteen school performances and five weekend public performances. Unlike many organizations producing plays for children, Bertino did not create written educational material for the schools coming to the productions. However, he or one of the actors would open each performance with a few words about the play and expected audience behavior.
Bertino used most of the profits, beyond production expenses, to send his drama students to mainland theatre conferences and take them on theatre related tours.

For the public performances he worked with the Boy and Girl Scout organizations to fill the house. He would give these groups admission discounts and after the performance, the cast would talk to the scouts about theatre, answer questions, and give tours backstage in an effort to help the scouts qualify for their merit badges in drama.

Bertino retired as drama instructor in 1988 after hurting himself working backstage and took a position with Kamehameha's Speech Department. Kamehameha replaced him that year with University of Hawai‘i at Mānoa graduate, John Marks. Marks left after the 1988-89 school year and Paul Palmore, another University of Hawai‘i at Mānoa graduate, replaced him. Palmore remained drama director and instructor through 1990. Both instructors continued the children’s theatre productions as part of the program (Bertino).

KANE, BART

See HAWAI‘I ALLIANCE FOR ARTS EDUCATION

KANTER, KEN

See HAWAI‘I THEATRE FESTIVAL
KARTAK, THOMAS

See HONOLULU THEATRE FOR YOUTH

KAUAʻI ACADEMY OF CREATIVE ARTS

See MEISTER, ARNOLD

KAUAʻI CHILDREN'S THEATRE

See KAUAʻI COMMUNITY PLAYERS

KAUAʻI COMMUNITY PLAYERS

Performing Arts: theatre
Type: performers
Founder(s): Arnold Meister
Dates of operation: 1970-
Location: Kauaʻi

Kauaʻi Community Players has produced plays for children and with children off and on since their inception in 1970; however, it is only since 1989 that they have made a concentrated effort to create a continuing program for children. That year the Players organized a committee within the KCP organization to oversee efforts directed toward children. They have identified the primary goal of the programs and productions for children as involving children in the process of creating theatre. Therefore, their productions usually involve several children but may involve a large number of adults as well (Wallace).
KAUA'I HIGH SCHOOL PERFORMING ARTS LEARNING CENTER

Performing Arts: theatre
Type: performers, teacher
Founder(s): Department of Education, Arnold Meister
Dates of operation: 1986-
Location: Kaua'i

As part of their educational move to provide programs for students in certain specialties, the Department of Education asked Arnold Meister, in 1986, to develop a Performing Arts Learning Center for Kaua'i high school and intermediate school students. Meister used Castle High School's program, started by Ron Bright, as a model to follow.

Meister established two programs, one for the intermediate grades and one for the high school grades. The intermediate program meets after school four days a week for three hours each day. Meister hires specialists to work with the students in their own school. The high school program runs similar hours but uses Kaua'i High School as a base. The high school program places its emphasis on one production each spring which the group performs at the Kaua'i Convention Center and to which all island elementary and intermediate students come.
In 1989, the DOE hired Millicent Wellington, who had previously worked with Meister, to develop a PALC program for the elementary schools (Meister).

KAUFFMAN, JOHN

See HONOLULU THEATRE FOR YOUTH

KAYA, DOUG

Performing Arts: puppetry, theatre
Type: director, performer, teacher
Location: O'ahu

Doug Kaya, locally born and raised, gained early exposure to children's theatre via the Honolulu Theatre for Youth as an actor. He later guest directed with HTY in 1964 and directed their Junior Theatre Workshop in 1965, 1966, and 1967. After receiving a masters at the University of Hawai‘i at Mānoa, he left for Washington to pursue a PhD at the University of Washington. He returned to Hawai‘i when both the University and HTY were in need of a children's theatre specialist (Muschamp The Honolulu Theatre 279).

In 1968 he replaced Lucie Bentley upon her retirement from the University of Hawai‘i and also served as artistic
director for Honolulu Theatre for Youth. The two organizations had combined positions in an effort to save money. However, both positions quickly showed they required the full time attention of an individual. Kaya chose the University job and Gary Anderson replaced him as artistic director at HTY. While he had been working on his doctorate prior to his return to Hawai'i to take the joint positions, he had put that on hold. It soon became apparent that if he did not complete the PhD degree he would not be retained as an instructor with the University. The Drama and Theatre Department subsequently let him go in 1970 when no further progress had been made toward his PhD (Muschamp The Honolulu Theatre 280). After a year’s search and a semester of guest teaching by University of Minnesota professor, Kenneth Graham, the University hired the present professor of children’s theatre, Tamara Hunt.

From the University Kaya went to Leeward Community College and took a position teaching drama. He quickly got an active program going and formed a touring puppet troupe, called Animal Crackers, made up of Leeward students. They performed with the Department of Education’s Artists-in-the-Schools program, the University of Hawai’i at Mānoa College of Continuing Education and Community Services’ Lama Ku program, and did private gatherings as well (Creamer "Happy Birthday").
He has remained very active in the theatre and arts community into the 1990s. He has guest directed with Honolulu Community Theatre (Rozmiarek "'Sister Mary'") and served on the Very Special Arts Hawai'i board of directors as chair in 1982 ("Very Special Arts").

KAYSER, KATHRYN
See HONOLULU THEATRE FOR YOUTH

KING, ARTHUR
See ARTISTS-IN-THE-SCHOOLS, HAWAI'I CURRICULUM CENTER

KON, GEORGE
See ALLIANCE FOR DRAMA EDUCATION

KONA COMMUNITY PLAYERS
See ALOHA CHILDREN'S THEATRE

KÜHILO THEATRE
Performing Arts: theatre
Type: performers, sponsor
Founder(s): Richard Smart
Dates of operation: early 1980s-
Location: Hawai'i

Kühilo Theatre executive director Virginia Pfaff, primarily books in outside productions, however, they do produce an average of two of their own shows each year. They regularly sponsor, in combination with Honolulu Theatre
for Youth, mainland and foreign touring children’s theatre companies. The touring companies usually perform several times on O‘ahu and Hawai‘i. From 1981 through 1990 Kūhilo Theatre has run a summer arts program for ages six to twelve. The program runs four weeks with classes in music, dance, drama, and art (Pfaff).

LADD, ALICE

Performing Arts: theatre
Type: performer, teacher
Organizational affiliation and dates: Honolulu Theatre for Youth 1950s and 1960s, Hawai‘i Curriculum Center 1966
Location: O‘ahu

Ladd came to Hawai‘i in 1947 and taught in the public schools here for twenty years. She received her Masters degree at the University of Hawai‘i in 1954. Beginning in 1955, she operated a puppet company and theatre out of her home called "The A-ladd-in Magic Land Puppet Theatre." Her theatre continued until 1967 (Mayer "She Enjoys").

She became involved with Honolulu Theatre for Youth from its inception as an actress. She served as drama consultant to the Hawai‘i Curriculum Center in 1966 and went to Moloka‘i that same year on a grant from the federal government’s Department of Health, Education and Welfare to familiarize the students with HTY’s Dragon of the Moon.
PROFILES

LADD, ALICE

which they were touring to Moloka‘i (Mayer "Youth Play Group"). She died in 1968 ("Mrs. A. Ladd").

LAMA KU

See UNIVERSITY OF HAWAI‘I AT MĀNOA COLLEGE OF CONTINUING EDUCATION AND COMMUNITY SERVICES

LEMON, ALICE

See PEPPERMINT PLAYERS

MALEY, SUSAN

See PUPPETS ON THE PATH

MĀNOA VALLEY THEATRE

Performing Arts: theatre
Type: performers
Founder(s): Gary Anderson, Lee Stetson, L. Lewis Stout
Dates of operation: 1969-1988 (Hawai‘i Performing Arts Company) 1988- (Mānoa Valley Theatre)
Location: O‘ahu

Three University of Hawai‘i theatre students, Gary Anderson, Lee Stetson, and L. Lewis Stout, organized Mānoa Valley Theatre, originally called Hawai‘i Performing Arts Company, in 1969 (Creamer "Hawai‘i Performing Arts"). They had as their goal the formation of a professional theatre, a goal not yet achieved in 1990. Mānoa Valley Theatre, as it has through most of its history, continues to operate with a
small paid staff and a large number of volunteers. At various times in its existence the theatre has paid honorariums to its volunteer actors and stagehands, received grants which have allowed them to pay, and in the 1970s they participated with the Department of Education's Artists-in-the-Schools program and federal government's Comprehensive Employment Training Act.

In 1972 the theatre's co-founder Stout created, as part of the company, a performing group for children called The Construction Crew (Bowman "Making a Pro") The staff stated their format and purpose as follows:

The Construction Crew is a unique concept that consists of six actors who improvise stories from the ideas and imaginations of the children in the audience. In this way, highly disciplined theatre techniques of mime and improvisation are utilized to involve children in the creative process of storytelling. The children also become participants of the stories as the actors bring them into the action as additional characters. (On Stage at Mānoa 1.4: 8)

Members of The Construction Crew have included Lisa Barck, Michael Cowell, Edward Ka'ahea, Phyllis Look, Kelly Ray, Rap Replinger, Lee Stetson, Alan Sutterfield, Bonnie Walsh, and Bryant Young. For part of the group's existence HPAC paid the members with funds from the Comprehensive Employment Training Act program ("CETA Gives Muscle"). They took their productions into the schools, parks, and other areas with a potential audience. The Construction Crew
continued performing for about six years, stopping in the late 1970s.

Other work for children by Mānoa Valley Theatre includes a summer drama program started in 1989 by Rod Martin. The program ends with a production. They also, over the years, have produced a number of their major productions with a family audience in mind, *Peter Pan* and *Scrooge* for example, but these have never been part of a consistent program aimed at children or families.

Hawaii Performing Arts Company changed its name to Mānoa Valley Theatre in 1988 to help its audiences identify the theatre with its location in Mānoa Valley.

**MARION'S MARIONETTES**

See *Gossett, Marion*

**MAUI ACADEMY OF PERFORMING ARTS**

Performing Arts: dance, theatre

Type: performers

Founder(s): Linda Takita

Dates of operation: 1974-1990 (Maui Youth Theatre), 1990-

(Maui Academy of Performing Arts)

Location: Maui

Linda Takita founded and has led The Maui Academy of Performing Arts (originally called the Maui Youth Theatre) through 1990. Takita moved to Hawai'i in 1973. Anxious to
become involved in local theatre, she began acting with Maui Community Theatre in 1974. Later that year she produced, with the Community Theatre’s sponsorship, *The Hobbit* using children as actors. She heard that the Maui Parks and Recreation Department was looking for someone to create a drama program for children so she proposed one similar to what she had done with *The Hobbit*. Initially the Parks Department administrators rejected her idea, but after aggressive lobbying by Parks employee Jan Dapatine, they decided to support Takita’s proposal. They hired Takita with Comprehensive Employment Training Act funds and by late 1974 Takita had scheduled auditions for the program’s first show (*Takita*).

As the program grew into the Maui Youth Theatre, their association with the Parks Department began creating difficulties for their expanding activities. In 1977 they received permission from Maui Mayor Elmer Carvalho to separate from the county and incorporate as a not-for-profit group but with the privilege of using county facilities. Takita, as a result of the separation no longer a county employee, took a job teaching at St. Anthony’s school.

Almost from the beginning MYT had two phases to their work, education and performing. On the performance side Takita followed her production of *The Hobbit* with *The Clown Prince of Wanderlust*. In addition to mounting large
productions with children, Takita created the "Vagabond Players" in 1975. This group, composed of children ages eight to eighteen, perform variety type shows in various settings. In 1976 Takita organized the "Travelling Adult Group." Takita organized TAG as a group of adults who take productions into Maui's schools. In 1977 TAG added a series of scenes from classical works to their repertoire of plays they toured. In 1987 they began producing complete plays from the classical repertoire.

TAG has toured to each Hawaiian island and regularly services the islands of Maui county; Maui, Moloka'i, and Lāna'i. On their home base of Maui they usually deal directly with the schools when booking their shows; however, when they tour to O'ahu, Kaua'i, or Hawai'i they schedule their performances through the Artists-in-the-Schools program.

In the early 1980s Takita expanded their work beyond the child audience and began producing plays and dance concerts aimed at the general adult audience. However, she has continued mounting four to five productions which tour the schools every year (Takita).

The other aspect of MYT's work involves education. They conduct classes in various aspects of theatre and dance on a year round basis at centralized locations. They also send artists into the schools for workshops of different
lengths. The in-school residency program includes a yearly, once a week for eight weeks, workshop with special education classes on Moloka'i.

As of 1990 MYT administered the following programs: dance and drama classes for children and adults, a children's theatre primarily using children as performers in family type plays, the Vagabond Players which do variety type theme shows for parties and holidays, a community players group producing plays for general audiences, and the "Travelling Adult Group" (Tanji "MYT to Join Ranks").

In addition to performing in the schools, MYT has used a variety of performance spaces over the years, including the Kahalui Community Center from 1974 to 1977, the old Maui High School from 1977 to 1978, the old Territorial building from 1979 to 1980, and then the Pu'unēnē building from 1981 to 1989 ("MAPA Record of Performances"). For the seasons of 1990 to 1992 they will be performing in a variety of locations waiting on the completion of the Maui Community Arts and Cultural Center, their new home (Tanji "Time of Challenges").

In 1990 Maui Youth Theatre changed its name to the Maui Academy of Performing Arts to better "reflect a range of activities in the performing arts" (Tanji "MYT to Join Ranks"). In addition to the name change they are making an effort to establish a full time professional acting company,
PROFILES

MAUI ACADEMY OF PERFORMING ARTS

similar in structure to Honolulu Theatre for Youth.

According to Takita, the primary reason for going to a full
time professional company is the "shortage of qualified
performers on the island (Maui) to do TAG shows."

MAUI YOUTH THEATRE

See MAUI ACADEMY OF PERFORMING ARTS

MCKINLEY HIGH SCHOOL THEATRE GROUP

See NAKAMOTO, JAMES

MEISTER, ARNOLD

Performing Arts: theatre
Type: director, teacher
Organizational affiliation and dates: Kaua‘i Academy of
Creative Arts 1972, Kaua‘i High School Performing Arts
Learning Center 1986-
Location: Kaua‘i

Meister came to Hawai‘i in 1966. A graduate of
University of Texas, but originally from Indiana, he lived
in Honolulu and on Lāna‘i before settling on Kaua‘i in 1969
("Mel Gallagher and Arnold Meister").

In 1970 and 1971 he organized a summer theatre program
supported by the Department of Education. He opened the
program to students from kindergarten through the eighth
grade and ended each summer with a production, Wizard of Oz.
in 1970, and *Snow White and the Seven Dwarfs* in 1971 (Meister).

In 1975 he, with Carol Yotsuda, obtained a National Endowment for the Arts grant and opened the Kaua'i Academy of Creative Arts. The summer classes climaxed with an original musical fantasy production, *All Things Bright and Beautiful*, acted by the children enrolled in the program ("Musical Fantasy"). The original KACA operated only during 1975, but under different directors the academy reopened in the early 1980s using the 1975 project as a model. Meister served as an advisor for the first couple of years of the reorganized academy (Meister).

From 1971 to 1980 he taught in the public schools on Kaua'i, always working with the kids in each school at which he taught to produce plays, usually musicals. He produced the plays, primarily for the students of that school but on occasion he invited other schools. From 1980 to 1985 he did not organize any theatrical productions, but concentrated on music which is his primary area of specialization.

In 1986 the Department of Education asked Meister to develop a Performing Arts Learning Center program for the intermediate and high school grades. The PALC opened the fall of that year and has maintained an active program through 1990 (Meister).
PROFILES

MOFFAT, BEN

Performing Arts: puppetry, theatre
Type: director, performer, teacher
Organizational affiliation and dates: Windward Community College 1987-, Hawai'i State Public Library System 1988-
Location: O'ahu

Moffat works as a freelance director, actor, writer, and puppeteer as well as teaching students in Windward Community College's drama program.

Prior to coming to Hawai'i he worked in Maine with the Shoestring Theatre, an offshoot of Bread and Puppet Theatre. He received a Masters of Fine Arts in theatre from the University of Hawai'i at Mānoa in 1986. He began teaching at Windward in 1987 and presently works as a part-time instructor.

He has directed the Hawai'i State Public Library's classical literature performance program for the past three years, directing as well as acting. He has written two scripts for the Maui Academy of Performing Arts, Floating World and Land of Lotus Blossoms, both of which were produced (Moffat).
MO'OLELO KI'I LIMA

Performing Arts: puppetry
Type: performers
Founder(s): Tom Carpenter and Tamara Hunt
Dates of operation: 1972-1985 (went into dormant status)
Location: O'ahu

"Mo'olelo Ki'i Lima" means to tell a story with the hands. Tamara Hunt, professor of children's theatre at the University of Hawai'i at Mānoa, and Tom Carpenter, former program specialist with the University's College of Continuing Education and Community Service, chose these words to be the name of a puppetry troupe they organized in 1972.

The troupe, composed of University students, performed ethnic tales throughout the state. Both the University's Drama and Theatre Department and the University's CCECS sponsored the troupe's tours. The theatre department provided the performers and scripts while the CCECS handled the bookings and finances. Performers usually changed from one school year to the next and occasionally from one semester to the next, as students graduated or lost interest (Carpenter 26 June 1990).

In 1985 the CCECS placed the program, which a former student (Calvin Tamura) had operated for several years, on inactive status and removed them from their list of groups.
available for performances. They remained inactive as of 1990 (Light 26 June 1989).

The majority of their performances occurred in elementary schools though they did perform in libraries, parks, and at other locations. Hunt outlined Mo'olelo's educational objective as follows. Mo'olelo should "instill an appreciation for Hawai'i's heritage through the art of puppetry. Motivate the student into using puppets in expressing his own creative ideas" (Miller Mo'olelo 1).

Each production lasted about forty minutes with the actual performance lasting about twenty-five minutes and ten to fifteen minutes reserved for questions (Hunt 14 August 1989). Prior to their performances, the CCECS program specialist sent educational materials, compiled by the performers and edited by the program specialist, out to the schools. The materials contained synopses of the legends presented, character descriptions, geographic descriptions, unfamiliar words (especially those from a non-English language), suggestions for follow up activities, and bibliographical materials.

The students involved in the Mo'olelo program chose their own shows, wrote the scripts, created the puppets, and put together the educational materials. The CCECS paid them for their expenses and gave them an honorarium.
Occasionally the CCECS program would hook up with other organizations on islands other than O'ahu to help sponsor a visit by Mo'olelo. The University of Hawai'i at Hilo's CCECS program co-sponsored many of UH Mānoa's CCECS programs on the island of Hawai'i (Carpenter 26 June 1990).

MORGAN, EARNEST

Performing Arts: dance
Type: choreographer, performer, teacher
Organizational affiliation and dates: Dance Hawai'i 1970-1980s, Honolulu City Ballet 1970s, Kalani Honua 1980s-
Location: O'ahu, Hawai'i

Morgan has worked as a performer and choreographer with a number of dance companies in Hawai'i, including The Kalakoa Dancers and Dance Hawai'i, as well as serving as project director for Kalani Honua, a retreat for dancers. Since 1975, he has danced and choreographed for the Artists-in-the-Schools program both with groups and as an individual ("AITS Record of Performances"). Also in the late 1970s, he danced with and choreographed for the now defunct Honolulu City Ballet (Cooke "Isle Dancer").

Dance Hawai'i is one of many dance companies Morgan helped establish on the island of Hawai'i. In 1978, Community Arts Services-Hawai'i hired the group to direct creative movement and other dance education programs in the community. A grant from the National Endowment for the Arts
provided funding for the programs and Morgan and Trina Nahn Mijo served as the primary teachers and directors. In addition to that program, the group participated in the University of Hawai‘i’s College of Continuing Education and Community Services’ Statewide Cultural Extension program ("Federal Grant").

MORRISON, MARSHA (ERICKSON)

See PUPPETS ON THE PATH

MUSCHAMP, GEORGE

See HONOLULU THEATRE FOR YOUTH

NAKAMOTO, JAMES

Performing Arts: theatre
Type: director, performer, teacher
Organizational affiliation and dates: McKinley High School 1963-1990, Honolulu Theatre for Youth 1960s, 1970s
Location: O'ahu

Nakamoto organized and ran for years one of the most active high school drama programs in Hawai‘i at McKinley High School. He has also on occasion, acted and directed with Honolulu Theatre for Youth and Hawai‘i Performing Arts Company.

He started his teaching career at Wai‘anae High School in 1959, staying until 1963 when he was recruited to take over McKinley’s drama program. While at Wai‘anae he first
became involved with high school drama by helping the junior class put on a play as a fundraiser. He followed that production the next year with a drama class and a small drama festival.

During the summers of 1959 to 1963, he attended classes at the University of Hawai‘i to obtain his teacher certification. At the same time, he became actively involved with the drama program at University and greatly enhanced his knowledge about theatre as an art form.

In the fall of 1963 McKinley High School’s principal asked Nakamoto to come to McKinley and develop a drama program. He started there with one class and over the course of the next few years continued adding classes until his schedule included only drama classes. In 1964 he and his students formed the McKinley Theatre Group as an official campus organization.

Early on Nakamoto, based on his HTY association, realized that performances for school groups during the school day almost guaranteed a sold out performance. So during the 1965-66 school year he instituted, based on the HTY model, a week of performances for school groups who would bus themselves to McKinley for the performance. Nakamoto used the profits to fund the next season. By his third year at McKinley these school shows had made the theatre group self sufficient.
For the McKinley productions, Nakamoto chose primarily musicals for family audiences and plays that were appropriate for as low as the fifth grade. Seldom would he stage a play aimed solely at lower elementary grades (Nakamoto).

From 1964 until 1981 the theatre group, with Nakamoto as director, averaged three productions each year, with almost every production having a week of performances for bussed-in school groups as well as their one or two weekends of public performances. Initially Nakamoto opened the school performances only to other schools within the Honolulu district; however, by 1965 schools outside the Honolulu district began expressing an interest in attending. By 1966 he had opened the performances to all schools on O'ahu.

In the 1970s for a period of about six years the theatre group toured one production each spring to the lower elementary grades of other schools. The cast rehearsed the show in the fall and performed in the spring. Nakamoto chose shows primarily a hour or less in length and used their proceeds to send the drama students involved to thespian conferences on the mainland. The touring productions stopped when the particular group of students interested in touring graduated.
In 1981 Nakamoto returned to the University to work on his masters degree in theatre, which he received in 1982. He returned to McKinley in the fall of 1983 and shared drama teaching duties at McKinley with Mary Lou Sandla while he worked half-time at Kaimuki High School, attempting to establish a drama program using the school’s new theatre. Facing a lack of support on behalf of Kaimuki’s administration he gave up the attempt at the end of that school year.

He returned to McKinley full time for the 1984-85 school year but gave up teaching drama. He taught English and a class which produced the school’s yearbook for 1984-85 and 1985-86. For the 1986-87 school year he took over McKinley’s new Humanities Learning Center. As head of the Humanities Learning Center Nakamoto produced Thirteen Daughters that first year. The following year he hired the Honolulu Theatre for Youth to produce, using McKinley students, a play revolving around scenes from the works of William Shakespeare. For the 1988-89 and 1989-1990 school years (his last official year of teaching), he taught no drama courses nor did he produce any shows (Nakamoto).
ODA, REIKO

Performing Arts: dance
Type: director, teacher
Organizational affiliation and dates: Oda School of Ballet 1957- , Artists-in-the-Schools 1967-early 1970s
Location: O'ahu

Since 1957 Oda has owned and operated the Oda School of Ballet in Honolulu. Throughout the 1970s and 1980s she actively worked with the University of Hawai‘i dance program and the Hawai‘i State Dance Council.

During the Fine Arts Project phase of the Artists-in-the-Schools program (1966 to 1969), she served as Project consultant in the area of ballet. Her work with the Project included serving as narrator for the University of Hawai‘i dance troupe’s productions, visiting the schools prior to a performance and preparing the students for the coming production, and working in the schools to teach the students some simple ballet moves so they could put together their own in-school performances. Though her work as a consultant preparing and teaching the students ended with the Fine Arts Project phase, she continued for several years as a narrator for the University troupe’s performances with the Artists-in-the-Schools program (Oda 3 July 1989).
OKIMOTO, RAY

See ARTISTS-IN-THE-SCHOOLS

OLSEN, MARY

Performing Arts: puppetry, theatre
Type: director, performer
Organizational affiliation and dates: University of Hawai‘i at Mānoa Theatre for Children 1970s, Mo‘olelo Ki‘i Lima 1976-78, Hawai‘i Puppetry Guild 1970s, Puppets Unlimited 1977-79
Location: O‘ahu

Olsen, while a student at the University of Hawai‘i at Mānoa, performed with the University’s Mo‘olelo Ki‘i Lima puppet troupe from 1976 to 1978 (T. Slaughter "Children’s Theatre"). Also while at the University she worked on the productions of puppeteer Kermit Love, who guest taught two summers. In 1977, with Anna Viggiano and Pam Arciero she helped found the Hawai‘i Puppet Guild (Viggiano).

In 1977 she coordinated a project involving Windward O‘ahu school children in the performing arts. Others involved included Charles Kates, Patricia Harter, Mark Jeffers, Anna Viggiano, Bryant Young, Mary Lewis, and Margo Janken. The program chose about 25 students from Windward O‘ahu elementary schools and allowed them time from the regular school day to study the different aspects of performing arts. The Department of Education administered
the federal grant which funded the program. The initial funds covered two years beginning with the 1977-78 school year. However, the DOE did not reapply for 1978-79, so the federal government did not release the money and the DOE dropped the project (Viotti "The Early").

In 1978 Olsen and Viggiano formed a puppet troupe called Puppets Unlimited. Olsen left for the mainland in 1979, selling her interests in Puppets Unlimited to Viggiano (Viggiano).

ONE ACTORS (THE)

See PEPPERMINT PLAYERS

OPPENHEIMER, SHARON

Performing Arts: puppetry, theatre
Type: administrator, director, performer, teacher
Organizational affiliation and dates: University of Hawai'i at Mānoa Theatre for Children 1989-
Location: O'ahu

Oppenheimer, in 1989, became the Department of Theatre and Dance's graduate assistant for the Children's Theatre program. She came to the University to pursue a doctoral degree in theatre with an emphasis in children's theatre.

Prior to coming to Hawai'i, she had lived in San Diego, California for a number of years, teaching creative drama at San Diego State University from 1983 to 1989 (Winifred Ward
OPPENHEIMER, SHARON

Memorial 14). Her position with the University of Hawai‘i at Mānoa included coordinating the scheduling of children’s theatre productions at the University of Hawai‘i and teaching the theatre department’s offering in Creative Drama.

The American Alliance for Theatre and Education recognized her achievements in the field of theatre for youth by awarding her the Winifred Ward Scholarship for 1990 (Winifred Ward Memorial 14). She is the first University of Hawai‘i at Mānoa student to receive the scholarship.

PARASOL PUPPETS

Performing Arts: puppetry
Type: performers
Founder(s): Debbie Lutzky Allen and Peter Allen
Dates of operation: September 1979-1987 (PuppetsPlus), 1987- (Parasol Puppets)
Location: O‘ahu

Debbie Lutzky Allen and Peter Allen founded and continue to operate Parasol Puppets, an O‘ahu-based professional puppetry troupe. They perform in schools, libraries, shopping centers, and at private parties. They are also active on a regional scope, often giving performances at regional festivals on the mainland and in Canada.
Lutzky, a graduate of the University of Hawai'i at Mānoa, gained considerable experience in theatre for children and puppetry while at the University. She performed with the University’s Mo’olelo Ki’i Lima program and worked with puppeteer Kermit Love when he guest taught and directed at the University.

She began performing on her own in 1979 with a show at O'ahu’s Kalihi-Pālama Library. By the following summer she had created PuppetsPlus and was performing on a regular basis in Hawai'i’s public libraries. She initially intended to combine her performances with a store specializing in puppetry paraphernalia. However, an increase in the number of performances for PuppetsPlus permanently put on hold the plans for a store. Over the next few years she continued to increase her business, adding puppetry workshops as well. The workshops and performances each comprised half of the company’s business.

In 1984, in addition to her school and private performances, Lutzky began offering public performances out of a dance studio in Mānoa Marketplace. By 1985 these performances had turned into a regular once a month part of her schedule. She also met her future husband, Peter Allen, at an international puppetry festival that year. They married in 1986 and for the first year of their marriage they continued to perform under their individual company
names, Peter Allen Puppets and PuppetsPlus. To eliminate confusion with the multiple names they merged to form Parasol Puppets in the summer of 1987.

In addition to their own production schedule they have worked with a number of outside groups, including building the puppets used in two Mānoa Valley Theatre productions, *Little Shop of Horrors*, and *Nunsense*. In 1989 they built puppets for a Hawai‘i Public Television program that used puppets to teach the Hawaiian language.

In 1990 they worked out an agreement with Kapi‘olani Community College to begin using an old chapel on the grounds of the Diamond Head campus for performances. They first performed there in September of that year as part of the Hawai‘i Puppetry Guild’s "A Gathering of Puppets." Parasol instituted weekly Sunday performances there in October of 1990 (Allen August 1989).

**PEMBERTON, ELAINE**

Performing Arts: theatre

Type: administrator, teacher

Organizational affiliation and dates: Creative Theatre Classes 1971-mid-1980s, Thirteen and Under 1974-late 1970s

Location: O‘ahu

Owner/director Elaine Pemberton, founded Creative Theatre Classes in 1971. The classes operated through the
 mid-1980s. Pemberton and her assistants taught classes in creative expression, mime, comedy, video production, and performance skills for youths aged three to thirteen.

Pemberton established the Thirteen and Under Creative Theatre group in 1974. The idea for the group grew out of Pemberton’s classes in puppetry, theatre, mime, and movement for children. The group consisted of children aged thirteen or younger who performed for other children. Pemberton served as advisor and booking agent for the group, encouraging the children to come up with their own ideas for scripts and to follow them through (Engle "Pint-Size"). For Pemberton the children working toward a performance was of most importance. "The object of ‘13 and under,’ on tour this month in Maui, is not to turn out little actors and actresses but self development" ("A Theatre Of").

PEPPERMINT PLAYERS
Performing Arts: theatre
Type: performers
Founder(s): Fleur (former Fleur Hughes) and Alice Lemon
Dates of operation: 1971-1982, 1984-87 (Peppermint Players), 1987- (The One Actors)
Location: O'ahu

Fleur and Alice Lemon founded Peppermint Players in 1971 as a way to take advantage of the Artists-in-the-Schools program. Both Fleur and Lemon were students at the
University of Hawai‘i at the time and both had extensive backgrounds in theatre. In their first performance they used simple paper bag puppets; however, after this first show they decided to drop the puppets and concentrate on a theatrical style involving audience participation. Over the course of the next couple of years they added actors until they had a company of five, the maximum number of performers AITS would pay (Fleur).

Both Fleur and Lemon emphasized participation as an important part of the theatrical experience. Fleur described the group’s work as follows:

The child centered classroom is one of the concepts in education today. . . . We’re applying it to entertainment. We do it by attaining a closeness, an intimacy with the students. We break down the barrier between actor and audience. . . . We keep things simple. The drape in back of the performers becomes a cliff or a forest or a heiau. Chicken wire covered by a burlap bag becomes a turtle shell: a feather duster becomes a kukui torch or a chicken’s tail. The kids have to crank up and use their imaginations. In doing so they become actively involved. They also take part in the dramatization. They actually help us put on the play. (Wood "Young State")

After about four years of performing strictly through the AITS program the group decided that increased competition with other groups trying for a place on the AITS schedule did not allow them to get as much work as they desired. They asked for and received Department of

\(^1\)The AITS program pays a specific amount per performer per day up to a maximum of five performers ("AITS Auditions").
Education permission to begin contacting schools directly.
For the next five or six years during the school year, they
directly scheduled with schools three to four performances
each week. They performed on O'ahu, Kaua'i, Maui, and
Hawai'i.

They usually performed the same show throughout the
school year. A member of the group usually wrote their
plays, though on occasion they would hire outside
playwrights. They charged based on the number of children
viewing the performance. They travelled light due to their
dependence upon touring and the necessity to adapt to
cafeterias, libraries, or whatever performing space the
school had.

After about eight years with the group Lemon left
Peppermint Players to concentrate on her teaching duties at
Honolulu Community Theatre and Fleur took over as company
director. The company continued performing until 1982.

In 1984 they regrouped for a series of Christmas
performances at the Honolulu Academy of Art. The yearly
Christmas productions are the only performances the company
has continued to give through the 1990s. In 1987 they
changed their name to "The One Actors," a name some members
of the company had used in the 1970s for a group that
performed for adults in bars and nightclubs. The 1990
members of "The One Actors" included Fleur, Jerry Tracy
(artistic director and playwright), Jim Siebel, and Star Williams (Fleur).

PETER ALLEN PUPPETS

See PARASOL PUPPETS

PINKOSH, MARK

See STARVING ARTISTS THEATRE COMPANY

PIPER, LEN

See PIPER PRODUCTIONS

PIPER PRODUCTIONS

Performing Arts: puppetry
Type: performers
Founder(s): Len Piper
Dates of operation: 1965-1981 (performing company)
Location: O'ahu

Len Piper and his family brought part of what had been a very successful mainland puppet company to Hawai'i in November of 1964. On the mainland they had toured out of Wisconsin as the National Puppet Theatre, covering most of the mainland United States. When Kroft Productions offered Piper a job in Hollywood, he sold the majority of the National Puppet Theatre to his sister and brother-in-law who still tour under the name as of 1990.
After several years of working Hollywood, Las Vegas and Reno, Kroft asked Piper to explore the possibility of opening a show in Hawai‘i. After staying in Hawai‘i a few days Piper decided to quit Kroft and relocate to Honolulu. He immediately began exploring the possibility of returning to performing.

After an initial year of lining up schools for their performances, Piper and his family started touring in 1965. Their performances at one point reached 98% of O‘ahu’s school children and 100% of Kaua‘i’s, Maui’s and Hawai‘i’s school children on a yearly basis. Though they reached their primary audience through the school system they gave public performances as well, including a well received 1975 production of Pinocchio in conjunction with Honolulu Community Theatre (Piper, L.).

Piper considered music an important element of their shows and included it whenever possible. They used a variety of puppet types, marionette, rod, and hand. Play titles included Punch and Judy, The Three Billy Goats Gruff, and Circus Time. Snoozer Q. Hound, a favorite character among the children, played the part of narrator in many shows (Piper, L.).

During the 1960s and 1970s they, with Sunhild and Charles Hampson, were the major puppeteers in Hawai‘i. Others experimented or did an occasional performance but no
one covered as large of an audience on as regular of a basis as Piper and the Hampsons.

As Piper's theatrical design work became more lucrative and his sons got older, performing became less of a priority. In 1981 he gave up performing altogether to concentrate solely on his design business (Piper, L.).

PREIS, ALFRED
Performing Arts: dance, puppetry, theatre
Type: administrator
Organizational affiliation and dates: State Foundation on Culture and the Arts 1965-1980, Hawai'i Alliance for Arts Education 1980-
Location: O'ahu

Preis was instrumental in the founding of the State Foundation on Culture and the Arts, the Hawai'i Alliance for Arts Education, and the various island Arts Councils.

An architect by trade, he came to Hawai'i in 1939 when his family fled Austria as Hitler's troops marched onto Austrian soil. One of his best known designs, the Arizona Memorial, sits in Honolulu's Pearl Harbor. In the 1950s, he became an advocate for environmentally sensitive design, thus when John Burns became governor in 1962, Burns appointed Preis State Planning Coordinator. As State Planning Coordinator he saw the potential for the growth of arts if the state government provided support.
PROFILES

PREIS, ALFRED

In 1965, using The Performing Arts: Problems and Prospects, a national study by the Rockefeller Foundation, as a guideline, Preis drafted legislation that created the SFCA. Governor Burns appointed him the organization’s first executive director, a position he held until 1980 (Preis 7 August 1990).

After his retirement from the SFCA in 1980, he helped organize the Hawai‘i Alliance for Arts Education, a private not-for-profit group working to promote arts in the education system ("Two School" 8).

PUNAHOU DANCE SCHOOL

See FLANDERS, JOSEPHINE

PUPPETS ON THE PATH

Performing Arts: puppetry
Type: performers
Founder(s): Holly Blue, Jo Diotalevi, Wendy Guyer, Dina Kageler, Susan Maley, Marsha Morrison (Erickson)²
Dates of operation: 1983-1990
Location: Hawai‘i

Puppets on the Path, a Hawai‘i based puppet troupe, presented productions based on the theme of ecology and the balance of nature. Six women who attended a puppetry

²Kate Schuerch joined the group in the fall of 1983 when Marsha Morrison left.
workshop taught by mainland puppeteer Willie Claflin formed the group in 1983. The women all had an interest in the environment, a subject Claflin had addressed, and decided to combine that with puppetry. They derived their name from their first performing venue, the trails around the Volcano Art Center in the Volcanoes National Park.

They would lead visitors on a tour of the Park giving performances with their puppets along the way. The unpredictable and often rainy weather eventually caused them to move their performances inside the Park's Art Center. By 1984 they had begun performing outside of the park and later that year made their first trip off Hawai'i to O'ahu (Diotalevi 25 July 1990).

Puppets on the Path was the first successful group in Hawai'i and one of the first in the United States to use the environment as the central theme to all of their work. Lack of successful models meant working from scratch. Group member Jo Diotalevi said: "We didn't copy anybody. We didn't pattern ourselves after a model of some successful group we saw. They just weren't out there" (Diotalevi 25 July 1990).

The environment remained their focal point throughout their performing history. They made conscious efforts to check the accuracy of their songs and dialogue with scientists. These contacts with members of the scientific
community proved to be very helpful in this regard and in providing ideas for new material.

Though they did not start out as a performing group for children, they soon recognized that children not only comprised a viable market but that educating the young about the environment was a very efficient way of promoting their environmental message. Soon the child audience became their major focus though they continued performing for groups of adults and mixed audiences. The Department of Education's Artists-in-the-Schools program provided their most steady and important source of funding.

By the mid-1980s Puppets on the Path consisted of three members: Jo Diotalevi, Dina Kageler, and Kate Schuerch. These three remained as the only company members until their breakup in 1990. They toured extensively across the state and in 1989 performed on the mainland in California and at the Smithsonian Institute in Washington, D.C.

However, the performers never reached a point where they could financially sustain themselves solely with performing as Puppets on the Path. This factor plus differences of opinion among the group members about the company's future led to their breakup in 1990 (Diotalevi 25 July 1990).
Mary Olsen and Anna Viggiano founded Puppets Unlimited as a puppet performing company in 1977. Both Olsen and Viggiano had studied at the University of Hawai‘i at Mānoa and had worked on productions in the children’s theatre program under Tamara Hunt. Hunt encouraged them to work with the University’s Mo‘olelo Ki‘i Lima puppet troupe. They spent two years performing together with Mo‘olelo and two summers working with visiting puppeteer Kermit Love, creator of Sesame Street’s Big Bird. Therefore, when Viggiano graduated in December of 1976 and became ineligible to work with Mo‘olelo, they decided to form their own puppetry company.

They used the contacts they had made through Mo‘olelo to get the company its first scheduled performances and then performed with regularity at preschools and elementary schools until 1979 when Olsen left for the mainland.
Viggiano bought Olsen's share in the company and continued to perform until her departure in 1981.

Prior to leaving for the mainland, Viggiano had contracted with Liberty House Department store, in Honolulu's Ala Moana Shopping Center, to perform their annual Christmas show. Even after her departure for the mainland in 1981, Viggiano continued to return each fall to rehearse and produce this show.

In addition to her yearly trips to Hawai'i to produce the Liberty House show, Viggiano continued working with puppets on the mainland. Her primary work there focused on church related performances. She also served as one of the mascots for the professional basketball team, the Philadelphia 76ers, a position which drew upon her skills as a puppeteer and performer.

She returned to Hawai'i in 1989 and as of 1990 the Liberty House shows are the only public performances given by Puppets Unlimited. In December of 1990, Viggiano began producing a similar type of show for Liberty House in Hilo on the island of Hawai'i (Viggiano).
Pam Svec (nee Jezierny) runs the Queen Emma Summer Theatre Program out of the Queen Emma Performing Arts Center on the grounds of St. Andrews School. She started the program in 1983 at Hokulani School, at the suggestion of University of Hawai‘i professor Tamara Hunt. Svec had studied under Hunt and performed regularly in the children’s theatre plays at the University.

Svec organized her theatre program as a morning offering and accepted 88 children ranging in age from four to twelve. She quickly found that her classes conflicted with other aspects of Hokulani’s summer offerings and that the school did not fully support her efforts. She decided to move the program to the Queen Emma Center at St. Andrew’s in 1984 and has remained there through 1990.

With the program, Svec tries to give the children a theatre experience comparable to working on a professional production. She hires professional designers, costumers, choreographers, and assorted miscellaneous personnel. The children either perform on stage or work backstage as crew.
The program runs for six weeks during the summer each weekday afternoon. Svec focuses the first two weeks on class work in voice, movement, and acting. She rehearses the children's final production during weeks three to five and reserves the final week for actual performances which are open to the general public.

After the first year of the program, Svec dropped the youngest ages feeling they were too young to fully participate in the formal theatrical process and concentrated on grades five to nine. During the last few years of the 1980s, Svec received increased demand from parents to reinstate programs for kindergartners through fourth graders. As a result, Svec added a section for the kindergartners and first graders which revolves around creative drama and a section for the second through fourth graders which deals with improvisation. Neither of these programs culminate in a public performance, though they may put together a production for their parents (Svec).

RABIN, ARNE

See SUNSHINE CHILDREN'S THEATRE

RAINBOW PUPPETS

See BEARD, PAT
Ronquillio worked with the Honolulu Parks and Recreation Department serving as their music and dance specialist in the mid-1970s. As an extension of the Parks' programs she formed the "Everybody Can Dance" company in 1976. The company, sponsored by a federal grant, performed during the summers for a couple of years. The members of the group combined creative movement with performance and worked primarily in O'ahu's parks. Group members included Pam Bell, Mark Jeffers, Mary Olsen, Alan Ronquillio, and Karen Yamamoto (Ong).
RYAN, LINDA

Performing Arts: theatre
Type: director, performer, teacher
Organizational affiliation and dates: Honolulu Theatre for Youth 1950s, 1960s, 1970s, Hawai‘i State Theatre Council 1970s, Chaminade University 1973-76, 1981-
Location: O‘ahu

Ryan began her association with children’s theatre early in her life, acting with Honolulu Theatre for Youth in the 1950s, 1960s, and 1970s ("HTY Cast Lists"). In the 1970s, she toured Hawai‘i’s intermediate and high schools with the Hawai‘i State Theatre Council’s "Suitcase Theatre" project (HSTC "HSTC Theatre in the Schools Project"). She also worked with the Artists-in-the-Schools program, performing excerpts from Shakespeare in 1974 and 1975 ("AITS Record of Performances").

Ryan’s other work included acting with Oumansky Ring Theatre in the 1960s (Yim "Re-Presenting"), hosting her own local television show for two years ("Linda Blasts KHON-TV"), and travelling the nightclub circuit in Australia, Japan, and Vietnam in late 1960s as a singer (Donnelly "Entertainer"). She taught drama workshops at Oahu’s Chaminade University from 1973 until 1976. From 1976 to 1981 she stayed on the mainland trying to find consistent work in the theatre or on television. She returned to
RYAN, LINDA

Chaminade in 1981 as a regular instructor and as director of the school's theatre program (Yim "Re-Presenting"). She resigned from Chaminade in 1991 to take on the duties of Director for Honolulu's "First Night" program.

SCHAZAR

See ALOHA CHILDREN'S THEATRE

SCHUERCH, KATHRINE

See PUPPETS ON THE PATH

SCOTT, VIOLET

See HAWAI'I ALLIANCE FOR ARTS EDUCATION

SERENDIPITY & SUCH

Performing Arts: theatre
Type: performers
Founder(s): Angie Baker
Dates of operation: 1984-
Location: O'ahu

Baker started Serendipity & Such in 1984 as a way to participate in the Department of Education's Artists-in-the-Schools program. She perceived a need for educational theatre in the elementary and preschool classrooms in Hawai'i. Her first production Bubylonian Encounter dealt with the issue of sexual abuse and children.
PROFILES

In addition to working with the AITS program, Baker used Storybook Theatre as a co-sponsor for their performances. Other performers involved in the company included Jerry Tracy and Linda Bade; however, Baker owned and retained all rights to the company.

In 1990, Baker halted the performing side of Serendipity and concentrated on working on in-school drama residencies through the Alliance for Drama Education. She attributed the demise of performances to financial reasons. AITS the primary sponsor of her work, since Storybook relocated to Kaua‘i, pays only for the actual performance time, leaving all rehearsal and preparation time uncompensated (Baker).

SHIELD, PHYLLIS

Performing Arts: theatre
Type: director, performer, teacher
Organizational affiliation and dates: Honolulu Academy of Dramatic Art, Shield’s Theatre for Children 1948-1970
Location: O‘ahu

Shield is best known for her work with her children’s theatre group, Shield’s Theatre for Children. She came to Hawai‘i in the late 1940s and in 1948, with Jeanne MacIntyre, opened the Honolulu Academy of Dramatic Art. In June of that same year, she started teaching children’s
PROFILES SHIELD, PHYLLIS

Theatre classes ("2 Young Women"). These classes evolved into her performing group, Shield's Theatre for Children.

She taught her children's theatre classes out of her home for a few years before moving them into Tenney Theatre at St. Andrews Church. The children in her theatre classes provided most of the cast for the performances given by her Theatre for Children; however, occasionally she would cast adults as well (Harada "Mini-History").

For about twenty years Shield's productions played twice a year, a Christmas theme play in November and a "back to school" play in July. She arranged for her group to perform the November production outside of Sears Department store and the July production, which began a few years after the November play, on Ala Moana Shopping Center's outdoor stage (Harada "Producer").

In addition to her work with children, she and friends formed the Cathedral Players in 1965 (Cooke "With Phyllis") and the Mallory Players in 1967 (Mayer "New Troupe"). She died in 1970 at the age of 51 ("Phyllis Shield Edstrom").

SHIELD'S THEATRE FOR CHILDREN

See SHIELD, PHYLLIS
SLAUGHTER, TIMOTHY

Performing Arts: puppetry, theatre
Type: administrator, director, performer, teacher
Organizational affiliation and dates: University of Hawai‘i at Mānoa 1981-83, 1987-1990, Mānoa Valley Theatre 1984-87
Location: O‘ahu

Slaughter came to Hawai‘i in 1981 to attend the University of Hawai‘i at Mānoa. He obtained his Masters of Fine Arts in Theatre in 1983. While at the University he performed with the Theatre for Children program and worked with Tamara Hunt. He directed Joanna Kraus’ The Ice Wolf in the spring of 1983 for his MFA thesis production.

He began working with Mānoa Valley Theatre in the summer of 1984, serving as their production manager until the fall of 1987. He had begun work on his doctoral degree in theatre that spring and returned full-time to the University in the fall.

Upon his return he took the position of children’s theatre coordinator and taught the Theatre Department’s Creative Drama class. He continued in both of these capacities until the summer of 1989 when he relocated to California for the 1989-1990 school year to teach in the Theatre Department of California State University, Fresno.
Slaughter organized and coordinated the first three years of the University's Summer Puppets Program, a joint effort of the Theatre Department and the Summer Session. Participating puppeteers included: Coad Canada Puppets, Jim Gamble, and the Guangdong Puppet Troupe.

In 1990, Slaughter received a scholarship from the University's Curriculum Research and Development Group for the purpose of finishing his doctoral dissertation. Upon completion he will become the Theatre Department's first doctoral graduate specializing in theatre for children.

SLAUGHTER, YVONNE CHANG

See CHANG, YVONNE

SMART, RICHARD

See KÜHİLO THEATRE
STARVING ARTISTS THEATRE COMPANY

Performing Arts: theatre

Type: performers

Founder(s): Mark Pinkosh

Dates of operation: 1985-88 (as Starving Artists Productions, business license name for Mark Pinkosh), 1988- (as not-for-profit Starving Artists Theatre Company)

Location: O'ahu

Starving Artists Theatre Company began operation in 1985 with an Artists-in-the-Schools production of Brian Clark-Kenton's Down Came the Rain. Mark Pinkosh founded and as of 1991 remains the artistic director and driving force for the company. Pinkosh used his personal business license name, Starving Artists Productions, for the first three years of operation. In 1988 he incorporated the company as a not-for-profit organization and changed the name to Starving Artists Theatre Company.

Adult audiences know the company best for the controversial performances they give for adults, but theatre for youth makes up an important part of their work. Pinkosh schedules their productions for youth through the Department of Education's Artists-in-the-Schools program. They have averaged four to five productions and ninety performances for youth per year since 1985, performing primarily in the
more rural areas of O'ahu, such as the Wai'anae Coast. Pinkosh aims the majority of their material toward the fourth to twelfth grades.

Prior to 1990 Pinkosh chose actors for the youth productions on a per play basis. However, for the spring of 1990 he experimented with hiring a group of actors to perform all of the productions in repertory (Pinkosh).

Pinkosh often commissions or personally writes original works specifically for the purpose of touring with the AITS program. All of their productions for youth deal with a specific social theme, such as alcoholism and drug or sex abuse. Pinkosh attempts to create or choose plays that do not hide their messages in unclear language or behind a fairy tale motif that he feels obscures the intended meaning. His belief is that children don't need theatre wrapped in fairy tale environments. He tries to present "social issues in a direct undisguised way; so they "don't have to go looking for analogy" (Pinkosh).
Performing Arts:
Type: sponsor
Founder(s): created during Governor George Ariyoshi's administration
Dates of operation: 1975-1980
Location: all islands

In 1975 the Hawai'i State Legislature, during Governor George Ariyoshi's administration, approved creation of the State Comprehensive Employment Training program. They organized SCET in a similar fashion to the federal government's Comprehensive Employment Training Act, which provided money to help the unemployed. SCET "was created to provide training in management, sales, service, farming, fishing, forestry, machine work and construction" (Kakesako 1).

The Manpower Planning branch of the State Labor Department administered the daily operations of SCET. In 1975 the Legislature appropriated $11.1 million for SCET and then in 1976 they appropriated $12 million. However, Governor Ariyoshi cut the 1976 allocation to $4.4 million. The federal government supplemented the 1976 allocation with a $4.8 million grant. The combined amount still did not allow the Manpower Planning branch to approve the retention of all the SCET workers hired in 1975. As a result
PROFILES

STATE COMPREHENSIVE EMPLOYMENT TRAINING ACT

approximately 300 SCET workers from 1975 were laid off for 1976. The 300 workers were out of a total of 1,400 hired by various companies, organizations, and branches of government with SCET money (Takayama).

Some workers complained that the government was using the program to have temporary SCET and CETA workers do jobs that would normally have to be done by a permanent employee and thus allowing the government not to hire permanent employees ("State, City 'Emergency'"). The government continued to operate a scaled down version of the SCET program through 1980 (Keller).

The Hawai‘i Theatre Festival used SCET funds to pay its actors (Kanter "Justification" 7). However, for the most part, the art organizations in Hawai‘i used federal CETA money as opposed to SCET funds.

STATE FOUNDATION ON CULTURE AND THE ARTS

Performing Arts: dance, puppetry, theatre
Type: sponsor
Founder(s): Alfred Preis
Dates of operation: 1965-
Location: O‘ahu

The 1965 session of the Hawai‘i State Legislature, with Act 269, created the State Foundation on Culture and the Arts as the state organization with direct authority to fund requests for grants related to the arts or culture (Session
PROFILES  STATE FOUNDATION ON CULTURE AND THE ARTS

\textit{Laws 1965 455-457). It was the first state arts council in the United States to be created by legislative action.}

Preis, the Foundation's first Director, stated that its purpose was to:

\textit{...encourage new ideas, new forms and new expressions, but carefully preserve and strengthen the traditions, customs, mores and the arts of the Hawaiian people and the heritage brought to Hawaii by the peoples who immigrated here. (SFCA Newsletter May 1967: 4)}

The philosophy behind the organization for the 1980s and 1990s has not changed very much.

\textit{The purpose of the State Foundation on Culture and the Arts is to promote, perpetuate, and encourage culture, arts, history and humanities for the people of the State of Hawaii. The Foundation will place emphasis on encouraging standards of excellence and on making the arts and humanities accessible to all citizens. (Hawai‘i Artreach 4.1 (Jan/Feb 1988): 6)}

From the very beginning the SFCA saw its mission as an initiator rather than a long time supporter of arts groups. "We are to act as catalysts, so that the people themselves will act; to assist and support, rather than to replace and to substitute" (SFCA Newsletter May 1967: 4).

As State Planning Coordinator advisor to Governor Burns, in the Department of Planning and Economic Development, Preis received information from a variety of sources. One item that crossed his desk in 1965 was a copy of the Rockefeller Foundation study, \textit{The Performing Arts: Problems and Prospects}, which eventually prompted the
formation of the National Endowment for the Arts. The Foundation’s recommendations impressed Preis so he drafted a bill similar to the one that would create the NEA (Preis 7 August 1990).

Originally he had proposed the name to be the State Foundation on the Arts and the Humanities, but it was suggested to Preis that he change the name to the State Foundation on Culture and the Arts.¹ Preis presented the bill to the State Legislature which passed it in 1965. Preis initially proposed a board of directors composed primarily of the community’s wealthy citizens; however, Governor Burns turned down this group and asked Preis to organized one containing more members of the artistic community (Preis 7 August 1990).

The board’s egalitarian composition reflected the Foundation’s attitude of trying to make the arts for available to everyone. "Bring all the arts to all of the people, regardless of income, regardless of background, regardless of age" (Preis 7 August 1990).

In 1966 Preis and board of directors chair Masaru "Pundy" Yokouchi decided to put the complete first year’s budget into a statewide conference on the arts which was

¹The Legislature created the State Foundation on History and the Humanities at the same time as the SFCA but the Legislature folded it into the SFCA in 1980. Humanities then became a grant category for the SFCA.
called the Governor’s Conference on Culture and the Arts. The purpose of the gathering was to find out the interests of people and to educate them to the potential of the SFCA. The conference generated a wealth of ideas and proved to be a successful start for the SFCA (Preis 7 August 1990).

The SFCA’s original creation did not provide for permanent status but gave it a four year trial run. In 1969, the end of the original four years, the Legislature extended SFCA’s lease for a year (SFCA Newsletter July 1969: 1). In 1970 they gave the SFCA permanent status by Act #192 of the Hawai‘i State Legislature (SFCA Newsletter September 1970: 1).

Preis focused some of the SFCA’s early work on helping to establish arts councils on the various islands and in the various artistic disciplines. Councils created with assistance from the SFCA included the Moloka‘i Arts Council in 1967, the Hawai‘i State Theatre Council in 1968, and the Kalihi-Pālama and Wai‘anae-Nānākuli Arts Councils in 1969.

During the 1970s the SFCA came under increased criticism and scrutiny from the State Legislature for Preis’ administration of certain programs. Legislators most strongly criticized SFCA’s 1% Art in Public Buildings Program for poor management. The 1% Program involved the setting aside of 1% of the cost of any new public building for the purchase of art works which could be borrowed for
display in public buildings and offices ("Say Asks Halt,"
"The Proposed Legislation").

In 1976 Preis used State Comprehensive Employment
Training money to fund 25 artists to work directly with
communities, schools, and the general public around the
state. The program ran for six months with one group
featuring Tongan, Samoan, Hawaiian, and Filipino dancers who
both taught and performed in the schools (Creamer "Dancers
Share").

In the same program the SFCA used SCET funds to hire
arts coordinators for each island and gave them the
responsibility for bringing more art programs to their
particular island. However, in 1980 the legislature, citing
constituent complaints that the coordinators had not
improved the arts in their communities, legally raised the
salaries these coordinators had to be paid, but did not
provide the SFCA with any extra money to pay the salaries.
When the SFCA Board of Directors gave approval to the
legislature’s action, Preis let the coordinators go and then
resigned in protest. Carol Ann Davis, the Kaua‘i
coordinator, one of those affected said: "Preis indicated
his feeling that the wage increases were intended to be
punitive, and when his Board of Directors went along with
them, he felt he had to resign as a form of protest"
PROFILES STATE FOUNDATION ON CULTURE AND THE ARTS

(Sollner 1). Newspaper articles explained the situation as follow:

What aroused the ire of his (Legislator Calvin Say, chair of the House Arts committee) committee was the frequent complaint that not enough culture and art was getting out to island communities served by the Community Arts Coordinators. . . . By upping their pay, Say said the Legislature confronted Preis with the necessity of making some decisions about how to best use the resources at his disposal. (Sollner 1)

By 1980 the SFCA's board of directors also had taken over some of policy making power that Preis had held, further pushing him toward an early retirement ("Alfred Preis").

The SFCA works primarily on a contract method in which they contract your services for a certain type of work, though a group still must present a contract proposal. A panel of volunteers representing the artistic community reviews all proposals (Annual Report for 1983-84 5).

The SFCA receives operating funds from the State of Hawai'i, the federal government, and a small amount of private contributions. For example the operating budget for fiscal year 1990 is $9,357,141. That figure contains $8,873,141 from the state of Hawai'i general fund appropriation and $484,000 in federal appropriations ("Hawai'i Ranked" 5). Outlays of money include purchase of service contracts and grants-in-aids. Again using fiscal year 1990 as an example, the total outlays included $3,434,161 for purchase of service contracts and $3,804,850
for grants-in-aid, a total of $7,239,011. The remaining
$2,043,130 goes for administrative costs and in-house
projects ("State Legislative Support" 14).

Applications for purchase of service contracts are
available in nine program areas: Arts in Education,
Community Arts, Ethnic Heritage and Folk Arts, Humanities,
Literary Arts, Media Arts, Performing Arts (Dance/Theatre),
Performing Arts (Music/Opera), and Visual Arts (Requests for
Proposals 8-11). The SFCA considers grant-in-aid on an
individual basis and primarily for the support of major
organizations attempting to renovate or construct cultural
facilities.

The SFCA lists the following as their criteria for
selection of requests:

a) artistic quality/professional quality of the
activity
b) the need for the activity in the community
c) the ability of the provider to complete the
activity
d) the public purpose to be served
e) appropriateness, feasibility and cost
effectiveness of the proposed activities
f) evidence of clear, realistic objectives and
program activities or services

In determining the priority ranking, the SFCA
shall see that there is an opportunity for all
arts and humanities activities to be presented to
as wide an audience as possible. (Request for
Proposals 3)

The SFCA continues into the 1990s with only its third
executive director, Wendell Silva, in its twenty-five year
history.
In the mid to late 1970s and early 1980s, a number of students attending the University of Hawai‘i at Mānoa and participating in the children’s theatre and puppetry programs were involved in establishing several performing companies that directed their work toward children’s theatre and puppetry. These students included Mark Jeffers and Anna Viggiano, co-founders of Storybook Theatre.

Jeffers, Viggiano, and a third student, Mary Olsen, had seen a Hawai‘i Theatre Festival’s Bus Stop Theatre performance at the Honolulu Zoo and were intrigued with the idea of performing in the zoo. Olsen had previously, for an undergraduate project, directed The Ugly Duckling at the University, so Jeffers and Viggiano proposed they perform it
again in the confines of the zoo. The success of the performance encouraged them to try a second production, *Run Away Marie Louise*, at the zoo also. The zoo supported the idea but needed a name for the group for their publicity purposes (Jeffers 11 July 1990).

Thus in 1979 Jeffers and Viggiano came up with the idea of forming a performing group called Storybook Theatre. They decided to concentrate their performances on children of the preschool and early elementary age levels. They performed in libraries and schools but always brought their theatre to the children because, according to Jeffers, theatre for children does not "need [the] elaborate . . . [you want] kids imagination [to] get tickled" (Jeffers 11 July 1990).

The group prospered and when Viggiano left for the mainland in 1981 she transferred rights to the group to Jeffers. By 1984 SBT was sponsoring other groups as well as producing its own shows. Jeffers helped coordinate the work of Nona Beamer, Peter Charlot, Adela Chu, Ann Hamilton-Ogilvie, Island Dance Images, and Puppets On The Path, among others. In 1985 SBT obtained not-for-profit status.

While Jeffers refers to SBT as a company, he is the only permanent staff member. He hires performers, writers, designers, directors, and crew members as needed, always paying them, but only for the length of the production.
In the late 1980s, Evelyn Roth designed an inflatable sand crab theatre for SBT which has become a trademark for the group in recent years.

Storybook Theatre operated out of Church of the Crossroads in Honolulu until 1989 when Jeffers relocated the group to Kaua‘i. From that base he has attempted to rebuild the company’s performance schedule (Jeffers 31 August 1990).

STOUT, L. LEWIS

See HAWAI‘I THEATRE FESTIVAL, MĀNOA VALLEY THEATRE

SUITCASE THEATRE PROJECT

See HAWAI‘I STATE THEATRE COUNCIL

SUNHILD PUPPETS

Performing Arts: puppetry
Type: performers
Founder(s): Sunhild and Charles Hampson
Dates of operation: 1963-early 1980s (in Hawai‘i only)
Location: O‘ahu

The Hampsons stopped in Honolulu in 1963 while on a world tour that had taken them from England to Australia, Tasmania, New Zealand, Fiji, Samoa, and Tahiti. They performed their Hawai‘i premiere, The Queen of Hearts and The Witch’s House, at St. Anthony’s School in Kailua.
Initially they had planned only to stay a few months but ended up relocating here permanently ("British Couple").

Their performances in the public school system began in 1966 when they received permission from Hawai‘i’s Department of Education to solicit contracts with individual schools. In addition to the school shows, they also worked with the Hawai‘i State Public Libraries for a number of years and would hire out to do private parties as well.

In addition to their performances, they regularly taught workshops on puppet construction, primarily to school teachers. Both were former school teachers themselves, so they tried to approach puppetry from an educational point of view.

On occasion, they travelled and performed on the neighbor islands but due to the added expense of air fare and lodging this travel was not a regular part of their schedule. They continued performing in the schools, averaging five days a week for the whole school year, until the early 1980s when Mr. Hampson became ill. He passed away in the mid-1980s (Hampson).

Both Mr. Hampson who was born in England and Mrs. Hampson who was born in the Austrian Alps, came from a long line of puppeteers. In addition, Sunhild Hampson studied at the Hohnsteiner Puppenspiele in Hamburg, Germany for four years. They primarily used hand puppets with faces carved
from wood by Mrs. Hampson. They used no amplification and no scenery. They believed the lack of scenery helped prompt the child to use their imagination ("New Puppet Shows").

**SUNSHINE CHILDREN'S THEATRE**

Performing Arts: puppetry, theatre
Type: performers
Founder(s): Barry Gitelson, Arne Rabin
Dates of operation: 1973-
Location: Hawai'i

Rabin and Gitelson established Sunshine Children's Theatre in 1973 in order to qualify for performing grants from the State Foundation on Culture and the Arts. They started by putting together simple plays for children. Their desire to work with children resulted both from a financial and a performance viewpoint. More grants were available for work with children and Rabin preferred performing for children because they "more willingly suspend disbelief" (Rabin).

In the late 1970s their productions began to involve puppetry to a great extent, with Rabin using his prior experience with the Bread and Puppet Theatre of Vermont as a guide. In 1983 they started adding magic to their plays, first with an original play called *Magic Fish*. The magic soon became the central focus of the plays as they wove their stories around a series of magic tricks.
PROFILES

SUNSHINE CHILDREN'S THEATRE

They have performed in a number of settings and have worked with both the Artists-in-the-Schools program and the Hawai‘i State Library System's performance program. They have toured all of the major Hawaiian islands but concentrate their work on their home base of Hawai‘i.

In the 1990s Rabin began concentrating more fully on his pure magic show using the name "Arnelo the Great," leaving Gitelson to tour Sunshine with AITS (Rabin).

SVEC, PAM (nee JEZIERNY)

See QUEEN EMMA SUMMER THEATRE PROGRAM

TAMURA, CALVIN

Performing Arts: puppetry
Type: performer
Organizational affiliation and dates: Mo‘olelo Ki‘i Lima
Location: O‘ahu

Tamura, a graduate of the University of Hawai‘i, performed with the Mo‘olelo Ki‘i Lima puppetry troupe during its first year of productions. The University’s College of Continuing Education and Community Services, which scheduled and handled the finances for Mo‘olelo, rehired Tamura to perform solo in 1981 and with Cheryl Willoughby in 1984. The CCECS was forced to do this when no other University
students expressed interest in working with Mo'olelo (Carpenter 26 June 1990).

In addition to his work with Mo'olelo, he occasionally performed with Parasol Puppets and sometimes did solo work. In 1983 Cheryl Willoughby and he organized C' Productions, a puppetry performing troupe that lasted until 1986.

TAMURA, RUTH

See HAWAI'I ALLIANCE FOR ARTS EDUCATION

TEARS OF JOY PUPPET THEATRE

See BRADLEY, REG

THIRTEEN AND UNDER CREATIVE THEATRE

See PEMBERTON, ELAINE

UNIVERSITY OF HAWAI'I AT MĀNOA COLLEGE OF CONTINUING EDUCATION AND COMMUNITY SERVICES

Performing Arts: dance, puppetry, theatre
Type: sponsor
Founder(s): unknown
Dates of operation: 1958-1971 (as Speakers Bureau) 1971-
(as College of Continuing Education and Community Services)
Location: O'ahu

The College of Continuing Education and Community Services at the University of Hawai'i at Mānoa began
operation as the Speakers Bureau which the Department of
Speech had established in 1958. It soon outgrew the
resources of the Speech Department and was transferred to
the College of General Studies in 1966. Its primary purpose
in these early years was to make use of the expertise of
University personnel, primarily faculty, by having them go
into the community to give lectures on particular subjects.
In 1971 the University changed the name to the College of
Continuing Education and Community Services.

Part of the CCECS’s responsibilities involves the
administration of two programs concerning the performing
arts; the Statewide Cultural Extension Program (formerly the
Lama Ku Program) and the Dance Touring Program, which they
administer in conjunction with the Department of Education’s
Artists-in-the-Schools program. CCECS, with both of these
programs, attempts to provide cultural opportunities to the
Hawaiian public which other cultural service organizations
do not service. This part of the public includes specific
target groups such as the elderly, students in rural
communities, mentally and physically disabled patients in
hospitals, and confined audiences in correctional
facilities.

From 1971 through 1986 Tom Carpenter directed the
Statewide Cultural Extension Program, which began as the
Community Cultural Opportunities Program in 1971, became the

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Lama Ku Program in 1976 and exists, as of 1991, as the Statewide Cultural Extension Program (Carpenter 26 June 1990).

The use of the name Lama Ku came from Carpenter who had studied Hawaiiana and had a strong interest in the Hawaiian culture. A Hawaiian friend had given Carpenter the name Lama Ku, "to extend enlightenment". Carpenter asked and received permission to use his name for the Community Cultural Opportunities Program. Upon his retirement, he took his Hawaiian name with him and the CCECS administrators changed the program’s title to the Statewide Cultural Extension Program.

CCECS directed SCEP’s first programs toward Kaua‘i. The original format concentrated on lectures, but Carpenter later expanded the program to take advantage of community resources as well and began offering demonstrations and performances as well as lectures. Carpenter continued to expand its use of community resources until they became the program’s primary offering.

In 1972 Carpenter and Tamara Hunt of the Theatre Department at the University conceived of the idea of touring a puppet troupe that would work out of SCEP and called it Mo‘olelo Ki‘i Lima. The idea proved to be very successful and represented the program’s major contribution to performing arts for children (Carpenter 26 June 1990).
The University of Hawai‘i at Mānoa and the State Foundation on Culture and the Arts provide the majority of the funds for the SCEP. However, they also receive money from a variety of other sources including: the Hawai‘i State Public Library System, the Department of Corrections, the Library for the Blind and Physically Handicapped, the Department of Education’s Artists-in-the-Schools Program, and the Maui County Department of Human Concerns (Light "UHCCECS Purchase of Services").

SCEP’s program specialist, the position held by Carpenter, scouts groups and individuals for inclusion in the program’s performance schedule. Once the program specialist finds a potential group or individual she invites them to apply for work with SCEP. If the program specialist feels she has enough expertise in the area then she will review and either approve or reject the letter of application. On occasion the program specialist asks the opinion of outside experts, such as Richard Trimillos of the University of Hawai‘i Music department or Judy Van Zile of the University’s ethnomusicology program. Once the specialist approves an application, she places that group or individual on SCEP’s registry. The registry lists groups and individuals available for lectures or performances. Eligible facilities or organizations choose from the registry.
The list of facilities and organizations receiving the registry changes with time but some examples include: libraries on all islands except O'ahu, correctional facilities, rural schools, and some community centers. The SCEP does not include those facilities which other organizations regularly service. For example, the SCEP dropped O'ahu libraries because of the number of programs the libraries on O'ahu provide their patrons exclusive of the Statewide Cultural Extension programs. The SCEP publishes the registry yearly because of changes necessitated by a group's or individual's availability, the quality or success of their presentation, and their desire to remain part of the program (Light 26 June 1989).

The Dance Touring Program works in conjunction with the Artists-in-the-Schools program to bring mainland and international dance troupes to Hawai'i. CCECS’s participation in the program centers on scheduling and coordinating public performances of the troupes involved. AITS handles any in-school residencies in which the dance troupe may participate (Okimoto).
UNIVERSITY OF HAWAI'I AT MĀNOA DEPARTMENT OF THEATRE AND DANCE

See UNIVERSITY OF HAWAI‘I AT MĀNOA THEATRE FOR CHILDREN

UNIVERSITY OF HAWAI‘I AT MĀNOA THEATRE FOR CHILDREN

Performing Arts: puppetry, theatre
Type: performers, teacher
Founder(s): Tamara Hunt
Dates of operation: 1972-
Location: O‘ahu

While productions for children had been mounted in the past, the University’s performing program in this area established itself when Tamara Hunt organized the University Theatre for Children in 1972. She had joined the theatre department faculty of the University the previous year. Though not hired to direct or create a performance program she saw those aspects as inseparable from teaching courses about theatre for children. She began the UHTC program by directing Little Red Riding Hood: An Opera for Young Audiences and has consistently directed at least one production each year up through 1990, except for the years she has taken sabbatical leaves.

University students provide the actors for UHTC productions as well as preparing education materials,
ushering, stage managing, and on occasion designing the sets, costumes, and lights.

UHTC presents its performances to audiences from the preschool grades through junior high school (middle school). Hunt was among first children's theatre directors in the nation to show the viability of the preschool age as an attentive audience at formal theatre productions (Hunt 14 August 1989).

Primarily, Hunt stages her performances in the University's Kennedy Theatre, though, on occasion, she has toured productions to the neighbor islands. Schools bus their children to the performances, which are generally scheduled for twice each morning for a week (T. Slaughter "Children's Theatre").

Hunt emphasizes the importance of quality scripts for the UHTC program. She often works with her students to produce original scripts for productions. A third of UHTC mainstage productions have been original scripts created by Hunt and her students. Examples of original scripts include; 1990's Bye, Bye Hāna Buttah Days, 1981's Theatre Magic, and 1976's Patchwork: Friends, Feelings & Me. She also on occasion works with other playwrights to produce new works. In 1987 Hunt had Brian Clark-Kenton adapt three Hawaiian versions of popular fairy tales to the stage for UHTC. In 1989 well-known children's playwright Aurand
Harris scripted an original play, *Monkey Magic*, for UHTC (T. Slaughter "Children's Theatre").

As an extension of the program, Hunt frequently invites guest artists to work with the university students or perform themselves. Previous guests have included Jim Gamble (puppetry), Kermit Love (puppetry), Nikki Tilroe (puppetry), Aurand Harris (playwriting), Geraldine Siks (creative drama), Lin Wright (theatre, creative drama), and Luman and Arlyn Coad (puppetry). The most frequent guest has been Gamble who began performing at the University in 1980 and has continued returning once a year through 1990.

Graduate students working on their MFAs who are active in the program, also direct productions as part of UHTC. Their consistency and frequency vary greatly depending on the number of graduate students involved at any given time. The first UHTC student directed production was Patti Been's adaptation of *Peter and the Wolf* (T. Slaughter "Children's Theatre").

Hunt feels the educational aspect of theatre plays an important role in the UHTC program and children's theatre in general. Students create play guides for each production and send them to the schools to assist teachers with preparing for their theatre visit. The productions themselves include education as one of their goals.
We believe that the theatre experience can be as educational as it is entertaining for young children and that it provides excellent opportunity for enhancing personal understanding, social growth and aesthetic awareness. (Hunt "Formal Theatre" 14)

The UHTC program includes course work for the University students as an integral part of the program also. Hunt teaches courses in puppetry, creative drama, and children's theatre. Members of her introductory children's theatre class work on the children's theatre production performed that semester. She offers seminars in different aspects of performing for children on a rotating basis. The program's graduate student assistant teaches a course each semester in creative drama as well as handling scheduling, promotion, and research for the UHTC program.

As a testament to the high standards of the program, the Children's Theatre Association of America (now the American Alliance for Theatre and Education) recognized UHTC in 1978 as one of its Winifred Ward Scholarship Host Institution. Graduate students applying for the Winifred Ward scholarship, given yearly to the country's outstanding student of children's theatre, must attend a Winifred Ward Scholarship sanctioned school ("Winifred Ward Scholarship Announced").
VAUGHN, JACK

See HONOLULU THEATRE FOR YOUTH

VIGGIANO, ANNA

Performing Arts: puppetry, theatre
Type: director, performer
Location: O'ahu

Viggiano came to Hawai'i in 1974 to work on a Masters degree in Theatre with an emphasis in children's theatre at the University of Hawai'i. She graduated with an MA in Theatre in December of 1976.

She became involved with children's theatre upon arriving at the University, but did not participate in puppetry until her introduction to the Mo'olelo Ki'i Lima program. Tamara Hunt, director of the University's Theatre for Children, encouraged Viggiano and Mary Olsen to participate in Mo'olelo. She also took courses from and worked on the productions of visiting puppeteer Kermit Love, creator of Sesame Street's Big Bird.

These experiences and her impending graduation from the University led her and Olsen to form Puppets Unlimited in 1977. Viggiano, Olsen, and another University student, Pam
Arciero also got together and founded the Hawai‘i Puppetry Guild in 1977.

In the spring of 1977 Viggiano took a job teaching at Leeward Community College. She taught there through the spring of 1978. In 1978 she directed A Couple of Clowns at the Hawai‘i Performing Arts Company’s Mānoa Valley theatre. In 1979 Mark Jeffers and Viggiano formed the Storybook Theatre Company, a theatre company producing stage versions of well-known children’s books.

Viggiano left Hawai‘i in 1981, turning over ownership of Storybook to Jeffers but retaining rights to Puppets Unlimited. In 1989, just prior to leaving she contracted with the Liberty House department store in Ala Moana Shopping Center on Oahu to direct and produce their Christmas puppet show. Even after leaving for the mainland, she continued returning to Hawai‘i each fall to produce the Christmas shows. She returned to Hawai‘i in 1989 and for the Christmas of 1990 she added a Christmas show at the Liberty House in Hilo on the island of Hawai‘i (Viggiano).
The Volcano Storytellers operated on the island of Hawai‘i for several years from 1982 to the mid-1980s. They performed for the Department of Education’s Artists-in-the-Schools program from 1982 to 1986 (“AITS Record of Performances”) and in 1982 and 1983 ran a fifteen week theatre workshop for children ages seven to fourteen. The Volcano Art Center sponsored their activities ("Storytellers’ Theater").

The Wahiawā Community Association supported the efforts of this theatre group, initially called the Driftwood Children’s Theatre. The group ran a workshop aimed at children in the Wahiawā area of O‘ahu. The purpose of the theatre is to provide children of the community with a
cultural and recreational summer activity which will be of value to them in the development of personality and better speech habits" ("Children’s Theatre at Wahiawā").

WHEELER, ALFRED

See HONOLULU THEATRE FOR YOUTH

WILLOUGHBY, CHERYL

Performing Arts: puppetry, theatre
Type: administrator, director, performer
Location: O‘ahu

Willoughby came to Hawai‘i in 1980 to attend the University of Hawai‘i at Mānoa. While at the University she performed with Mo‘olelo Ki‘i Lima as well as acting in a number of the University’s Children’s Theatre productions. She served as the drama department’s Children’s Theatre coordinator, a position responsible for handling scheduling, promotions and research for the University Children’s Theatre program. She graduated with a Masters of Fine Arts in Theatre from the University in 1983 (T. Slaughter "Children’s Theatre").

After graduation in 1983, Willoughby and Calvin Tamura founded and directed the activities of C² Productions. They
toured the state with their puppet productions from 1983 to 1986. During this time she also began work with the Humane Society of Hawai‘i as their education director. She returned to the mainland in 1987 (T. Slaughter "Children’s Theatre").

WOLZ, CARL

Performing Arts: dance
Type: administrator, director, performer
Location: O‘ahu

Carl Wolz taught for and directed the University of Hawai‘i’s dance program from its inception in 1965 until his departure in 1983.

Wolz came to Hawai‘i in 1962 as an East-West Center grantee studying the dance and music of Asia. In the fall of 1965 he became the first full time dance instructor/choreographer at the University. He actively promoted dance in Hawai‘i from that point until he left the islands in 1983 (Harada "UH’s 'Mr. Dance"). In 1966 he was the catalyst behind the formation of the Hawai‘i State Dance Council (Oda "Asia and the West" 35). In 1967 he organized
the University Dance Theatre, a performance group made up of University dance students (Oda 3 July 1989).

Beginning in 1975, Wolz attempted to establish a professional modern dance company that would be in residence at the University of Hawai‘i ("Hawai‘i Dance Theatre Board of Directors Minutes 25 October 1975" 1). By 1976 Hawai‘i Dance Theatre’s legal status within the University had been redefined. It became apparent that in order to associate with the University agreements had to be made.

Hawai‘i Dance Theatre must be fitted into an existing organization at the University: the Lyceum program of the College of Continuing Education and Community Service. The College will sign, with the University of Hawai‘i Foundation, a memorandum of agreement for expenditure of funds. The College will then set up a trust fund for Hawai‘i Dance Theatre . . . . The [Hawai‘i Dance Theatre] Board of Directors will be established as an independent organization with its own charter and by-laws. ("Hawai‘i Dance Theatre Minutes 19 January 1976" 1)

Later that year the University approved the charter and by-laws of the Friends of Hawai‘i Dance Theatre ("Friends of Hawai‘i Dance Theatre Minutes 29 March 1976" 2). Their first concert occurred in May of 1976 (Hawai‘i Dance Theatre Friends Newsletter November 1976).

While the company received grants from various foundations and support from the University, it never gained the financial footing necessary to establish itself as an independent company. Throughout its existence it remained affiliated with the University. By 1978 Wolz had begun to
question the continued effort to maintain an identity for Hawai'i Dance Theatre separate from the University.

Carl suggested that we consider incorporating the words University of Hawai'i in our title. We don't have enough money to be a separate company, and the Dance Theatre doesn't really fit anywhere. It interferes with the existing dance program at the UH" ("Friends of Hawai'i Dance Theatre 3 April 1978" 1).

The group's performances included work with the Department of Education's Artists-in-the-Schools program. In their promotional material, they cite AITS as a performing venue for developing future audiences ("Hawai'i Dance Theatre Meeting, 27 July 1975" 2). In 1980 the group abandoned its "attempt to create a professional dance company for Hawai'i in residence at the University." "The new name of the 'Hawai'i Dance Theatre' will be 'The University of Hawai'i Dance Theatre.'" (Wolz "Hawai'i Dance Theatre").

Wolz also worked outside of the University confines. The Hawai'i Curriculum Center acquired his services as the primary dance consultant for their Fine Arts Project (forerunner to Artists-in-the-Schools). From 1966 until the early 1970s he worked with HCC on the project, providing consultation services and choreographing and dancing in performances for school children. His work with them contributed to the success of the pilot phase and its continuance as a regular feature of the Department of
While Wolz accomplished many of his goals, he never felt the dance program at the University was given the support it needed. So in 1983, he decided to take on a new challenge and left for Hong Kong to direct the dance program at the new Hong Kong Academy for Performing Arts (Oda 3 July 1989).
APPENDIX I

PERFORMANCE SCHEDULES FOR PERFORMERS AND PERFORMING GROUPS

This appendix is meant to be as inclusive as possible. Some groups and individuals included have only a single year of performing history for children, while others have more than 25 years. They are listed alphabetically by group or individual and then each group's or individual's performing history is listed chronologically.

Schedules for each performer or performing group are arranged as follows.

<table>
<thead>
<tr>
<th>GROUP NAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major performing art(s) with which they work</td>
</tr>
<tr>
<td>Home base if a group from outside of Hawai’i</td>
</tr>
<tr>
<td>In some cases the name of the group’s leader(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of production (author, if known)</td>
</tr>
<tr>
<td>Date of performances</td>
</tr>
<tr>
<td>Director(s) or Choreographer(s) or Principal puppeteer(s)</td>
</tr>
<tr>
<td>Other information</td>
</tr>
</tbody>
</table>

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Authors: Authors are given when records provided a specific name; however, in many cases they did not. Titles of plays for children often use the same or similar names, especially adaptations of fairy tales, so I have elected not to provide an author's name when I was uncertain to whom to give credit.

Unknown: When the word unknown appears in a group's or individual's performing schedule this indicates that the information normally placed here was unknown by the parties involved and was unavailable from secondary sources.

(AITS): When letters in parentheses follow the place of production they indicate that one of the following groups, depending on the abbreviations, sponsored that performer's work in Hawai'i's schools: Artists-in-the-Schools (AITS), University of Hawai'i at Mānoa's College of Continuing Education and Community Services (CCECS), Fine Arts Project (FAP), or Hawaii State Theatre Council (HSTC).

The records used to compile the information in this section include performance programs, publicity flyers, articles, advertisements and performing arts listings in newspapers (all the major newspapers from each Hawaiian island were reviewed) and magazines (such as Honolulu Magazine, Paradise of the Pacific, and All About Hawai'i), newsletters from both performing organizations and supporting organizations, personal interviews, telephone interviews, and other miscellaneous records provided by the performers involved.
PERFORMANCES

ABORIGINAL DANCE THEATRE
  Dance
  Australia

1974
"Australian Aboriginal Dance"
  April-May  Toured schools (AITS)  O'ahu

ACTING OUT! COMPANY
  Theatre
  Emily Frankel

1979
Once Upon a Time
  Spring  Ruger Theatre  O'ahu
  Director: Emily Frankel

Twelve Dancing Princesses
  Summer  McCoy Pavilion  O'ahu
  Director: Emily Frankel

1980
White Rabbit from Country Called Inaba
  March  Kahala Elementary  O'ahu
  Director: Barbara Fitzsimmons

1981
Weather Wiz
  March  Kahala Elementary  O'ahu
  Director: Emily Frankel

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PERFORMANCES

1982
Talking Book
March
Director: Emily Frankel
Kahala Elementary
O'ahu

ĀINA HAINA CHILDREN'S THEATRE
Theatre, with children
Honolulu Parks and Recreation summer fun program

1975
Rip Van Winkle
Summer
Director: Sue Davis
Toured parks
O'ahu

AKIKO DANCE COMPANY
Dance
Akiko Masuda

1982
"Akiko Dance Program"
June
Toured schools (AITS)
Hawai'i

1986
unknown
unknown
Toured schools
Maui

1991
Creative movement residency
February
unknown (AITS)
O'ahu
PERFORMANCES

ALLEN, DEBBIE LUTZKY

See PARASOL PUPPETS

ALLEN, PETER

See PARASOL PUPPETS

ALLIANCE FOR DRAMA EDUCATION

Theatre
Walt Dulaney, George Kon

1984
_Villains, Victims, Heroes and Clowns_ by Roman Galvan
Fall
Toured schools
Directors: George Kon, Walt Dulaney

1985
_No Act, Eh?_ by Roman Galvan
November, December
Toured schools
Directors: George Kon, Walt Dulaney

1986
_No Act, Eh?_ by Roman Galvan
October
Toured schools
Directors: George Kon, Walt Dulaney
PERFORMANCES

1987
No Act, Eh? by Roman Galvan
October, November Toured schools
Directors: George Kon, Walt Dulaney

Stagedfright Cable Network by Roman Galvan
October, November Toured schools
Directors: George Kon, Walt Dulaney

1988
Rumors: I Heard it on the Grapevine by Roman Galvan
October, November Toured schools
Directors: George Kon, Walt Dulaney

1989
Rumors: I Heard it on the Grapevine by Roman Galvan
October, November Toured schools
Directors: George Kon, Walt Dulaney

1990
Rumors: I Heard it on the Grapevine by Roman Galvan
October, November Toured schools
Directors: George Kon, Walt Dulaney

ALLIANCE FOR DRAMA EDUCATION

Hawai'i, Kaua'i, Lāna'i, Maui, Moloka'i, O'ahu

Hawai'i, Kaua'i, Maui, O'ahu

Hawai'i, Kaua'i, Lāna'i, Maui, O'ahu

Hawai'i, Kaua'i, Lāna'i, Maui, O'ahu
ALOHA CHILDREN'S THEATRE

1984
**Red Shoes** adapted by Robin Short
December
Kona Pavilion
Director: Darcy Sherrod
Hawai'i

1985
**Poetry Play**
unknown
Toured schools
Director: Jym Duncan
Hawai'i

**Snow White and the Seven Dwarfs**
unknown
unknown
Hawai'i

1986
**Cinderella**
unknown
unknown
Hawai'i

1987
**Hansel and Gretel**
November
Toured schools (AITS)
Director: Jym Duncan
Hawai'i

1988
**Poetry Play**
April-May
Toured schools (AITS)
Hawai'i
<table>
<thead>
<tr>
<th>Performance</th>
<th>Month</th>
<th>Location</th>
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<tr>
<td><strong>Princess and the Pea</strong></td>
<td>October</td>
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<td>Toured schools</td>
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<tr>
<td><strong>Director:</strong> Jym Duncan</td>
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<td></td>
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<tr>
<td><strong>The King, the Wizard, the Jester</strong></td>
<td>Fall</td>
<td>Hawai‘i</td>
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<tr>
<td></td>
<td>unknown</td>
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<tr>
<td><strong>Director:</strong> Jym Duncan</td>
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<tr>
<td><strong>Hansel and Gretel</strong></td>
<td>December</td>
<td>Hawai‘i</td>
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<tr>
<td></td>
<td>Toured schools</td>
<td></td>
</tr>
<tr>
<td><strong>1989</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Wiley and the Hairy Man</strong> by Suzan Zeder</td>
<td>January</td>
<td>Hawai‘i</td>
</tr>
<tr>
<td></td>
<td>Toured schools (AITS)</td>
<td></td>
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<tr>
<td><strong>Commedia del Arte</strong></td>
<td>Spring</td>
<td>Hawai‘i</td>
</tr>
<tr>
<td></td>
<td>unknown</td>
<td></td>
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<tr>
<td><strong>Hello Out There</strong> by William Saroyan</td>
<td>Spring</td>
<td>Hawai‘i</td>
</tr>
<tr>
<td></td>
<td>unknown</td>
<td></td>
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<tr>
<td><strong>Nightingale</strong></td>
<td>September-October</td>
<td>Hawai‘i</td>
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<tr>
<td></td>
<td>Toured schools</td>
<td></td>
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<tr>
<td><strong>Amal and the Night Visitors</strong> by Gian-carlo Menotti</td>
<td>December</td>
<td>Aloha Theatre, Toured schools Hawai‘i</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>1990</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>Japanese Folktales</strong></td>
<td>Spring</td>
<td>Hawai‘i</td>
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<td></td>
<td>Toured schools</td>
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<tr>
<td>PERFORMANCE</td>
<td>ALOHA CHILDREN’S THEATRE</td>
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<tr>
<td>Poetry Play</td>
<td>Toured schools Hawai‘i</td>
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<tr>
<td>Spring</td>
<td></td>
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<tr>
<td>Wiley and the Hairy Man by Suzan Zeder</td>
<td>Toured schools (AITS) Hawai‘i</td>
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<td>May</td>
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<tr>
<td>No More Secrets</td>
<td>Toured schools (AITS) Hawai‘i</td>
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<td>September-December</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ALOHA WEEK, HAWAI‘I**

Dance

1990
'Hula Kahiko" (dance residency) Hawai‘i
September unknown (AITS)

**AMERICAN LIVING HISTORY THEATRE**

Theatre

1976
Rebels in Lace Kaua‘i, Moloka‘i, O‘ahu
November Toured schools (AITS)

**ANDERSON, GARY**

See HONOLULU THEATRE FOR YOUTH, MĀNOA VALLEY THEATRE
PERFORMANCES

ANIMAL CRACKERS
Puppetry
Doug Kaya with LCC students

1972
"Animal Crackers"
May
unknown
Toured schools
Hawai‘i
Toured schools
Moloka‘i

1973
"Animal Crackers"
March
Toured schools (AITS)
Kaua‘i, O‘ahu

ANONYMOUS GROUPS OR INDIVIDUALS

1967
"Wizard of Oz"
12/19-31
Honolulu Concert Hall
O‘ahu
Herb Rogers Production of mainland touring show
theatre

1968
"Puppet Show and Awa Odori"
1/18
McKinley High School
O‘ahu
for Japanese Centennial Celebration

1978
"Easter Puppet Show"
3/25
Volcano Art Center
Hawai‘i

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<table>
<thead>
<tr>
<th>PERFORMANCES</th>
<th>ANONYMOUS GROUPS OR INDIVIDUALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1980</td>
<td></td>
</tr>
<tr>
<td>&quot;The Parade that Might Have Been&quot;</td>
<td>Leeward Community College O'ahu</td>
</tr>
<tr>
<td>5/16</td>
<td>theatre</td>
</tr>
<tr>
<td>1989</td>
<td></td>
</tr>
<tr>
<td>&quot;It's Time for Santa&quot;</td>
<td>The 23rd Step, Kailua Nightclub O'ahu</td>
</tr>
<tr>
<td>12/15</td>
<td>theatre</td>
</tr>
<tr>
<td>Children's Media Hawai'i Puppet Show</td>
<td>Bishop Museum O'ahu</td>
</tr>
<tr>
<td>12/3</td>
<td></td>
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<tr>
<td>&quot;The Enchanted Head&quot;</td>
<td>&quot;Children's Day: A Journey to Childhood's Past&quot; Mission</td>
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<tr>
<td>10/27</td>
<td>House Museum O'ahu</td>
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<tr>
<td>puppetry</td>
<td></td>
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<tr>
<td>ARAM</td>
<td>Dance</td>
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<tr>
<td>1980</td>
<td></td>
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<tr>
<td>&quot;Dances and Music of the Middle East&quot;</td>
<td>Toured schools (AITS) O'ahu</td>
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<tr>
<td>March-April</td>
<td></td>
</tr>
<tr>
<td>December</td>
<td></td>
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</tbody>
</table>
### PERFORMANCES

#### AWAJI PUPPET THEATRE OF JAPAN

**Puppetry**

1974
"The Awaji Puppets"
February-March 3/28-30
Toured schools (AITS) Kennedy Theatre
Hawai‘i, Maui, O‘ahu

#### BAKER, ANGIE

See **SERENDIPITY & SUCH**

#### BALLET HAWAI‘I

**Dance**

1988
*Urashimo Taro*
unknown Mamiya Theatre
O‘ahu

#### BANTA, BARBARA

**Theatre**

1991
Creative drama residency February
unknown (AITS) O‘ahu
PERFORMANCES

BARNES, JUNNE
Puppetry
Junne Barnes

1980-90
Happy Strings
Using this same title with subtitles for holidays or special occasions she performs 3 to 4 shows per week year round.

1990
Happy Strings
9/15
Kapiʻolani Community College, "A Gathering of Puppets"
Oʻahu
PERFORMANCES

BARRANGGAY FOLK DANCE TROUPE

Dance, filipino
Philippines

1967-68
unknown
May
Toured schools (FAP)
Moloka‘i, O‘ahu

BEAMER, NONA (WINONA)

Dance, Puppetry, Theatre, Hula Ki‘i, Storytheatre

1978
Hula Ki‘i
7/22
Moanalua Gardens
O‘ahu

1987
"Nona Beamer’s Hawaiian Storytime"
October
MidPacific Institute theatre
O‘ahu

1988
"Nona Beamer’s Hawaiian Storytime"
February-March
Toured schools (AITS)
O‘ahu

BEARD, PAT

See RAINBOW PUPPETS
PERFORMANCES

BEEN, PATRICIA
Theatre

1974
Peter and the Wolf based on composer Sergei Prokofiev's work
4/5 Honolulu Zoo O'ahu
4/6 Waikīkī Shell O'ahu

1975
Felisa and the Magic Tikling Bird
8/30-9/1 Honolulu Zoo O'ahu

BELL, PAM ARCIERO
Puppetry

1977
"Summer Puppet Show"
June-August Toured libraries O'ahu

1977-78
Why Baddah You?
unknown Toured schools O'ahu

BELLA LEWITZKY DANCE COMPANY
Dance

1972
Dance Residency
September, October Likelike Elementary (AITS) O'ahu
<table>
<thead>
<tr>
<th>Year</th>
<th>Performance</th>
<th>Date</th>
<th>Location</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1973</td>
<td>Dance Residency</td>
<td>January</td>
<td>unknown (AITS)</td>
<td>O'ahu</td>
</tr>
<tr>
<td>1981</td>
<td>Old Fashioned Laughin'</td>
<td>March</td>
<td>Toured schools (AITS)</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>1981</td>
<td>Growing Up</td>
<td>October-November</td>
<td>Toured schools (AITS)</td>
<td>Hawai'i</td>
</tr>
</tbody>
</table>

**PERFORMANCES**

**BERGMAN, PENNY**

See INCREDIBLE INSTANT THEATRE

**BERTINO, JAMES**

See KÄMEHAMEHA SCHOOLS

**BIG ISLAND DANCE COUNCIL**

Dance
PERFORMANCES

BILL EVANS COMPANY

Dance

1979
Dance residency
November
Kahala Elementary (AITS) O'ahu

1980
Dance residency
January
Toured schools (AITS) O'ahu

BISHOP'S PLAYERS (THE)

Theatre
Santa Barbara, CA

1961
Winnie the Pooh by A. A. Milne
9/20-24 unknown O'ahu

1963
Winnie the Pooh by A. A. Milne
9/18-22 unknown O'ahu

BLATZ, CATHY

Dance

1979
Suite Land of Liberty
March
Toured schools (AITS) O'ahu
PERFORMANCES

1980
You, Me, We, They
December-January
Toured schools (AITS)
Hawai‘i

BLUE, HOLLY
Puppetry
1986
unknown
6/16
Moloka‘i Library
Moloka‘i

BRADLEY, REG
See TEARS OF JOY PUPPET THEATRE

BRIGHT, RONALD
See CASTLE HIGH SCHOOL PERFORMING ARTS LEARNING CENTER

BRILLIANDE, KAREN
See THE CREATION COMPANY, HONOLULU THEATRE FOR YOUTH

BROWN, KATHY OMURA
See ISLAND DANCE IMAGES

288
PERFORMANCES

C² PRODUCTIONS
Puppetry
Calvin Tamura and Cheryl Willoughby

1984
Warriors to Sportsmen
June-August Toured libraries Kaua‘i, O‘ahu

1985
STARS
June-August Toured libraries Hawai‘i, O‘ahu

CAMOES PLAYERS
Dance, Portuguese folk

1981
"Portuguese Music and Dance"
December-April 1982 Toured schools (AITS) O‘ahu
### PERFORMANCES

<table>
<thead>
<tr>
<th>Year</th>
<th>Production</th>
<th>Month</th>
<th>Location</th>
<th>City</th>
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<tbody>
<tr>
<td>1985</td>
<td>Babes on Broadway</td>
<td>December</td>
<td>Castle High School</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>1986</td>
<td>Back to Broadway</td>
<td>December</td>
<td>Castle High School</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>1987</td>
<td>Babes in Toyland by Victor Herbert</td>
<td>December</td>
<td>Castle High School</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>1988</td>
<td>Star-Spangled Broadway</td>
<td>December</td>
<td>Castle High School</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>1989</td>
<td>Bright Lights on Broadway</td>
<td>December</td>
<td>Castle High School</td>
<td>O‘ahu</td>
</tr>
</tbody>
</table>

### CELESTIAL IMAGES

See ISLAND DANCE IMAGES
PERFORMANCES

CHAMINADE UNIVERSITY THEATRE

Theatre
Linda Ryan

1969
Androcles and the Lion
April
Croarkin Theatre
O'ahu

CHANG, YVONNE

See CHEN HUI CHU

CHAPPELL, WALLACE

See HONOLULU THEATRE FOR YOUTH

CHARLOT, PETER

Theatre

1970
"Improvisational Theatre for Children"
November
Kūhiō Park Terrace hall
O'ahu
November-December
Nanaikapono Elementary O'ahu
Sponsored by Honolulu Theatre for Youth

1979
Land and Other Living Things by Peter Charlot
March-April
Toured schools
Kaua‘i, O'ahu

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**PERFORMANCES**

1982

**Land and Other Living Things** by Peter Charlot  
September-May 1983  
Toured schools (AITS)  
Hawai‘i, Kaua‘i, Lāna‘i, Maui, Moloka‘i, O‘ahu

**CHEN HUI CHU**  
Dance, Chinese  
Yvonne Chang Slaughter

1967

**Cheng Wu, Ssu Dai Wu**  
February  
Toured schools (FAP)  
Moloka‘i, O‘ahu

1976-77

"Dances from Asia and the Pacific"  
unknown  
Toured schools (AITS)  
O‘ahu

1977-78

"Chinese Dance Concert"  
unknown  
Toured schools (AITS)  
O‘ahu

1980-81

"Chinese Dance Concert"  
unknown  
Toured schools (AITS)  
O‘ahu
PERFORMANCES

CHEW, JOELLA
Dance

1978
Springing into Dance
April
Toured schools (AITS)
O'ahu

CHILDREN'S MUSEUM OF HAWAI'I
Puppetry

1987
Mokulana
September-October
Toured schools (AITS)
O'ahu

1988
Na 'Ohana O Hawai'i
October-November
Toured schools (AITS)
O'ahu

CLAFLIN, WILLIE
Puppetry
mainland performer

1984
unknown
January-February
unknown
Hawai'i, O'ahu

293
PERFORMANCES

COAD CANADA PUPPETS
Puppetry
Luman and Arlyn Coad

1987
The Box and A Show of Feelings
July Kennedy Theatre O'ahu

COLLINS, KATHLEEN
See HONOLULU THEATRE FOR YOUTH

CONSTRUCTION CREW (THE)
See MANOA VALLEY THEATRE

COOK, CHRISTINA
Dance, Song, Chant

1987
"Magical Movement Tour"
January Toured schools (AITS) O'ahu

1988
"Magical Movement Tour"
March-April Toured schools (AITS) O'ahu
PERFORMANCES

1989
"Magical Movement Tour"
  May
Toured schools (AITS)        O'ahu

Kaulana Na Kāmehameha
  May-June
Toured libraries        Lāna'i, Moloka'i

COSMIC DANCE AND MUSIC

Dance

1981
Talking Drums, Dancing Feet
  January-February
Toured schools (AITS)        Hawai'i

CREATION COMPANY (THE)

Theatre
Karen Brilliande

1978
Free to Be You and Me
  August
Makiki Park, Honolulu Zoo, toured libraries        O'ahu
  Director: Karen Brilliande

Under Milkwood by Dylan Thomas
  June
  unknown        O'ahu
  Director: Karen Brilliande
### PERFORMANCES

**Bradbury Chronicles**
- Unknown
- Toured libraries
- Director: Karen Brilliande
- **1979**

**David and Lisa** by James Reach
- January
- Unknown
- Director: Karen Brilliande
- **1979**

### CREATIVE MOMENTS

**Dance**

**1991**

Creative movement residency
- March
- Unknown (AITS)
- **Kaua‘i**

"Legends of Pele"
- March
- Toured schools (AITS)
- **Kaua‘i**

### DANCE HAWAI‘I COMPANY

See **Morgan, Earnest**
PERFORMANCES

DANCERS COMPANY (THE)

Dance
Brigham Young University, Provo
Dee Winterton

1982
11/17 Leeward Community College O'ahu

1984
Dance Residency
March Kohala High School Hawai‘i

DANCERSTWO

See ISLAND DANCE IMAGES

DANCES WE DANCE COMPANY

Dance
Betty Jones and Fritz Ludin

1977
"Dances We Dance"
February Toured schools (AITS) O'ahu
### PERFORMANCES

**1978**  
"Carnival of Animals"  
4/22, 29 Honolulu Zoo  
Choreographers: Fritz Ludin and Camille Almy  
"Whooz at the Zoo" series

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>1978</td>
<td>&quot;Carnival of Animals&quot;</td>
<td>Honolulu Zoo</td>
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<tr>
<td></td>
<td>Choreographers: Fritz Ludin and Camille Almy</td>
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<td></td>
<td>&quot;Whooz at the Zoo&quot; series</td>
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### DANCES WE DANCE COMPANY

<table>
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<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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</table>
| 1985 | Dance Residency  
January | Toured schools (AITS)  
O'ahu |
|      | "Dances We Dance"  
December | Toured schools (AITS)  
O'ahu |

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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</table>
| 1987 | "Dances We Dance"  
April-May | Toured schools (AITS)  
O'ahu |

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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</table>
| 1988 | "Dances We Dance"  
May | Toured schools (AITS)  
Hawai'i, Maui, O'ahu |

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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</thead>
</table>
| 1990 | unknown  
October | Toured schools (AITS)  
Hawai'i |

### DANG, DONNA

See ISLAND DANCE IMAGES
PERFORMANCES

DAVIS, CHUCK
Dance

1978
Dance Residency
October, November  Blance Pope school (AITS)  O‘ahu

DAY, DOUGLAS
Pantomime

1979
"Mime Informance"
February-March  Toured schools (AITS)  O‘ahu
September-November  Toured schools (AITS)  O‘ahu

DE HEER, LEONORA
Dance

1982
Peter and the Wolf based on composer Sergei Prokofiev’s work
April  Toured schools (AITS)  O‘ahu

DEN, SIMEON
Dance

1991
Creative movement residency
March, April, May  unknown (AITS)  Kaua‘i
PERFORMANCES

DEPARTMENT OF PARKS AND RECREATION, CITY AND COUNTY OF HONOLULU

Puppetry, Theatre

1947
*Rumpelstiltskin, Little Black Sambo, and Cinderella*

May
Ali'iōlani School Auditorium O'ahu

Marionette Group

1970
"Theatre of Madness"

August
Kaimuki Recreation Center O'ahu

DIAMOND HEAD THEATRE

Theatre

1922
*Rip Van Winkle*

March
Mission Memorial Hall O'ahu

Director: Will Lewers
Cosponsored by the Honolulu Outdoor circle

1923
*The Three Wishes*

5/16
University Club O'ahu

Director Mrs. Ray Vitousek
marionettes
<table>
<thead>
<tr>
<th>Year</th>
<th>Production</th>
<th>Venue</th>
<th>Director/Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1927</td>
<td>Lima Beans</td>
<td>Home of Mrs. Rudolph Bukeley, O‘ahu</td>
<td>Mrs. Ray Vitousek</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>puppets</td>
</tr>
<tr>
<td>1927</td>
<td>Babette’s Love, The Little Mermaid by Marthe Sympsn</td>
<td>Governor Walter Frear’s home, O‘ahu</td>
<td>Marthe Sympsn</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>puppets</td>
</tr>
<tr>
<td>1938</td>
<td>Cinderella</td>
<td>Kawananakoa Auditorium, O‘ahu</td>
<td>Eleanor G. Halliday</td>
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<td></td>
<td></td>
<td></td>
<td>in association with Honolulu Junior League</td>
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<tr>
<td>1947</td>
<td>Alice in Wonderland</td>
<td>McKinley Auditorium, O‘ahu</td>
<td>Elroy Fulmer</td>
</tr>
<tr>
<td>1948</td>
<td>The Bluebird by Maurice Maeterlinck</td>
<td>Dillingham Hall, O‘ahu</td>
<td>Elroy Fulmer, Josephine Flanders</td>
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<td></td>
<td></td>
<td></td>
<td>Choreographer: Josephine Flanders</td>
</tr>
<tr>
<td>1949</td>
<td>Noah</td>
<td>Toured schools, O‘ahu</td>
<td>David Fulmer</td>
</tr>
</tbody>
</table>
PERFORMANCES

1952

Treasure Island
7/30-August  Ruger Theatre  O'ahu
Director: Phyllis T. Shield  Choreographer: Josephine Flanders

1954

Ali Baba
8/27-September  Ruger Theatre  O'ahu
Director: Mary S. Cooke  Choreographer: Josephine Taylor

1958

The Marshmallow Mushroom
November  Ruger Theatre  O'ahu
Director: E. Arnold Spencer

1959

Under the Gaslight by Augustin Daly
June  Ruger Theatre  O'ahu
Director: E. Arnold Spencer

Aladdin and the Wonderful Lamp
April  Ruger Theatre  O'ahu
Director: E. Arnold Spencer

1972

Curley McDimple
July  Ruger Theatre  O'ahu
Director: Todd Nielsen
Produced by the HCT youth group
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Dates</th>
<th>Location</th>
<th>Director</th>
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<tbody>
<tr>
<td>1974</td>
<td>Hansel and Gretel</td>
<td>December</td>
<td>Ruger Theatre</td>
<td>L. Newell Tarrant</td>
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<td>1975</td>
<td>Rip Van Winkle</td>
<td>December</td>
<td>Ruger Theatre</td>
<td>L. Newell Tarrant</td>
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<td></td>
<td>Pinocchio</td>
<td>March-Apr</td>
<td>Ruger Theatre</td>
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<td></td>
<td>Dames at Sea</td>
<td>December</td>
<td>Ruger Theatre</td>
<td>Karen Brillande</td>
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<td>O'ahu</td>
<td>HCT Youth Group production</td>
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<td></td>
<td>Once Upon a Time</td>
<td>March</td>
<td>Ruger Theatre</td>
<td>Emily Frankel</td>
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<td>O'ahu</td>
<td>Acting Out! Company production</td>
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<td>1981</td>
<td>Winnie-the-Pooh</td>
<td>12/19,20,26,27</td>
<td>Ruger Theatre</td>
<td>Virginia Jones</td>
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</tbody>
</table>
PERFORMANCES

1985
Really Rosie by Maurice Sendak
December  Ruger Theatre
Director: Shirley Ann Stringer

1989
A Midsummer Night's Dream by William Shakespeare
12/1,2  Ruger Theatre
Junior Shakespeare Company

DIOTEALEVI, JO
Theatre

1979
Voices with a Story to Tell
unknown  Toured schools (HSTC)

1980
Voices with a Story to Tell
November-February 1981  Toured schools (HSTC)

1981
Voices with a Story to Tell
January-February  Toured schools (AITS)
December  Toured schools (AITS)

1983
Voices with a Story to Tell
October-November  Toured schools (AITS)

DIAMOND HEAD THEATRE

O'ahu

Hawai'i
PERFORMANCES

1984
Voices with a Story to Tell
December-January 1985 Toured schools (AITS) Hawai‘i

1990
Puppetry residency
December-February 1991 unknown (AITS) Hawai‘i

DREAM THEATRE
Theatre

1982
"Three Folk Tales"
December-February 1983 Toured schools (AITS) O‘ahu

DRIFTWOOD CHILDREN’S THEATRE

See WAHIAWÄ CHILDREN’S THEATRE

DUIGMAN, MAHINA
Dance

1990
"The History of Hula"
March Toured schools (AITS) Hawai‘i

DIOTALEVII, JO
PERFORMANCES

DULANEY, WALT

See ALLIANCE FOR DRAMA EDUCATION

DUNCAN, JYM

See ALOHA CHILDREN'S THEATRE

EDLIN, SARA

Theatre

1978-79
"Ethnic Stories Dramatized"
unknown
Toured schools (AITS)
O'ahu

1979-80
"Stories About You"
unknown
Toured schools (AITS)
O'ahu

EDWARDS, LUNA

See ALOHA CHILDREN'S THEATRE
PERFORMANCES

EISENHART, MARDI
Dance

1988
"Music and Dance for You"
   May                 Toured schools (AITS)         Maui

1989
"Dances"
   January-February   Toured schools (AITS)         Maui

ELLIOTT, LANI
Dance

1991
"Hula Kahiko" (Dance residency)
   February-March     unknown (AITS)            O'ahu

EVANS, CITRUS

   See BELL, PAM

EVERYBODY CAN DANCE COMPANY

   See RONQUILLIO, CAMILLE
PERFORMANCES

EVISON, MARJORIE
Puppetry

1990
"Healthy Concepts with Flip Flop"
9/15 Kapi'olani Community College, "A Gathering of Puppets"
O'ahu

'EWA/WAIPAHŪ PUPPETEERS
Puppetry

1977
Millions of Cats
August Toured libraries O'ahu

"Halloween Puppet Show"
October Toured libraries O'ahu

FAIR, RICHARD and ELECTRA
Theatre

1974
"American Theatre Experience"
November Toured schools (HSTC) O'ahu

1975
"American Theatre Experience"
April-May Toured schools (AITS) Hawai'i
May Toured schools (HSTC) Hawai'i, Maui
PERFORMANCES

FLANDERS, JOSEPHINE

See PUNAHOU DANCE SCHOOL

FLEUR

See PEPPERMINT PLAYERS

FOLEY, KATHY

Puppetry, Javanese Shadows

1976
"Arjuna Wiwaha"
   November-January 1977   Toured schools (AITS, HSTC)   O‘ahu

FOOTLIGHTS (THE)

See HONOLULU COMMUNITY THEATRE

FRANKEL, EMILY

See ACTING OUT! COMPANY
PERFORMANCES

FRANKEL, KEN
Theatre, Kabuki

1974
"Kabuki Lecture-Demonstration"
February-April Toured schools (AITS) O'ahu

"The Art of the Kabuki Theatre"
Fall Toured schools (HSTC) unknown

1975
"Kabuki Lecture-Demonstration"
unknown Toured schools (HSTC) unknown

FREDERICKSON, KIRSTEN
See MOMSEN, ROSE

FUJIAN HAND PUPPETS
Puppetry

1980
"Lei Wanchun fights the Tiger," "Furor in the Mandarin’s Mansion," "The Devil Paints a Woman," "Da Ming Prefecture"
10/9 East West Center’s Jefferson Hall O'ahu
PERFORMANCES

FURUMOTO, DAVID
Theatre, Kabuki

1985
"Kabuki demonstration"
March, September  Toured libraries (CCECS)  Hawai'i, Kaua'i

1987
September  Toured libraries (CCECS)  Moloka'i

GAMBLE, JIM
Puppetry, marionettes

1980
"The Wonderful World of Puppets"
Spring  Kennedy Theatre  O'ahu
Spring  unknown  Maui

1981
"The Wonderful World of Puppets"
Spring  Kennedy Theatre  O'ahu

1982
"The Wonderful World of Puppets"
Spring  Kennedy Theatre  O'ahu

1983
"The Wonderful World of Puppets"
February  Kennedy Theatre  O'ahu
PERFORMANCES

1984
"The Wonderful World of Puppets"
January Kennedy Theatre O'ahu

1985
"The Wonderful World of Puppets"
January Kennedy Theatre O'ahu

1986
"The Wonderful World of Puppets"
January Kennedy Theatre O'ahu

1987
"The Wonderful World of Puppets"
Spring Kennedy Theatre O'ahu

1988
"A Wonderful World of Toys"
January Kennedy Theatre O'ahu

"The Greatest Little Show on Earth"
June Kennedy Theatre O'ahu

1989
"The Wonderful World of Puppets"
January Kennedy Theatre O'ahu

1990
Peter and the Wolf based on composer Sergei Prokofiev's work
January Kennedy Theatre O'ahu
PERFORMANCES

GAMBLE, JIM

1991
"The Greatest Little Show on Earth"
1/28-31, 2/1-3
Kennedy Theatre
Puppeteer: Jim Gamble
guest artist

GERE, JEFF
Puppetry, storytelling

1987
"Travels with the Word"
June-July
Toured libraries
Hawai‘i, Kaua‘i

GINGERBREAD THEATRE
Puppetry
Marjorie Mir, David Bomba, Ellie Morris, Michael Deitch

1971
unknown
August
Toured libraries
O‘ahu

GITELSON, BARRY

See SUNSHINE CHILDREN’S THEATRE

GOSSETT, MARION

See MARION’S MARIONETTES
PERFORMANCES

GRANT, GLEN

Theatre

1983
"Heroes on Parade"
April
Toured schools (AITS)
O'ahu

GUANGDONG PUPPET TRouPE

Puppetry
Guangzhou Province, China

1989
"Dragon Dance," Hibiscus Fairy, "Lion Dance," Monkey King, Nezha, Child of the Universe,
"Scarf Dance"
7/15-22
Kennedy Theatre
O'ahu
7/23
War Memorial Convention Hall
Kaua'i
7/25
Afook-Chinen Civic Auditorium
Hawai'i

HAMPSON, SUNHILD and CHARLES

See SUNHILD PUPPETS

HANSEN, STEVE

Puppetry

1977
"The Puppet Man"
January
Kennedy Theatre
O'ahu

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PERFORMANCES

HAWAI'I BALLET THEATRE

Dance

1981
"Fun with Dance Forms"
  January-February       Toured schools (AITS)       O'ahu
  December-June 1982     Toured schools (AITS)       O'ahu

A Toyshop Fantasy (adaptation of La Boutique Fantasee)
  unknown                  unknown                  O'ahu

1982
"Fun with Dance Forms"
  December-January 1983   Toured schools (AITS)       O'ahu

1983
Pekelo and Pua'a adaptation of Peter and the Wolf
  2/14                     Wai'anae Public Library  O'ahu

"Excerpts from Faust," Pekelo and Pua'a, Ragamajazz
  3/2-4                    Leeward Community College  O'ahu

"Fun with Dance Forms"
  September-February 1984 Toured schools (AITS)       O'ahu

The Nutcracker
  December                  unknown                  Maui

1984
"Fun with Dance Forms"
  January                   Toured schools (AITS)       O'ahu
PERFORMANCES

HAWAI'I BALLET THEATRE

"Telling a Story through Dance" lecture/demonstration, Cinderella excerpts
3/30-4/8
Leeward Community College  O'ahu

Pekelo and Pua'a adaptation of Peter and the Wolf
October
Toured schools  Hawai'i

The Nutcracker
December
Castle High School  O'ahu

1985
"Moving to Music" lecture/demonstration, Hansel and Gretel
May, October
Leeward Community College  O'ahu

The Nutcracker
December
Castle High School  O'ahu

1986
"Intro to Classical Ballet" lecture/demonstration, Coppelia excerpts
April
Leeward Community College  O'ahu
Choreographer: Frederick Franklin, Restaged by WillieDean Ige

The Nutcracker
December
Leeward Community College  O'ahu

1987
"Introduction to Modern Ballet" lecture/demonstration, Ka Manu 'Ahi
unknown
Leeward Community College  O'ahu
Choreographers: Laurence Blake, WillieDean Ige and Charlys Ing
PERFORMANCES

1988
Alice in Wonderland based on book by Lewis Carroll
   June       Leeward Community College       O‘ahu

The Nutcracker
   December      Leeward Community College       O‘ahu
   Choreographers: Laurence Blake, WillieDean Ige, Charlys Ing

1989
"Conveying Character in Dance" lecture/demonstration, Pinocchio
   unknown         Leeward Community College       O‘ahu

The Nutcracker
   December      Leeward Community College       O‘ahu

1990
Pekelo and Pua‘a adaptation of Peter and the Wolf
   Spring      Mamiya Theatre       O‘ahu

A Midsummer Night’s Dream based on play by William Shakespeare
   Fall        Leeward Community College       O‘ahu
   Choreographer: Laurence Blake

HAWAI‘I BALLET THEATRE FOR YOUTH

See HAWAI‘I BALLET THEATRE
PERFORMANCES

HAWAI'I CHAMBER ORCHESTRA

Theatre

1989
"Hansel and Gretel"
   December
   Tenney Theatre
   Oʻahu

HAWAI'I DANCE THEATRE

Dance

1977
"Games Children Play"
   March
   Toured schools (AITS)
   Oʻahu

1977-78
"Clowns Frolic"
   unknown
   Toured schools (AITS)
   Oʻahu

HAWAI'I HERITAGE DANCE THEATRE

See HOʻAKALEI HULA HĀLAU

HAWAI'I PERFORMING ARTS COMPANY

See MĀNOA VALLEY THEATRE
PERFORMANCES

HAWAI‘I STATE PUBLIC LIBRARY SYSTEM

Theatre

1987
Love Triangles
Fall
Toured libraries
O‘ahu
Director: Glen Grant

1988
Love Triangles
Fall
Toured libraries
O‘ahu
Director: Glen Grant

1989
Classic Teens: A Look At Shakespeare’s Young Heroes and Heroines
October-November
Toured libraries
O‘ahu
Director: Ben Moffat

1990
Funny Kine
February-March
Toured libraries
Hawai‘i, Kaua‘i, Lāna‘i, O‘ahu
Director: Ben Moffat

Classic Teens: A Look At Shakespeare’s Young Heroes and Heroines
September-November
Toured libraries
Hawai‘i, Maui, Moloka‘i, O‘ahu
Director: Ben Moffat
PERFORMANCES

HAWAI‘I THEATRE FESTIVAL

Theatre

1975
Bus Stop Theatre
7/15-8/19 Honolulu Zoo, toured parks, recreation centers O‘ahu
Director: Lee Stetson

1976
The Odyssey of Jeremy Jack by Mark Medoff and Carlene Johnson
1/17-2/8 Honolulu Zoo O‘ahu
Theatre-at-the-Zoo program

Twelfth Night or Whateva by James Grant Benton
6/26-7/23 Ala Moana Park O‘ahu

Flash Gordon Conquers the Planet of Evil by L. Lewis Stout
7/2-25 Ala Moana Park O‘ahu

The Adventures of the Cookie Kiss Kid
7/10-8/15 Honolulu Zoo, toured parks, recreation centers O‘ahu
Director: Lee Stetson
Bus Stop Theatre program

The Adding Machine by Elmer Rice
10/26-12/15 Toured schools O‘ahu

1977
From Black and White to Flesh and Blood
2/14-4/28 Toured schools O‘ahu

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PERFORMANCES

Kapa-Kahi Kine Guys
June-August
Honolulu Zoo, toured parks, recreation centers, O'ahu
Director: Pat Herman

1978
Svm-Funny-Ography
3/18-4/2
Honolulu Zoo O'ahu
Director: Shirley Stringer (Heller)
"Whooz at the Zoo" series

Hero, An Original Fairy tale
July-August
Honolulu Zoo, toured schools, libraries O'ahu
Director: Paul Cravath

1979
Land and Other Living Things by Peter Charlot
3/2-4/11
Toured schools O'ahu

HESSE, JAMES
Puppetry

1982
Amahl and the Night Visitors
unknown unknown unknown
PERFORMANCES

HILO COLLEGE THEATRE

See UNIVERSITY OF HAWAI'I AT HILO

HILO COMMUNITY PLAYERS

Theatre

1967
"Christmas Pageant"
12/18-23
Kalākaua Park
Hawai'i

1970
The Second Shepherds Play
1/2,3
Kulan a Naauao
Hawai'i
Director: Carl Moon

The Three Wishes
unknown
Toured community centers
Hawai'i

1974
The Clown who Ran Away by Conrad Seiler
December
University of Hawai'i at Hilo theatre
Hawai'i

1975
The Glass Menagerie by Tennessee Williams
May
Toured schools (AITS)
Hawai'i

Tales of the Emperor of China
October
Ka'ūmana Drive Baptist Church Hawai'i
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<tr>
<th>Year</th>
<th>Performance</th>
<th>Season</th>
<th>Location</th>
<th>Director</th>
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<td>Torko the Terrible</td>
<td>Summer</td>
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<td></td>
<td>Conquering the Sun</td>
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<td>1979</td>
<td>Willy Wonka and the Chocolate Factory</td>
<td>March-April</td>
<td>Kūlana Na'auao</td>
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<td>Aesop's Falables</td>
<td>September</td>
<td>Kūlana Na'auao</td>
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<td>Fados and Phantoms: Tales of the Portuguese</td>
<td>December-February 1980</td>
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<td>1984</td>
<td>Robinson Crusoe of Kukū Island by Barry Shipman</td>
<td>Spring</td>
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<td></td>
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<td>Cyndie Edwards Holmes</td>
<td>&quot;Funderful World of Musical Theatre&quot; musical theatre workshop for children production</td>
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<td></td>
<td>A Christmas Carol</td>
<td>December</td>
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<td></td>
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<td>Bill Krock</td>
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<td>1986</td>
<td>&quot;Three Hawaiian Legends&quot;</td>
<td>February</td>
<td>Toured schools (AITS)</td>
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### PERFORMANCES

**Hilo Community Players**

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<th>Title</th>
<th>Director</th>
<th>Location</th>
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<tbody>
<tr>
<td>1987</td>
<td>The Nutcracker and the Mouse King</td>
<td>Claudia Riley</td>
<td>East Hawai‘i Cultural Council Annex Stage</td>
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<td>December</td>
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<td>1988</td>
<td>How to Eat Like a Child by John Forster</td>
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<td>Summer children’s workshop production</td>
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<tr>
<td></td>
<td>The Blue Bird of Happiness</td>
<td>Claudia Riley</td>
<td>East Hawai‘i Cultural Center Annex</td>
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<td>December</td>
<td></td>
<td>Hawai‘i</td>
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<tr>
<td></td>
<td>Director: Claudia Riley</td>
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<tr>
<td>1989</td>
<td>The Best Christmas Pageant Ever</td>
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<td>East Hawai‘i Cultural Center Annex</td>
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<td>December</td>
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<td>Hawai‘i</td>
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<tr>
<td></td>
<td>The Magic Bookshelf</td>
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<td>Summer children’s workshop production</td>
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<td></td>
<td>&quot;Chinese Folk Tales&quot;</td>
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<td>Toured parks, recreation centers</td>
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<td>Summer</td>
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<td>Hawai‘i</td>
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<td>1990</td>
<td>Alice in Wonderland by Lewis Carroll</td>
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<td>Hawai‘i</td>
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<tr>
<td></td>
<td>Summer</td>
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<td>Summer children’s workshop production</td>
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</tbody>
</table>
PERFORMANCES

Sail to the Edge of the Moon by Carol Severance
June-July Toured theatres, community centers, and parks Hawai‘i
Director: Tina Rizzo

HILO COMMUNITY PLAYERS

HILO HIGH SCHOOL
Theatre

1974
Linu in the Guava Tree, Night at the Inn, and Rumpelstiltskin
May Hawai‘i Public Library Hawai‘i

1975
Punia and the King of the Sharks, A Maui Legend
April Hawai‘i Public Library Hawai‘i

HO‘AKALEI HULA HĀLĀU
Dance, Early Hawaiian
Ho‘akalei Kāmauu

1970
"Hula Pahu e Pūniu," "Hula Noho I Lalo," "Hula Ku I Luna"
January-February Toured schools (AITS) Moloka‘i, O‘ahu
With Zaneta Ho‘o‘ulu Richards
<table>
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<th>Year</th>
<th>Performance</th>
<th>Month</th>
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<tr>
<td>1973</td>
<td>&quot;Ethnic Dance Concert&quot;</td>
<td>February</td>
<td>Hawai‘i, Kaua‘i, Lāna‘i, Maui, Moloka‘i, O‘ahu</td>
</tr>
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<td>1974</td>
<td>&quot;Hawaiian Dance Program&quot;</td>
<td>January-February</td>
<td>Toured schools (AITS)</td>
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<tr>
<td>1975</td>
<td>&quot;Hula Kahiko&quot;</td>
<td>May-June</td>
<td>Kaua‘i, Maui, Moloka‘i, O‘ahu</td>
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<tr>
<td>1976</td>
<td>&quot;Hawaiian Dance Concert&quot;</td>
<td>March-June</td>
<td>O‘ahu</td>
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<td>1978</td>
<td>&quot;Hawaiian Dance Program&quot;</td>
<td>January-May</td>
<td>O‘ahu</td>
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<tr>
<td>1982</td>
<td>&quot;Hula Kahiko&quot;</td>
<td>May</td>
<td>O‘ahu</td>
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<tr>
<td>1985</td>
<td>&quot;Hula Kahiko&quot;</td>
<td>May</td>
<td>O‘ahu</td>
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</tbody>
</table>
PERFORMANCES

HOLT, VICTORIA TAKAMINE
Dance

1990
"Kaulana Na Kāmehameha"
January
Toured schools (AITS)
O'ahu

HOLTE, VIRGINIA
Dance

1989
"Adventures in Dancing"
November
Toured schools (AITS)
Hawai'i

HONOLULU CHILDREN'S DANCE CENTER
Dance

1990
Creative movement residency
Fall
unknown (AITS)
O'ahu
### PERFORMANCES

**HONOLULU CITY BALLET**

**Dance, ballet**

#### 1976

<table>
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<th>Performance</th>
<th>Date</th>
<th>Venue</th>
<th>Location</th>
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<tr>
<td>The Tortoise and the Hare</td>
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<td>Kapahulu Library Auditorium</td>
<td>O'ahu</td>
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<td>July</td>
<td>Toured schools</td>
<td>O'ahu</td>
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<tr>
<td></td>
<td>December</td>
<td>Toured schools (AITS)</td>
<td>Kaua'i</td>
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#### 1977

<table>
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<th>Performance</th>
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<tbody>
<tr>
<td>The Nutcracker</td>
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<th>Venue</th>
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<tr>
<td>&quot;Whooz at the Zoo&quot; series</td>
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#### 1976-79

Toured schools with excerpts from longer programs, primarily on O'ahu but occasionally on the neighbor islands, no specific records exist.
PERFORMANCES

HONOLULU COMMUNITY THEATRE

See DIAMOND HEAD THEATRE

HONOLULU DRAMATIC CLUB

See DIAMOND HEAD THEATRE

HONOLULU INTERNATIONAL FOLK DANCERS
Dance, European and American Folk
Paula Luv (Pankiwskyj)

1972
"European Folk Dances"
January
Toured schools (AITS) O'ahu

HONOLULU PUPPET PLAYERS

See PAHAUOLI PUPPET PLAYERS

HONOLULU THEATRE FOR CHILDREN

See HONOLULU THEATRE FOR YOUTH
PERFORMANCES

HONOLULU THEATRE FOR YOUTH

Theatre

1955
Jack and the Beanstalk by Charlotte Chorpenning
  8/24-27  Farrington Hall  O'ahu
  Director: Kathryn Kayser

1956
Cinderella by Charlotte Chorpenning
  7/20-22  Farrington Hall  O'ahu
  Director: Kathryn Kayser

Aladdin by James Norris
  8/22-25  Farrington Hall  O'ahu
  Director: Kathryn Kayser

1957
A Christmas Nightingale by Charlotte Chorpenning
  12/21-28  Ruger theatre  O'ahu
  Director: Kathryn Kayser

1958
Little Red Riding Hood by Charlotte Chorpenning
  7/24-27  Farrington High School  O'ahu
  Director: Kathryn Kayser

The Flying Prince by Aurand Harris
  8/21-24  Farrington Hall  O'ahu
  Director: Kathryn Kayser
## PERFORMANCES

### 1959

<table>
<thead>
<tr>
<th>Play</th>
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<tbody>
<tr>
<td>Rumpelstiltskin</td>
<td>Charlotte Chorpenning</td>
<td>Dillingham Hall</td>
<td>7/10-12</td>
</tr>
<tr>
<td>Sleeping Beauty</td>
<td>Charlotte Chorpenning</td>
<td>Farrington Hall</td>
<td>8/20-23</td>
</tr>
<tr>
<td>The Indian Captive</td>
<td>Charlotte Chorpenning</td>
<td>Ali'iölaní school</td>
<td>11/16-21</td>
</tr>
<tr>
<td>Marco Polo</td>
<td>Geraldine Siks</td>
<td>Farrington Hall</td>
<td>2/1-6</td>
</tr>
<tr>
<td>The Flying Prince</td>
<td>Aurand Harris</td>
<td>Roosevelt High School</td>
<td>4/5-9</td>
</tr>
<tr>
<td>Kalau and the Magic Numbers</td>
<td>Jeffrey Fleece</td>
<td>Ali'iölaní school</td>
<td>5/24-28</td>
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<tr>
<td>Beauty and the Beast</td>
<td>Frances Ellison/Jack Vaughn</td>
<td>Mac Neil Auditorium</td>
<td>7/8-16</td>
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<td></td>
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### 1960

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**O'ahu** indicates the location on the island of O'ahu.
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<tr>
<th>Performance</th>
<th>Director</th>
<th>Performances</th>
<th>Location</th>
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<tbody>
<tr>
<td>Arthur and the Magic Sword</td>
<td>Jack Vaughn</td>
<td>8/26-9/3</td>
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<tr>
<td>The Secret Scouts</td>
<td>Jack Vaughn</td>
<td>10/19-22</td>
<td>O'ahu</td>
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<tr>
<td>The Mask of the Gold Dragon</td>
<td>Jack Vaughn</td>
<td>2/7-11</td>
<td>O'ahu</td>
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<td>The Queen With the Frozen Heart</td>
<td>Jack Vaughn</td>
<td>4/26-29</td>
<td>O'ahu</td>
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<tr>
<td>Alice in Wonderland</td>
<td>Jack Vaughn</td>
<td>8/18-27</td>
<td>O'ahu</td>
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<tr>
<td>The Phantom Officer</td>
<td>Jack Vaughn</td>
<td>10/19-22</td>
<td>O'ahu</td>
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<tr>
<td>The Emperor's New Clothes</td>
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1961

<table>
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<tr>
<td>The Secret Scouts</td>
<td>Jack Vaughn</td>
<td>10/19-22</td>
<td>O'ahu</td>
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<tr>
<td>The Mask of the Gold Dragon</td>
<td>Jack Vaughn</td>
<td>2/7-11</td>
<td>O'ahu</td>
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<tr>
<td>The Queen With the Frozen Heart</td>
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<td>4/26-29</td>
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<td>Alice in Wonderland</td>
<td>Jack Vaughn</td>
<td>8/18-27</td>
<td>O'ahu</td>
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<tr>
<td>The Phantom Officer</td>
<td>Jack Vaughn</td>
<td>10/19-22</td>
<td>O'ahu</td>
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<td>The Emperor's New Clothes</td>
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1962

<table>
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<td>The Secret Scouts</td>
<td>Jack Vaughn</td>
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<td>O'ahu</td>
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<td>The Mask of the Gold Dragon</td>
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<td>The Queen With the Frozen Heart</td>
<td>Jack Vaughn</td>
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<td>O'ahu</td>
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<td>10/19-22</td>
<td>O'ahu</td>
</tr>
<tr>
<td>The Emperor's New Clothes</td>
<td>Jack Vaughn</td>
<td>12/6-10</td>
<td>O'ahu</td>
</tr>
</tbody>
</table>
PERFORMANCES

1962

**Young Abe Lincoln** by Richard Bernstein/John Allen
2/10, 11 Roosevelt High School O’ahu
Director: Jack Vaughn

**The Dragon of the Moon** by Frances Ellison/Jack Vaughn
4/14, 15 Farrington High School O’ahu
Director: Jack Vaughn

**Jack and the Beanstalk** by Frances Ellison/Alfred Wheeler
5/13 Toured theatres Maui
8/24–26 Farrington Hall O’ahu
Director: Alfred Wheeler

**Aladdin** by James Norris
7/20–22 Farrington High School O’ahu
Director: Alfred Wheeler

**Kalau and the Magic Numbers** by Jeffrey Fleece
10/13–21 Ali‘iōlani school O’ahu
Director: Alfred Wheeler

**Cinderella** by Frances Ellison/Alfred Wheeler
12/12–23 Ruger theatre O’ahu
Director: Alfred Wheeler

1963

**Rip Van Winkle** adapted by Alfred Wheeler
2/2–10 Farrington High School O’ahu
Director: Alfred Wheeler
<table>
<thead>
<tr>
<th>Performance</th>
<th>Author(s)</th>
<th>Dates</th>
<th>Location</th>
<th>Director</th>
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</thead>
<tbody>
<tr>
<td>The Mystery of the Alhambra</td>
<td>adapted by Alfred Wheeler</td>
<td>10/19-27</td>
<td>Ali‘i‘ōlani school</td>
<td>O‘ahu</td>
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<td>5/17/1964</td>
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<td>Oliver Twist</td>
<td>Muriel Browne</td>
<td>7/11-21</td>
<td>Ruger theatre</td>
<td>O‘ahu</td>
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<tr>
<td>Rumpelstiltskin</td>
<td>Frances Ellis/unknown Alfred Wheeler</td>
<td>8/23-9/1</td>
<td>Ali‘i‘ōlani school</td>
<td>O‘ahu</td>
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<tr>
<td>Androcles and the Lion</td>
<td>George Bernard Shaw</td>
<td>2/5-16</td>
<td>Farrington High School</td>
<td>O‘ahu</td>
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<tr>
<td>Ke Ali‘i ‘Umi</td>
<td>Mary S. Bell</td>
<td>4/4-12</td>
<td>Ali‘i‘ōlani school</td>
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<td>Beauty and the Beast</td>
<td>Frances Ellison/Jack Vaughn</td>
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<td>Kaua‘i</td>
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<td>12/5-13</td>
<td>McKinley High School</td>
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</table>
PERFORMANCES

Arthur and the Magic Sword by Keith Engar
7/22-26
Farrington High School
O'ahu
Director: Thomas Kartak

A Midsummer Night's Dream by William Shakespeare, adapted by Thomas Kartak
9/13-20
Honolulu International Center's Assembly Hall
O'ahu
Director: Thomas Kartak

The Mask of the Gold Dragon by Ellen Arnold
10/10-15
Farrington High School
O'ahu
Director: Doug Kaya

1965
The Young Jefferson by John Allen/Albert Hague
3/10-14
McKinley High School
O'ahu
Director: Dave Donnelly

Escape at Lahaina Roads by Mary S. Bell
4/19-25
Ali'iōlani School
O'ahu
Director: Amiel Leonardia

The Pied Piper of Hamelin by William Glennon
7/24-25
Farrington High School
O'ahu
4/14-17/1966
Toured theatres
Hawai'i
4/25/1966
Toured theatres
Lāna'i
5/12-14/66
Toured theatres
Maui
5/22,23/1966
Toured theatres
Kaua'i
Director: Thomas Kartak
PERFORMANCES

_HONOLULU THEATRE FOR YOUTH_

**Treasure Island** adapted by Ruth Kimball  
8/21-29 Kennedy Theatre  
Director: Thomas Kartak  

**The Secret of Han Ho** by Margery Evernden  
10/12-17 Farrington High School  
Director: Thomas Kartak  
Puppets by Len Piper

**A Christmas Nightingale** by Frances Ellison  
12/1-8 Farrington High School  
Director: Thomas Kartak

1966  
**The Tempest** by William Shakespeare, adapted by Thomas Kartak  
1/29-2/6 Farrington High School  
Director: Thomas Kartak

**Manjiro’s Journey** by Jeffrey Fleece  
3/19-27 Kawananakoa school  
Director: Thomas Kartak

**The Adventures of Harlequin** by William Glennon  
7/20-24 Farrington High School  
Director: Thomas Kartak

**The Dragon of the Moon** by Frances Ellison/Jack Vaughn  
9/20-27 McKinley High School  
10/5 Toured schools (FAP)  
10/6 Toured theatres  
10/7,9 Toured theatres  
Director: Thomas Kartak

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**PERFORMANCES**

<table>
<thead>
<tr>
<th>Play</th>
<th>Author(s)</th>
<th>Dates</th>
<th>Location</th>
<th>Director</th>
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<tr>
<td><strong>Young Abe Lincoln</strong></td>
<td>Richard Bernstein/John Allen</td>
<td>11/5-14</td>
<td>Farrington High School</td>
<td>Thomas Kartak</td>
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<td><strong>The Emperor’s New Clothes</strong></td>
<td>Frances Ellison/Jack Vaughn</td>
<td>12/6-18</td>
<td>Farrington High School</td>
<td>Thomas Kartak</td>
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1967

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<td><strong>As You Like It</strong></td>
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<td>1/28-2/5</td>
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<td><strong>Young Mozart</strong></td>
<td>Charles Hull</td>
<td>10/16-22</td>
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<td>11/1,2</td>
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<td>Moloka‘i</td>
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<td>11/16,17, 2/15-17/1968</td>
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<td>Hawai‘i</td>
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<td>3/1,2/1968</td>
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<td>FAP</td>
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**HONOLULU THEATRE FOR YOUTH**

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PERFORMANCES

The Miracle of the San Fernando Mission by Mary S. Bell
7/18-23 Farrington High School O‘ahu
Director: Thomas Kartak

Ali Baba by Wadeeha Atiyeh
8/26-27 Dillingham Hall, Punahou school O‘ahu
Director: Thomas Kartak

Jack and the Beanstalk by Frances Ellison
12/2-12 Farrington High School O‘ahu
Director: Thomas Kartak

1968
A Comedy of Errors by William Shakespeare, adapted by Thomas Kartak
1/29-2/4 Roosevelt High School O‘ahu
Director: Thomas Kartak

The Mystery of the Alhambra by Alfred Wheeler
4/17-28 Ali‘iōlani school O‘ahu
Director: Thomas Kartak

The Magic Horn by Charlotte Chorpenning/Anne Nicholson
7/24-28 Farrington High School O‘ahu
Director: Doug Kaya

The Dancing Donkey by Erik Vos
8/24-9/1 Orvis Auditorium O‘ahu
Director: Doug Kaya
## PERFORMANCES

**The Secret Scouts** by Ellen Arnold  
10/15-23, 10/30, 11/1 at Farrington High School  
Director: Doug Kaya  
Toured theatres at Lāna'i and Moloka'i

**The Magic Hat** by Frances Ellison  
11/30-12/8 at Farrington High School  
Director: Doug Kaya

**The Taming of the Shrew** by William Shakespeare, adapted by Doug Kaya  
2/3-9, 2/19, 20, 2/27, 28 at Roosevelt High School  
3/7 at O'ahu, Maui, Hawai'i, and Kaua'i  
Director: Doug Kaya

**William Tell** by W. Vosco Call  
4/16-25 at Ali'iōlani school  
Director: Doug Kaya

**The Prince Who Wouldn't Grow** by Maurice Berger  
7/12-16 at Farrington High School  
9/25 at Lāna'i  
9/26 at Moloka'i  
Director: Gary Anderson

**Cinderella** by Frances Ellison/Alfred Wheeler  
8/23-31 at Ali'iōlani school  
Director: Gary Anderson
PERFORMANCES

**A Midsummer Night's Dream** by William Shakespeare, adapted by Gary Anderson
10/13-22 Farrington High School O'ahu
Director: Gary Anderson

**Reynard the Fox** by Arthur Fauquez
11/29-8 Ali'iōlani school O'ahu
Director: Gary Anderson

1970

**Antigone** adapted by Gary Anderson
2/2-8 Roosevelt High School O'ahu
2/13,14 Toured theatres Kaūa'i
2/26,27 Toured theatres Maui
3/5-11 Toured theatres Hawai'i
Director: Gary Anderson

**The Ice Wolf** by Joanna Halpert Kraus
4/6-12 Farrington High School O'ahu
Director: Gary Anderson

**The Ballad of Robin Hood** by Pat Hale
7/15-19 Farrington High School O'ahu
Director: James Nakamoto

**Rapunzel and the Witch** by Jack Melanos
8/22-30 Ruger theatre O'ahu
Director: James Nakamoto

**Rip Van Winkle** by Alfred Wheeler
10/12-18 Ali'iōlani school O'ahu
Director: George Muschamp
PERFORMANCES

The Pied Piper of Hamelin by William Glennon
12/5-13 Farrington High School O'ahu
Director: George Muschamp

1971
William Shakespeare: A New Entertainment by George Muschamp
2/8-17 Ali'iōlani school O'ahu
2/19 Toured theatres Kaua'i
2/25-27 Toured theatres Maui
3/18-24 Toured theatres Hawai'i
Director: George Muschamp

Hiawatha, Peacemaker of the Iroquois by James Norris
4/19-27 Ali'iōlani school O'ahu
Director: George Muschamp

Androcles and the Lion by Aurand Harris
7/14-18 Farrington High School O'ahu
Director: George Muschamp

Rumpelstiltskin by Charlotte Chorpenning
8/21-29 Ali'iōlani school O'ahu
Director: George Muschamp

The Legend of Sleepy Hollow by Fred Gaines
10/12-22 Ali'iōlani school O'ahu
Director: George Muschamp

Beauty and the Beast by Frances Ellison/Jack Vaughn
11/27-12/10 Farrington High School O'ahu
Director: George Muschamp

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### PERFORMANCES

#### 1972

**The Miracle Worker** by William Gibson  
2/14-20, Ruger theatre  
Director: George Muschamp  
O'ahu

**The Land of the Dragon** by Madge Miller  
4/17-24, Farrington High School  
Director: George Muschamp  
O'ahu

**Mo'o: A Modern Legend** by Peter Charlot  
7/12-16, Farrington High School  
Director: Peter Charlot  
O'ahu

**Hansel and Gretel** Script improvised by cast and director  
8/25-9/3, Alliolani school  
Director: George Muschamp  
O'ahu

**Manjiro’s Journey** by Jeffrey Fleece  
10/11-19, Farrington High School  
Director: George Muschamp  
O'ahu

**The Wind in the Willows** by Joseph Baldwin  
12/2-12, Farrington High School  
Director: George Muschamp  
O'ahu

#### 1973

**The Lark** by Jean Anouilh, adapted by Lillian Hellman  
2/12-23, Ruger theatre  
3/1-3, Toured theatres  
3/8-14, Toured theatres  
3/23,24, Toured theatres  
Director: George Muschamp  
O'ahu, Maui, Hawai‘i, Kaua‘i
PERFORMANCES

**The Royal Pardon** by John Arden/Margaretta D'Arcy
4/2-13 Ali'iōlani school O'ahu
Director: George Muschamp

**The Honorable Urashimo Taro** by Coleman Jennings
7/11-15 Farrington High School O'ahu
Director: James Nakamoto

**The Mysterious Piper** by Ronald Dobrin
8/24-9/2 Farrington High School O'ahu
Director: Jack Vaughn

**Arthur and the Magic Sword** by Keith Engar
10/9-14 Farrington High School O'ahu
Director: James Nakamoto

**Story Theatre** by Paul Sills
11/19-12/16 Alliiolani school theatre O'ahu
5/13-14/1974 Toured theatres Maui
5/15-22/1974 Toured theatres Hawai'i
5/29/1974 Toured theatres Lāna'i
5/30,31/1974 Toured theatres Moloka'i
Director: Wallace Chappell

1974

**Antelope Boy** by Joy Harvey
2/11-17 Farrington High School O'ahu
Director: Alan Grier

**Young Ben** by Faye Parker
4/22-5/3 Ali'iōlani school O'ahu
Director: Tom Larsen
PERFORMANCES

Maui the Trickster by Wallace Chappell
7/9-14 Farrington High School O'ahu
Director: Wallace Chappell

Comedy of Errors by William Shakespeare
10/15-22 Farrington High School O'ahu
Director: Carl Hyman

The Christmas Nightingale by Frances Ellison
11/21-12/8 Ali'iōlani school O'ahu
12/21,22 Leeward Community College O'ahu
Director: Carl Hyman

1975
Vasalisa by Joanna Halpert Kraus
2/10-16 Ali'iōlani school O'ahu
2/24-26 Toured theatres Maui
3/3 Toured theatres Kaua'i
3/12-18 Toured theatres Hawai'i
Director: Carl Hyman

Alice in Wonderland adapted by Andre Gregory
2/20-3/24 Leeward Community College O'ahu
Director: Wallace Chappell

The Doctor in Spite of Himself by Moliere
4/3-14 Ali'iōlani school O'ahu
Director Carl Hyman

The Hobbit by J.R.R. Tolkien
7/13-20 Farrington High School O'ahu
Director: Wallace Chappell
<table>
<thead>
<tr>
<th>PERFORMANCE</th>
<th>LOCATION</th>
<th>DIRECTOR</th>
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<tr>
<td>Maui the Trickster by Wallace Chappell</td>
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<td>Wallace Chappell</td>
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<td>9/16</td>
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<td>10/30-11/4</td>
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<tr>
<td>Director: Wallace Chappell</td>
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<tr>
<td>A Christmas Carol by Charles Dickens</td>
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<tr>
<td>12/8-31</td>
<td>Aliʻiōlani school</td>
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</tr>
<tr>
<td>12/16-21</td>
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<tr>
<td>Director: Wallace Chappell</td>
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<td>1976</td>
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<td>Tanuki by Clive Rickabaugh</td>
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<tr>
<td>2/9-27</td>
<td>Leeward Community College</td>
<td>O'ahu</td>
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<tr>
<td>Director: James Nakamoto</td>
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<tr>
<td>Hamlet by William Shakespeare</td>
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<td>3/18-4/10</td>
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<td>Director: Wallace Chappell</td>
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<td>Under the Gaslight by Augustin Daly</td>
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<td>3/30-4/9</td>
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<tr>
<td>Director: George Herman</td>
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<tr>
<td>Performed by the Cotton Blossom Floating Palace Theatre</td>
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PERFORMANCES

**The Mirrorman** by Brian Way
4/22, 23 Toured theatres Moloka'i
4/26-29 Toured theatres Maui
5/5-13 McCoy Pavilion O'ahu
5/17-28 Leeward Community College O'ahu
Director: Wallace Chappell

**Marco Polo** by Jonathan Levy
7/17-24 Farrington High School O'ahu
Director: Wallace Chappell

**The Tragical History of Doctor Faustus** by Christopher Marlowe
10/12-19 Farrington High School O'ahu
Director: Wallace Chappell

**The Lion, The Witch and the Wardrobe** by C.S. Lewis
11/22-12/23 Ali'iōlani school O'ahu
Director: Wallace Chappell
PERFORMANCES

1977

Tales of the Pacific by Wallace Chappell

2/1-9 Toured theatres Maui
2/8 Toured theatres Lānaʻi
2/10,11 Toured theatres Molokaʻi
2/14-18 Toured theatres Hawaiʻi
2/22,23 Toured theatres Kauaʻi
3/2-23 Leeward Community College Oʻahu
7/21-23 Aliʻiolani School Oʻahu
8/6 Kennedy Theatre Oʻahu
8/14 Goodman Theatre Chicago, Illinois
8/27 Ludlow High School Ludlow, Mississippi
9/2 Lincoln Center Plaza New York, New York
9/8-10 Kennedy Center Washington, D.C.

The Magic Circle by Wallace Chappell
4/11-28 McCoy Pavilion Oʻahu
Director: Wallace Chappell

Scapino by Frank Dunlop
7/17-24 Farrington High School Oʻahu
Director: Wallace Chappell

The Legend of Sleepy Hollow by Fred Gaines
10/11-23 Leeward Community College Oʻahu
Director: Brian Boehlke
PERFORMANCES

Momotaro and Other Japanese Folktales adapted by Wallace Chappell
11/28-12/23 Leeward Community College O'ahu
1/9-16/1978 Toured theatres Hawai'i
1/18-26/1978 Toured theatres Maui
1/27,28/1978 Toured theatres Lāna'i
1/30,31/1978 Toured theatres Kaua'i
2/2-4/1978 Toured theatres Moloka'i
Director: Wallace Chappell

1978
Sleeping Beauty by Brian Way
2/27-3/12, 10/3-23 Aliʻiōlani school O'ahu
Director: Wallace Chappell

Folktales of the Philippines by Wallace Chappell
3/5-16 Toured theatres Hawai'i
3/19,20 Toured theatres Kaua'i
3/22,23 Toured theatres Lāna'i
4/2-6 Toured theatres Maui
4/10-12 Toured theatres Moloka'i
4/17-26 Toured schools O'ahu
4/21-30 Kaimuki High School O'ahu
7/19-27 Aliʻiōlani school O'ahu
Director: Wallace Chappell

Storytellers by Brian Way
4/17-5/4 McCoy Pavilion O'ahu
Director: Jo Diotalevi
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<tr>
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<th>Author</th>
<th>Dates</th>
<th>Venue</th>
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<tr>
<td><em>The Phantom Tollbooth</em></td>
<td>Susan Nanus</td>
<td>10/10-29</td>
<td>Kaimukī High School</td>
<td>O'ahu</td>
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<td></td>
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<td></td>
<td>Director: Jo Diotalevi</td>
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<tr>
<td><em>Horse opera</em></td>
<td>Kermit Love</td>
<td>12/11-1/4/79</td>
<td>Leeward Community College</td>
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<td><strong>1979</strong></td>
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<tr>
<td><em>The Time Machine</em></td>
<td>Thomas E. Fuller</td>
<td>2/5-23</td>
<td>Kaimukī High School</td>
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<td></td>
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<td></td>
<td>Director: Carole Huggins</td>
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<tr>
<td><em>Jack and the Beanstalk</em></td>
<td>Robert Rafferty</td>
<td>4/16-5/4</td>
<td>Kaimukī High School</td>
<td>O'ahu</td>
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<td></td>
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<td>Director: David Visser</td>
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<tr>
<td><em>The Nine Dragons</em></td>
<td>George Herman</td>
<td>7/23-31</td>
<td>Leeward Community College</td>
<td>O'ahu</td>
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<td>Director: James Nakamoto</td>
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<tr>
<td><em>Transformations</em></td>
<td>conceived by Dale Ream</td>
<td>Fall</td>
<td>Toured schools</td>
<td>O'ahu</td>
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<td></td>
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<td>Director: Dale Ream</td>
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<tr>
<td><em>Halloween Tree</em></td>
<td>adapted by Wallace Chappell</td>
<td>10/9-26</td>
<td>Leeward Community College</td>
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### PERFORMANCES

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<tr>
<td><strong>Snow White</strong> adapted by Kathleen Collins</td>
<td>12/10-20</td>
<td>Leeward Community College</td>
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<td>12/27-1/31/1980</td>
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<td>2/4-15/1980</td>
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<td>Maui</td>
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<td>2/19/1980</td>
<td>Toured theatres</td>
<td>Lāna'i</td>
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<td>2/21,22/1980</td>
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<td>Kaua'i</td>
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1980

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<tbody>
<tr>
<td><strong>Step on a Crack</strong> by Suzan Zeder</td>
<td>2/7-22</td>
<td>Kaimuki High School</td>
<td>O'ahu</td>
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<td><strong>Director:</strong> Kathleen Collins</td>
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<tr>
<td><strong>Hansel and Gretel</strong> by Moses Goldberg</td>
<td>3/31-4/23</td>
<td>McCoy Pavilion</td>
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<tr>
<td><strong>Three Authors-One Drama</strong> by Michelde Ghelderode</td>
<td>4/7-30</td>
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<td><strong>Director:</strong> Dale Ream</td>
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<th>Title</th>
<th>Dates</th>
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</thead>
<tbody>
<tr>
<td><strong>The Miracle Worker</strong> by William Gibson</td>
<td>9/22-10/10</td>
<td>Leeward Community College</td>
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<td><strong>Director:</strong> Dale Ream</td>
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<tbody>
<tr>
<td><strong>Mark Twain in the Sandwich Islands</strong> by Michael Cowell</td>
<td>11/9-25</td>
<td>Kaimuki High School</td>
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<td>12/15-18</td>
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<td><strong>Director:</strong> Kathleen Collins</td>
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</table>
PERFORMANCES

Ozma of Oz by Suzan Zeder
11/24-12/18 Leeward Community College O‘ahu
Director: Kathleen Collins

1981
The Overcoat adapted by Tom Lanter and Frank Torok
2/3-18 Leeward Community College O‘ahu
Director: Kathleen Collins

Aida and the White Crane by Maureen O‘Toole
3/3-6 Toured theatres Kaua‘i
3/6-13 Toured theatres Maui
3/16 Toured theatres Lāna‘i
3/19 Toured theatres Moloka‘i
3/30-4/16 Castle High School O‘ahu
4/20-30 Toured theatres Hawai‘i
Director: Kathleen Collins

The Dancing Frog of ’Iole Farm conceived by Debbie Lutzky
3/30-4/24 McCoy Pavilion O‘ahu
Director: Debbie Lutzky

A MidSummer Night’s Dream by William Shakespeare
7/17-31 Toured parks O‘ahu
Director: Kathleen Collins

Dracula by Bram Stoker, adapted by Deane and Balderston
10/13-31 Leeward Community College O‘ahu
Director: Kathleen Collins
PERFORMANCES

Islands Further, Farther and Beyond conceived by Honolulu Theatre for Youth acting company
11/9-25 Kaimuki High School O'ahu
12/15-18 Toured theatres Hawai'i
Director: Kathleen Collins

1982
The Hidden Place by George Herman
1/26-2/12 Leeward Community College O'ahu
Director: Kathleen Collins

Na Keiki Haku Mele O Ka 'Āina conceived by Kathleen Collins
3/15 Toured theatres Lāna'i
3/18 Toured theatres Kaua'i
4/2-8 Toured theatres Maui
4/13-19 Toured theatres Moloka'i
4/23 Toured theatres Maui
5/4-20 Castle High School O'ahu
Director: Kathleen Collins

In a Very Special House conceived by Phyllis Look
3/8-4/8 McCoy Pavilion O'ahu
Director: Phyllis Look

Ali Baba and the 40 Thieves by Greg Falls
7/12-22 Kaimuki High School O'ahu
Director: Kathleen Collins

The Masque of Beauty and the Beast by Michael Brill
9/27-10/15 Castle High School O'ahu
Director: Kathleen Collins
PERFORMANCES

Chicken Skin by Ron Nakahara
11/8-12/3 Kaimuki High School O'ahu
1/4-11/1983 Toured theatres Maui
1/12-24/1983 Toured theatres Hawai'i
2/1-4/1983 Toured theatres Kaua'i
Director: Ron Nakahara

1983
The Diary of Anne Frank by Goodrich and Hackett
2/2-25 Leeward Community College O'ahu
Director: Kathleen Collins

Clowns by Stephan Rey
3/28-5/13 McCoy Pavilion O'ahu
Director: Kathleen Collins

Story Theatre by Paul Sills
7/11-19 Kaimuki High School O'ahu
Director: Edmund Waterstreet
Performed by the Empire State Institute for the Performing Arts

Frankenstein by Nick DiMartino
9/26-10/20 Leeward Community College O'ahu
Director: John Kauffman

Newcomer by Janet Thomas
11/17-12/2 Castle High School O'ahu
Director: John Kauffman

Hand in Hand conceived by Leslye Orr
12/1,2 unknown O'ahu
Director/Performer: Leslye Orr
PERFORMANCES

HONOLULU THEATRE FOR YOUTH

1984

Pinocchio by John Kauffman
1/16-2/10 Kaimuki High School O'ahu
2/13-25 Toured theatres Hawai'i
2/26-3/5 Toured theatres Maui
3/6-8 Toured theatres Moloka'i
3/9 Toured theatres Lāna'i
3/13-16 Toured theatres Kaua'i
Director: John Kauffman

Mime to the Max by Mark Pinckney
2/13-24 Agee Hall, Makiki Park O'ahu
2/24 'Iolani School O'ahu
Director/Performer: Mark Pinckney

Sparks by Tremaine Tamayose
2/13-25 Toured theatres Hawai'i
2/27-3/5 Toured theatres Maui
3/6-8 Toured theatres Moloka'i
3/9 Toured theatres Lāna'i
3/12-16 Toured theatres Kaua'i
4/2-13 Tenney Theatre O'ahu
Director: John Kauffman

The Original Absurd Musical Revue for Children by Arne Zaslove
4/16-5/15 McCoy Pavilion O'ahu
Director: John Kauffman

Mime to the Max II by Mark Pinckney
7/9-18 Kaimuki High School O'ahu
Director/Performer: Mark Pinckney

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<thead>
<tr>
<th>PERFORMANCE</th>
<th>HONOLULU THEATRE FOR YOUTH</th>
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<tbody>
<tr>
<td><strong>Flash Gordon Conquers the Planet of Evil</strong> by L. Lewis Stout</td>
<td>8/3-7 McCoy Pavilion O‘ahu</td>
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<tr>
<td>8/11-13 Leeward Community College O‘ahu</td>
<td>Director: Karen Brilliande-White</td>
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<tr>
<td><strong>To Kill a Mockingbird</strong> by Harper Lee</td>
<td>9/24-10/13 Castle High School O‘ahu</td>
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<td>Director: John Kauffman</td>
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<tr>
<td><strong>East of the Sun and West of the Moon</strong> by Brian Kral</td>
<td>10/24-11/14 Leeward Community College O‘ahu</td>
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<tr>
<td>Director: John Kauffman</td>
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<tr>
<td><strong>Sparks II</strong> by Tremaine Tamayose</td>
<td>11/29-12/14 Toured schools O‘ahu</td>
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<td>Director: John Kauffman</td>
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<tr>
<td><strong>Island Slices</strong> by Karen Yamamoto Hackler</td>
<td>11/30-12/2 Croarkin Theatre O‘ahu</td>
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<td>Director: Karen Yamamoto Hackler</td>
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<tr>
<td><strong>The Best Christmas Pageant Ever</strong> by Barbara Robinson</td>
<td>12/6-22 Agee Hall, Makiki Park O‘ahu</td>
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<td>Director: Dando Kleuver</td>
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PERFORMANCES

1985

**Raven the Hungry** by Nick DiMartino

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<td>1/28-17</td>
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<td>1/21-3/1</td>
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<td>2/5-8</td>
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<td>2/18,19</td>
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<td>Moloka'i</td>
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<tr>
<td>3/4-11</td>
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**Director:** John Kauffman

**The Codebreaker** by Pauline Conley

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<tbody>
<tr>
<td>3/4-22</td>
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**Director:** Jay Broad

**The Belle of Amherst** by William Luce

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<td>4/9-6/1</td>
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<td>4/23-25</td>
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**Coyote and the Cedar Tree, Onion Skin Soup, Jabberwocky** adapted by Tears of Joy Theatre

<table>
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<tr>
<td>4/15-5/15</td>
<td>McCoy Pavilion</td>
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**Performed by the Tears of Joy Theatre**

**Rashomon** by Fay and Michael Kanin

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<tr>
<td>9/30-10/13</td>
<td>Castle High School</td>
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**Director:** John Kauffman

**Cinderella** by Gayle Cornelison

**Director:** John Kauffman

unknown  unknown  unknown
PERFORMANCES

1986

**Song for the Navigator** by Michael Cowell

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<tr>
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<td>2/10,11</td>
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Director: John Kauffman

**F.O.B.** by David Henry Hwang

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<tr>
<td>2/14,15</td>
<td>Toured theatres</td>
<td>Kaua‘i</td>
</tr>
</tbody>
</table>

Director: Phyllis Look

**Charlotte’s Web** adapted by Joseph Robinette

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/31-4/23</td>
<td>Castle High School</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>4/24,25</td>
<td>Richardson Theatre</td>
<td>O‘ahu</td>
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</table>

Director: Clayton Corzatte
<table>
<thead>
<tr>
<th>PERFORMANCE</th>
<th>DATES</th>
<th>LOCATION</th>
<th>DIRECTOR</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Story of Buck Buck Buh Deek by Cal Turlock</td>
<td>4/14-5/16</td>
<td>McCoy Pavilion</td>
<td>John Kauffman</td>
<td>O'ahu</td>
</tr>
<tr>
<td>Our Town by Thornton Wilder</td>
<td>9/29-10/12</td>
<td>Castle High School</td>
<td>John Kauffman</td>
<td>O'ahu</td>
</tr>
<tr>
<td>The Island by Athol Fugard</td>
<td>11/7,8</td>
<td>Mamiya Theatre</td>
<td>Tim Bond</td>
<td>O'ahu</td>
</tr>
<tr>
<td></td>
<td>11/5-21</td>
<td>Toured schools</td>
<td></td>
<td>O'ahu</td>
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<tr>
<td></td>
<td>11/10</td>
<td>Toured theatres</td>
<td></td>
<td>Kaua'i</td>
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<tr>
<td></td>
<td>11/17-12/2</td>
<td>Toured theatres</td>
<td></td>
<td>Hawai'i</td>
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<tr>
<td></td>
<td>11/26</td>
<td>Toured theatres</td>
<td></td>
<td>Moloka'i</td>
</tr>
<tr>
<td>The Flying Prince by Aurand Harris</td>
<td>11/6-26</td>
<td>Kaimuki High School</td>
<td>John Kauffman</td>
<td>O'ahu</td>
</tr>
<tr>
<td></td>
<td>12/11,12</td>
<td>Richardson Theatre</td>
<td></td>
<td>O'ahu</td>
</tr>
<tr>
<td>1987</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Story of Perseus by Will Huddleston</td>
<td>1/26-2/18</td>
<td>Leeward Community College</td>
<td>John Kauffman</td>
<td>O'ahu</td>
</tr>
</tbody>
</table>
PERFORMANCES

**Puss in Boots** by Max Bush

1/12-23  Toured theatres Hawai‘i
1/26-30  Toured theatres Maui
2/3-6    Toured theatres Kaua‘i
2/9      Toured theatres Lāna‘i
2/10-12  Toured theatres Moloka‘i
3/16-20  Leeward Community College O‘ahu
3/30-4/15 Kaimuki High School O‘ahu

Director: Anne-Denise Ford

**The Absurd Musical Revue for Children** by Arne Zaslove

4/27-5/21 McCoy Pavilion O‘ahu

Director: John Kauffman

**According to Coyote** by John Kauffman

7/22-29  unknown O‘ahu

Director: John Kauffman

**Dracula** by Nick DiMartino

9/28-10/14 Castle High School O‘ahu

Director: John Kauffman

**Maui the Trickster** by Wallace Chappell

11/3-20  Leeward Community College O‘ahu

Director: John Kauffman

"Theatrefest ’87"

11/21-25 Kaimuki High School O‘ahu
PERFORMANCES

1988

**Jungalbook** by Edward Mast
1/7-31 Kaimuki High School  O‘ahu
Director: John Kauffman

**Seagirl** by Francis Elitzig
1/19-29 Toured theatres  Hawai‘i
2/17-19 Toured theatres  Moloka‘i
3/1-5 Toured theatres  Maui
3/8-12 Toured theatres  Kaua‘i
3/13 Leeward Community College  O‘ahu
3/16 Toured theatres  Lāna‘i
Director: Phyllis Look

**Oedipus the King** adapted by Steven Berg and Diskin Clay
2/22-3/16 Toured theatres  O‘ahu
3/4 Toured theatres  Kaua‘i
3/10,11 Toured theatres  Hawai‘i
3/17,18 Toured theatres  Maui
Director: John Kauffman

**The Velveteen Rabbit** by Brian Clark-Kenton
4/18-5/20 McCoy Pavilion  O‘ahu
Director: Brian Clark-Kenton

**The Sports Show** by Arne Zaslove
7/25-30 Castle High School  O‘ahu
Director: John Kauffman

**A Wrinkle in Time** by Madeleine L’Engle
9/21-10/21 Castle High School  O‘ahu
Director: John Kauffman
PERFORMANCES

**Just So Stories** adapted by Mermaid Theatre
10/19-21 Kaimukī High School O'ahu
10/22 Kahului Theatre Hawai'i
Performers: The Mermaid Theatre of Canada

**Great Expectations** by Charles Dickens, adapted by Barbara Field
11/10-23 Leeward Community College O'ahu
Director: John Kauffman

"Theatrefest '88"
12/1-3 Kaimukī High School O'ahu

1989
**James and the Giant Peach** by Richard George
1/9-2/6 Kaimukī High School O'ahu
Director: Terry Sneed

**Tales from the Dreamtime** by John Kauffman
1/17-19 Toured theatres Molokai'i
1/23-27 Toured theatres Maui
1/30-2/9 Toured theatres Hawai'i
2/14-17 Toured theatres Kauai'i
2/22-3/21 Leeward Community College O'ahu
Director: John Kauffman

**The Inner Circle** by Patricia Loughrey
2/27-3/18 unknown O'ahu
3/3 Toured theatres Maui
3/20-22 Toured theatres Hawai'i
3/23 Toured theatres Molokai'i
Director: Karen Brilliande
PERFORMANCES

**Winnie-The-Pooh** by Kristin Sergel
4/12-5/19 McCoy Pavilion O'ahu
Director: Pam Sterling

**Apollo to the Moon** by Mary Hall Surface
7/6-14 Leeward Community College O'ahu
Director: Mary Hall Surface

**Ramayana** by Edward Mast
9/25-10/7 Castle High School O'ahu
Director: John Kauffman

**The Little Humpback Horse** adaptation by Zinovi Korogodski
11/8-12/1 Kaimuki High School O'ahu
Director: Zinovi Korogodski

"Theatrefest '89"
12/9-12 Kaimuki High School O'ahu

1990
**From Okuni to Danjuro: A Kabuki Retrospective** by David Furumoto
1/9-12, 2/9 Toured theatres Hawai'i
1/19-2/8 unknown O'ahu
1/26,27 Toured theatres Kaua'i
Director: David Furumoto

**Guns** by Doris Baizley
1/16-2/8 Leeward Community College O'ahu
Director: John Kauffman

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### PERFORMANCES

**Androcles and the Lion** by Aurand Harris  
3/5-4/19  
Leeward Community College  
**O'ahu**  
Director: Karen Brilliande

**The Original Absurd Musical Revue** by Arne Zaslove  
3/16  
Hilo High  
Hawai'i  
4/21,28  
Mid-Pacific Institute  
**O'ahu**  
4/16-5/22  
Sgt. Smith Theatre  
**O'ahu**  
Director: Brian Clark-Kenton

"The Mask Messengers"  
7/18-25  
Kaimuki High School  
**O'ahu**  
Guest Performers: Robert Faust, Polly Styron

**The Odyssey** by Greg Falls  
9/24-10/13  
Castle High School  
**O'ahu**  
Director: Pamela Sterling

"TheatreFest '90"  
12/1  
Kaimuki High School  
**O'ahu**

**Romeo and Juliet** by William Shakespeare  
December  
Richardson Theatre  
**O'ahu**  
Director: Pamela Sterling
PERFORMANCES

HSIAO HSI YUAN PUPPET TROUPE
Puppetry
Taiwan

1989
5/8-12 Amfac Center Exhibition Room O'ahu
5/13-14 Honolulu Academy of Arts O'ahu

HUHM, HALLA PAI
Dance, Korean

1967
"Put Che Choom," "Shim Bong Sah Tahr Yong"
2/17,18 Tour ed schools (FAP) Moloka'i
2/20-27 Tour ed schools (FAP) O'ahu

HUNT, TAMARA

See UNIVERSITY OF HAWAI‘I AT MĀNOA THEATRE FOR CHILDREN

HURD, EDNA
Puppetry

1972
"Puppet show"
4/28- 5/26 Lutheran Church of Honolulu O'ahu
PERFORMANCES

IGE, WILLIEDEAN

See HAWAI'I BALLET THEATRE

INCREDDIBLE INSTANT THEATRE

Theatre
Penny Bergman

1979-1980
"We Do it All For You"
unknown
Director: Penny Bergman
Toured schools (AITS) O‘ahu

1980
"Talking Storm Theatre"
December-January 1981
Director: Penny Bergman
Toured schools (AITS) O‘ahu

"Instant Theatre"
December-February 1981
Director: Penny Bergman
Toured schools (HSTC) O‘ahu

1980-81
"We Do it All for You"
unknown
Director: Penny Bergman
Toured schools (AITS) O‘ahu

1982
"Word of Mouth"
March-May
Director: Penny Bergman
Toured schools (AITS) O‘ahu
PERFORMANCES

"Spontaneous Combustion"
December-March 1983 Toured schools (AITS) O‘ahu
Director: Penny Bergman

1983
"Spontaneous Combustion" and "Ignite Yourself"
April-May Toured schools (HSTC) O‘ahu
Director: Penny Bergman

ING, CHARLYS
See HAWAI‘I BALLET THEATRE

INNER CITY REPERTORY DANCE COMPANY
Dance

1974
Dance Residency
April Toured schools (AITS) O‘ahu

INSPIRATIONS UNLIMITED
Dance

1981
Peter and the Wolf based on composer Sergei Prokofiev’s work
February Toured schools (AITS) Maui

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PERFORMANCES

ISLAND DANCE IMAGES

Dance, Chinese folk and ballet

1982
Monkey's Mirror of Celestial China
December-February 1983  Toured schools (AITS)  O'ahu

1984
Monkey's Mirror of Celestial China
January  Toured schools (AITS)  O'ahu

1985
"Keiki's Menu of Dance"
April  Toured schools (AITS)  O'ahu

"Creating an Ethnic Ballet"
May  Toured schools (AITS)  O'ahu

1986
"Creating an Ethnic Ballet"
May  Toured schools (AITS)  O'ahu

Legend of the Seventh Star
September  Toured schools (AITS)  O'ahu

1987
The Sovereign Hare
May  Toured schools (AITS)  O'ahu

1988
Monkey's Mirror of Celestial China
May-June  Toured schools (AITS)  O'ahu

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<table>
<thead>
<tr>
<th>PERFORMANCES</th>
<th></th>
<th>ISLAND DANCE IMAGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Three Pigs</td>
<td>September</td>
<td>Toured schools (AITS)</td>
</tr>
<tr>
<td>Monkey’s Mirror of Celestial China</td>
<td>February</td>
<td>Toured schools (AITS)</td>
</tr>
<tr>
<td>&quot;Chinese Bicentennial Dance Program&quot;</td>
<td>September</td>
<td>Toured schools (AITS)</td>
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</table>

**JAPAN THEATRE OF THE DEAF**

<table>
<thead>
<tr>
<th></th>
<th>Theatre</th>
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<tbody>
<tr>
<td>1988</td>
<td>&quot;Kyogen&quot;</td>
</tr>
<tr>
<td>May</td>
<td>Toured schools (AITS, VSAH)</td>
</tr>
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</table>

**JEFFERS, MARK**

See **STORYBOOK THEATRE**

**JUNG, AUDREY**

Dance

<table>
<thead>
<tr>
<th>1975</th>
<th>&quot;Modern Dance Concert&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>December-May 1976</td>
<td>Toured schools (AITS)</td>
</tr>
</tbody>
</table>

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PERFORMANCES

JUNIOR LEAGUE OF HONOLULU, INC.

Theatre

1924
"Children's Christmas entertainment"
December unknown

1925
"Children's Christmas entertainment"
December unknown
Shadow puppets

1926
"Children's Christmas entertainment"
December unknown
Puppets

1927
"Children's Christmas entertainment"
December unknown

1928
Jack and the Bean Stalk
December unknown
Puppets

1929
"Night Before Christmas"
December unknown
a recitation by Ben Dillingham

O'ahu
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Season</th>
<th>Director</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>Dolls</td>
<td>December</td>
<td>unknown</td>
<td>O'ahu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Director: Edna B. Lawson</td>
<td></td>
</tr>
<tr>
<td>1931</td>
<td>Snow White and the Seven Dwarfs</td>
<td>December</td>
<td>unknown</td>
<td>O'ahu</td>
</tr>
<tr>
<td>1932</td>
<td>No record</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>1933</td>
<td>Little Black Sambo</td>
<td>December</td>
<td>unknown</td>
<td>O'ahu</td>
</tr>
<tr>
<td>1934</td>
<td>Peter Rabbit</td>
<td>Spring</td>
<td>unknown</td>
<td>O'ahu</td>
</tr>
<tr>
<td></td>
<td>Goldilocks and the Three Bears</td>
<td>unknown</td>
<td>unknown</td>
<td>O'ahu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Puppets</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Four and Twenty Black Birds</td>
<td>unknown</td>
<td>unknown</td>
<td>O'ahu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First production of Junior League of Honolulu’s Children’s Play Committee</td>
<td></td>
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<tr>
<td>1935</td>
<td>Honey Bee</td>
<td>Spring</td>
<td>unknown</td>
<td>O'ahu</td>
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### PERFORMANCES

<table>
<thead>
<tr>
<th>Year</th>
<th>Production</th>
<th>Season</th>
<th>Location</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1936</td>
<td>Martina and Perez</td>
<td>Fall</td>
<td>unknown</td>
<td>Oʻahu</td>
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<tr>
<td></td>
<td></td>
<td>Puppets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1937</td>
<td>Ohelo Berry</td>
<td></td>
<td>unknown</td>
<td>Oʻahu</td>
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<td></td>
<td></td>
<td>Puppets</td>
<td></td>
<td></td>
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<tr>
<td>1938</td>
<td>Cinderella</td>
<td>Fall-Spring 1939</td>
<td>Toured schools</td>
<td>Oʻahu</td>
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<tr>
<td>1939</td>
<td>Ohelo Berry</td>
<td>Fall</td>
<td>Toured schools</td>
<td>Oʻahu</td>
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<td></td>
<td></td>
<td>Puppets</td>
<td></td>
<td>revival of 1936 production</td>
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<tr>
<td>1940</td>
<td>Moon Magic</td>
<td>Spring</td>
<td>Toured schools</td>
<td>Oʻahu</td>
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<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jack and the Beanstalk</td>
<td>Fall-Spring 1941</td>
<td>Toured schools</td>
<td>Oʻahu</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Puppets</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
PERFORMANCES

JUNIOR LEAGUE OF HONOLULU, INC.

1941-46
   No record of performance, normal activities suspended due to World War II

1947
   Little Black Sambo
     Spring   Toured schools   O'ahu

1948
   Hansel and Gretel adapted by Diane Armitage Sloggett
     Spring   Toured schools   O'ahu

   A Little Bird's Tale
     unknown   Ala Moana Park Pavilion   O'ahu
     Puppets
     Assisted the Marionette Division of the Recreation Board and the Humane Society with marionette production for Humane Week (Silver Anniversary 29).

1950
   Little Red Riding Hood adapted by Mrs. Arthur Sloggett and Mrs. Paul Wysard
     January-March   Toured hospitals, institutions, schools   O'ahu
     Director: Mrs. Arthur Sloggett

1951
   unknown
     unknown   Toured schools   O'ahu

1952
   The Princess Who Couldn't Laugh adapted by Mrs. Robert Pfeiffer
     Spring   Toured schools   O'ahu
     Director: Barbara White
PERFORMANCES

1953

*The Boy and the North Wind* by Mrs. Robert Pfeiffer

Spring

Toured schools and hospitals O'ahu

Director: Mrs. Robert Pfeiffer

1954

*The Three Wishes* adapted by Mrs. Robert Pfeiffer

Spring

Toured schools

Lāna'i, Maui, Moloka'i, O'ahu

Director: Mrs. Edmund Fitzsimmons

1957

*Woebegone and Princess Merry* by Mrs. John Eagle

Spring

Toured schools

Kaua'i, Lāna'i, Maui, Moloka'i, O'ahu

1958

*Hansel and Gretel* by Mrs. Arthur Sloggett and Mrs. E. Scherf

January-May

Toured schools

Hawai'i, Kaua'i, Lāna'i, Maui, Moloka'i, O'ahu

Director: Lucille Breneman

1959

*Rumpelstiltskin*

February-May

Toured schools

Hawai'i, Kaua'i, Maui, Moloka'i, O'ahu

Director: Lucille Breneman
### PERFORMANCES

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Dates</th>
<th>Location(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1960</td>
<td>Pinocchio</td>
<td>February-May</td>
<td>Toured schools, Hawai‘i, Kaua‘i, Maui, Moloka‘i, O‘ahu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Director: Lucille Breneman</td>
</tr>
<tr>
<td>1962</td>
<td>unknown</td>
<td>Fall</td>
<td>Toured schools, unknown</td>
</tr>
<tr>
<td></td>
<td>Hansel Gretel</td>
<td>April-May</td>
<td>Toured schools, Kaua‘i, Lāna‘i, Maui, Hawai‘i, O‘ahu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Director: Lucille Breneman</td>
</tr>
<tr>
<td>1964-67</td>
<td>unknown</td>
<td>unknown</td>
<td>Toured schools, O‘ahu</td>
</tr>
<tr>
<td>1968</td>
<td>The Three Wishes</td>
<td>April, Spring</td>
<td>Toured schools, Hawai‘i</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Director: Phyllis Shield</td>
</tr>
<tr>
<td></td>
<td>The Wicked Witch Who Couldn't</td>
<td>Fall</td>
<td>Toured schools, unknown</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Director: Phyllis Shield</td>
</tr>
</tbody>
</table>
PERFORMANCES

JUST KIDDING
Theatre

1983
"All Those Nym's"
October
Toured schools (AITS)
O'ahu

KAGELER, DINA

See PUPPETS ON THE PATH

KAHILU THEATRE GROUP
Theatre

1981
A Christmas Carol by Charles Dickens
12/11-13
Kahilu Theatre
Hawai'i

1985
Alice in Wonderland by Lewis Carroll
12/6-8
Kahilu Theatre
Hawai'i
Director: Pru Sillito
PERFORMANCES

KAILUA HIGH SCHOOL
Theatre

1973
"The Travelling Magic Trunk"
   December
   Director: Jo Diotalevi
   Touring schools: O'ahu

KAIMUKI COMMUNITY CENTER
Puppetry
   Teenagers

1947
Little Black Sambo
   February
   Kaimuki community center: O'ahu

KAISER PERMANENTE
Theatre

1991
Secrets
   April
   Touring schools (AITS): Hawai‘i, Kaua‘i, Lāna‘i, Maui,
   Moloka‘i, O‘ahu

KĀMAU‘U, HO‘AKALEI

   See HO‘AKALEI HULA HĀLAU

376
PERFORMANCES

KAMEHAMEHA SCHOOLS THESPlian TROUPE

Theatre

1967

Hansel and Gretel
November Toured schools O‘ahu
Director: James Bertino

1969

Aladdin and the Wonderful Lamp
November Toured schools O‘ahu
Director: James Bertino

1970

The Crying Princess and the Golden Goose
March Toured schools O‘ahu
Director: James Bertino

1971

Chop-Chin and the Golden Dragon
January Toured schools O‘ahu
Director: James Bertino

1972

Switched at the Crossroads
February Toured schools O‘ahu
Director: James Bertino

The Ugly Duckling
May Toured schools O‘ahu
Director: James Bertino

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PERFORMANCES

Aesop's Falables
November
Toured schools
Director: James Bertino

1973
The Wizard of Oz
November
Kāmehameha school theatre
Director: James Bertino
Began bussing in schools groups to the Kāmehameha campus

To Be
February
Kāmehameha school theatre
Director: James Bertino

1974
The Emperor's New Clothes
November
Kāmehameha school theatre
Director: James Bertino

1975
The Crying Princess and the Golden Goose
November
Kāmehameha school theatre
Director: James Bertino

1976
Electric Folderol
November
Kāmehameha school theatre
Director: James Bertino

Maui the Trickster by Wallace Chappell
Spring
Kāmehameha school theatre
Director: James Bertino

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<table>
<thead>
<tr>
<th>Year</th>
<th>Performance</th>
<th>Date</th>
<th>Venue</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>1977</td>
<td>Story Theatre by Paul Sills</td>
<td>November</td>
<td>Kamehameha school theatre O'ahu</td>
<td>James Bertino</td>
</tr>
<tr>
<td></td>
<td>A Midsummer Night's Dream by William Shakespeare</td>
<td>March</td>
<td>Kamehameha school theatre O'ahu</td>
<td>James Bertino</td>
</tr>
<tr>
<td>1978</td>
<td>Pinocchio</td>
<td>November</td>
<td>Kamehameha school theatre O'ahu</td>
<td>James Bertino</td>
</tr>
<tr>
<td></td>
<td>Pacific Tales</td>
<td>May</td>
<td>Kamehameha school theatre O'ahu</td>
<td>James Bertino</td>
</tr>
<tr>
<td>1979</td>
<td>Aladdin and the Wonderful Lamp</td>
<td>November</td>
<td>Kamehameha school theatre O'ahu</td>
<td>James Bertino</td>
</tr>
<tr>
<td></td>
<td>Switched at the Crossroads</td>
<td>February-March</td>
<td>Kamehameha school theatre O'ahu</td>
<td>James Bertino</td>
</tr>
<tr>
<td>1980</td>
<td>Alice in Wonderland by Lewis Carroll</td>
<td>November</td>
<td>Kamehameha school theatre O'ahu</td>
<td>Eric Pourchet</td>
</tr>
</tbody>
</table>
PERFORMANCES

1981
Tarradiddle Tales and Travels by Flora Atkin
November Kāmehameha school theatre O‘ahu
Director: James Bertino

1982
The Prince Who Wouldn’t Talk
November Kāmehameha school theatre O‘ahu
Director: James Bertino

1983
Pacific Tales
November Kāmehameha school theatre O‘ahu
Director: James Bertino
Created different tales than 1978 production

1984
The Purloined Pearls
November Kāmehameha school theatre O‘ahu
Director: James Bertino

Mime over Matter
April Kāmehameha school theatre O‘ahu
Director: James Bertino
No separate school performances, all public performances

1985
Hansel and Gretel
November Kāmehameha school theatre O‘ahu
Director: James Bertino
<table>
<thead>
<tr>
<th>PERFORMANCES</th>
<th>KAMEHAMEHA SCHOOLS THESPAN TROUPE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cinderella</strong></td>
<td>Kāmehameha school theatre</td>
</tr>
<tr>
<td>April</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>Director: James Bertino</td>
<td></td>
</tr>
<tr>
<td><strong>1987</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Jack ‘n the Beanstalk</strong></td>
<td>Kāmehameha school theatre</td>
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<tr>
<td>April</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>Director: James Bertino</td>
<td></td>
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<tr>
<td><strong>1988</strong></td>
<td></td>
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<tr>
<td><strong>The Hobbit by J. R. R. Tolkien</strong></td>
<td>Kāmehameha school theatre</td>
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<tr>
<td>February</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>Director: John Marks</td>
<td></td>
</tr>
<tr>
<td><strong>1989</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The Incredible Jungle Journey of Santa Maria by Jack Stokes</strong></td>
<td>Kāmehameha school theatre</td>
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<tr>
<td>October</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>Director: Paul Palmore</td>
<td></td>
</tr>
<tr>
<td><strong>1990</strong></td>
<td></td>
</tr>
<tr>
<td><strong>How to Eat Like a Child by John Forster</strong></td>
<td>Kāmehameha school theatre</td>
</tr>
<tr>
<td>Fall</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>Director: Paul Palmore</td>
<td></td>
</tr>
</tbody>
</table>

**KANTER, KEN**

See HAWAI‘I THEATRE FESTIVAL
PERFORMANCES

KAPPA-ZA

Theatre
Japan

1975
Snow White
unknown
Farrington High School
O'ahu

1980
The Prince and the Pauper
unknown
Neal Blaisdell Center
O'ahu

1988
The Ugly Duckling and Momotaro
12/30-1/3/90
Neal Blaisdell Center
O'ahu

KARTAK, THOMAS

See HONOLULU THEATRE FOR YOUTH

KAUA'I ACADEMY OF CREATIVE ARTS

Theatre
Children as actors

1975
The Land of Nothing
Summer
unknown
Kaua'i
PERFORMANCES

KAUA'I CHILDREN'S THEATRE

See KAUA'I COMMUNITY PLAYERS

KAUA'I COMMUNITY PLAYERS

Theatre

1978
Peter and the Wolf based on composer Sergei Prokofiev's work
4/28, 29 Līhu'e United Christian Church
Director: Joyce Brown, Conductor: Michael Sena  Kaua'i

1979
Wizard of Oz
2/8-10 War Memorial Concert Hall  Kaua'i
Director: Joyce Foster

1980
Cinderella
5/29-31 War Memorial Concert Hall  Kaua'i
Director: E. Courtney Kahr

1989
Beauty and the Beast
10/13 Kaua'i Hilton  Kaua'i
10/16-20 Toured schools  Kaua'i
10/20-22 Līhu'e Parish Hall  Kaua'i
Director: Robbie Downs
PERFORMANCES

1990
The Best Little Christmas Pageant Ever by Barbara Robinson
unknown unknown Kaua‘i
Director: Robbie Downs

KAUFFMAN, JOHN

See HONOLULU THEATRE FOR YOUTH

KAWABATA, LOUISE

Dance

1977
"Black Coral"
May Toured schools (AITS) O‘ahu

1978
"Dance Focus"
March Toured schools (AITS) O‘ahu

KAYA, DOUG

See ANIMAL CRACKERS

KAYSER, KATHRYN

See HONOLULU THEATRE FOR YOUTH
PERFORMANCES

KELLY, JOAN
Dance

1971
"A Program of Dance" including the following titles "Hula Pa‘i Umauma A Hilo Au," "Hula Pa-ihu or Kuolu No Luna E Ka Hale-Kai," "Maglalatik," "Itik-itik," "Abaruray," "Dances of Life"
April-May
Toured schools (AITS) Maui
Coordinator: Joan Kelly

"Sunstop"
November-December
Toured schools (AITS) Maui

KELLY-ROBBINS, VICKY
Dance

1991
Creative movement residency
January
unknown (AITS) Hawai‘i

KOLAMATANGI, LASINGA
Theatre

1983
"Mime and Music"
4/26-5/23
Toured schools Lāna‘i, Moloka‘i, O‘ahu
PERFORMANCES

KÔLOA JUICE COMPANY (THE)
Dance
Louise Kawabata

1980
"Juice"
  March
  Toured schools (AITS)
  Kaua'i

1981
"Make it Dance"
  June
  Toured schools (AITS)
  Kaua'i

1982
"Juice on the Loose"
  March-April
  Toured schools (AITS)
  Kaua'i

1987
"Dance Styles"
  February-April
  Toured schools (AITS)
  Kaua'i

KON, GEORGE

See ALLIANCE FOR DRAMA EDUCATION
PERFORMANCES

KONA COAST PLAYERS
Theatre

1975
A Thurber Carnival by James Thurber
May Toured schools (AITS) Hawai‘i

1976
A Thurber Carnival by James Thurber
June Toured schools (AITS) Hawai‘i

KONA COMMUNITY PLAYERS

See ALOHA CHILDREN’S THEATRE

KONA PERFORMING ARTISTS
Theatre

1982
"Musical Fables"
March Toured schools (AITS) Hawai‘i
PERFORMANCES

KONA YOUTH THEATRE

Theatre

1967
Wizard of Oz by L. Frank Baum
7/1-29 unknown Hawai'i
Director: Beverly Sziklai

1968
Alice in Wonderland by Lewis Carroll
1/2,3 Hale Hālawa Hawai'i
1/26-2/11 Toured theatres Hawai'i
Director: Beverly Sziklai

KUMU KAHUA

Theatre

1972
Dr. Bad and his Magic Time Machine by Mel Cobb
April Kennedy Theatre O'ahu
Director: Mel Cobb
Used fifth and sixth grade students from Windward Preparatory School as actors

1975
The Dragon of Six Resemblances by Aldyth Morris
10/16-26 Kennedy Theatre O'ahu
Director: Anna Viggiano

1980
The Waters of Ka-ne
1/19-27 Honolulu Zoo O'ahu

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### PERFORMANCES

**KYOGEN O' HAWAI'I**  
Theatre

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Season</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1983</td>
<td>The Mischief Maker</td>
<td>September-October</td>
<td>Toured schools (AITS)</td>
</tr>
<tr>
<td></td>
<td><strong>Music! Dance! Romance!</strong></td>
<td>December</td>
<td>Toured schools (AITS)</td>
</tr>
<tr>
<td>1984</td>
<td>Pierre</td>
<td>December</td>
<td>Toured schools (AITS)</td>
</tr>
<tr>
<td>1985</td>
<td>The Flying Taro</td>
<td>May</td>
<td>Toured schools (AITS)</td>
</tr>
<tr>
<td></td>
<td>Pierre</td>
<td>September</td>
<td>Toured schools (AITS)</td>
</tr>
</tbody>
</table>

**LAMPOON PUPPET THEATRE OF TORONTO**  
Theatre  
Canada

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Date</th>
<th>Location</th>
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<tbody>
<tr>
<td>1979</td>
<td>&quot;Clowning Around&quot;</td>
<td>9/1</td>
<td>Honolulu Academy of Arts</td>
</tr>
</tbody>
</table>
PERFORMANCES

LARSON, TOM
Theatre

1981
"History of American Musical theatre"
   4/1-5/31 Toured schools (HSTC)  Kaua'i
   Director: Tom Larson

LAU, DARRAH
Dance, Filipino

1967
"Bumayah," "Pangalay," "Sadoratan"
   2/17,18 Toured schools (FAP)  Moloka'i
   2/20-27 Toured schools (FAP)  O'ahu

LEILEHUA HIGH SCHOOL
Theatre

1978
Hansel and Gretel
   2/24-3/4 Wheeler Intermediate school  O'ahu

LEMON, ALICE

See PEPPERMINT PLAYERS

390
PERFORMANCES

LLORDS, DANIEL
Puppetry

1962

LUAHINE, 'IOLANI
Dance, Hawaiian

1976
"'Iolani Luahine Dance Concert" January-February Toured schools (AITS) Hawai'i, Kaua'i, Maui, Moloka'i, O'ahu
Co-sponsored by the State Council on Hawaiian Heritage

MAGIC MOUNTAIN ENSEMBLE PERFORMING COMPANY
Theatre

1977
"Pidgin Toes" unknown unknown Hawai'i

1978
"Moon Rocks and Dirty Socks" by Jim Greskukuma Summer Mountain View Theatre Hawai'i
PERFORMANCES

MAGIC ONION
    Puppetry

1978
unknown
    June    Toured libraries    Hawai'i

1979
unknown
    June-July    Toured libraries    Hawai'i

RALTBY, JOYCE
    Theatre

1967
The Happy Journey by Thornton Wilder, The Trysting Place by Booth Tarkington
    3/13,14    Toured schools (FAP)    Moloka'i
    3/15-23    Toured schools (FAP)    O'ahu
Director: Joyce Maltby
PERFORMANCES

MĀNOA VALLEY THEATRE

Theatre

1970
Eyore's Birthday by A. A. Milne and Pantalone's Problem adapted by Peter Lawrence
March, May-June  Toured schools (AITS)  O'ahu
Director: Peter Lawrence

Summer Youth Theatre Workshop
Directors: Rene Bushnell, Joyce Maltby

1971
The Machine That Thought It was a Boy
March-May  Toured schools (AITS)  Maui, O'ahu

The Tempter
May  Toured schools (AITS)  O'ahu

Peter and the Wolf based on composer Sergei Prokofiev's work
November-December  Toured schools (AITS)  O'ahu
Director: Peter Lawrence

Dickens' Christmas Carol based on A Christmas Carol by Charles Dickens
12/9-12  Mānoa Valley Theatre  O'ahu
December  Toured theatres  Hawaiʻi
Director: Paul Mickelsen
PERFORMANCES

MĀNOA VALLEY THEATRE

1972
Mr. Akamai Captures the Sun
May Toured schools (AITS) O‘ahu
Director: Peter Lawrence
The Construction Crew

1973
The Whole Wide World to Talk About
March Toured schools (AITS) O‘ahu
The Construction Crew

Summer Theatre Workshop
Summer Mānoa Valley Theatre O‘ahu
Directors: Joe Guastaferro, Lee Stetson, Lewis Stout
for ages 9-adult

1974
The Construction Crew, theme was anti-pollution and anti-litter
January Toured schools (AITS) O‘ahu
Director: Lee Stetson

1975
The Construction Crew
unknown Toured schools O‘ahu

1976
The Idea Machine
May Toured schools (AITS) O‘ahu
The Construction Crew
<table>
<thead>
<tr>
<th>PERFORMANCES</th>
<th>MĀNOA VALLEY THEATRE</th>
</tr>
</thead>
</table>

**Ceilbert's Christmas** by Sarah Hunter, music by Richard Roblee and **Punch and Judy**
- **12/16-30**
- Mānoa Valley Theatre
- O‘ahu
- Directors: Shirley Stringer (Heller) and Richard Roblee respectively

1977

**Aladdin and His Magic Lamp**
- **1/15-2/6**
- Mānoa Valley Theatre
- O‘ahu

**An Everyday Afternoon in TakemeThere Park**
- **3/5-20**
- Mānoa Valley Theatre
- O‘ahu
- Director: James Hesse

**The Construction Crew**
- March-April
- Toured schools (AITS)
- O‘ahu

**Trudi and the Minstrel** by Alan Cullen
- **4/30-5/15**
- Mānoa Valley Theatre
- O‘ahu

**Me You Review**
- October
- Honolulu Zoo
- O‘ahu
- The Construction Crew

1978

**Jingo the Circus Clown** by Tamara Hunt
- **1/21-2/5**
- Mānoa Valley Theatre
- O‘ahu
- Director: Lynne Nakamura

**The Construction Crew**
- February-April
- Toured schools (AITS)
- O‘ahu

**Close Encounters of Da Kine**
- **3/11-19**
- Mānoa Valley Theatre
- O‘ahu

395
PERFORMANCES

The Discovery of Spring and Other Beautiful Things by Anna Viggiano
4/15-30 Manoa Valley Theatre O'ahu
Director: Anna Viggiano

1979
Life Within Reach
9/18-21 Manoa Valley Theatre O'ahu

1985
Scrooge by Leslie Bricusse
12/5-22 Richardson Theatre O'ahu
Director: Bob Stach, Musical Director: Ernest Taniguchi

Peter Pan by J. M. Barrie, adapted by Carolyn Leigh, Betty Comden, Adolph Green, music by Mark Charlap, Jule Styne
8/2-17 Kaimuki High School O'ahu
Director: Bob Stach, Choreographer: Janis Goto, Musical Director: Ernest Taniguchi

1988
Summer Youth Theatre Workshop
Summer Manoa Valley Theatre O'ahu
Director: Rod Martin

1989
Summer Youth Theatre Workshop
Summer Manoa Valley Theatre O'ahu
Director: Rod Martin

1990
Summer Youth Theatre Workshop
Summer Manoa Valley Theatre O'ahu
Director: Rod Martin

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<table>
<thead>
<tr>
<th>PERFORMANCES</th>
<th>MARON PRODUCTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MARDON PRODUCTIONS</strong></td>
<td><strong>MARDON PRODUCTIONS</strong></td>
</tr>
<tr>
<td>Theatre</td>
<td>Theatre</td>
</tr>
<tr>
<td>Don Alton</td>
<td>Don Alton</td>
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</tbody>
</table>

1987
"Bits and Pieces of Broadway"
June Toured schools (HSTC) Maui

<table>
<thead>
<tr>
<th>MARION'S MARIONETTES</th>
<th>MARION'S MARIONETTES</th>
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</thead>
<tbody>
<tr>
<td>Puppetry</td>
<td>Puppetry</td>
</tr>
<tr>
<td>Marion Gossett</td>
<td>Marion Gossett</td>
</tr>
</tbody>
</table>

1947
East of the Sun and West of the Moon, The Wrath of Pele
November Waialua High School O‘ahu

1950
"Red Feather puppet shows"
September-October Ala Moana Park O‘ahu

1951
"Red Feather puppet shows"
September-October Ala Moana Park O‘ahu

1952
"Red Feather puppet shows"
September-October Nu‘uanu YMCA O‘ahu
<table>
<thead>
<tr>
<th>Year</th>
<th>Performance</th>
<th>Location</th>
<th>City</th>
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<tbody>
<tr>
<td>1953</td>
<td><em>Red Feather puppet shows</em></td>
<td>September-October</td>
<td>Nu’uanu YMCA</td>
</tr>
<tr>
<td>1954</td>
<td>Mother Goose Helps Red Feather</td>
<td>September-October</td>
<td>Nu’uanu YMCA</td>
</tr>
<tr>
<td>1955</td>
<td><em>Red Feather puppet shows</em></td>
<td>September-October</td>
<td>Nu’uanu YMCA</td>
</tr>
<tr>
<td>1956</td>
<td><em>Red Feather puppet shows</em></td>
<td>September-October</td>
<td>Nu’uanu YMCA</td>
</tr>
<tr>
<td>1957</td>
<td>Red Feather's Birthday</td>
<td>September-October</td>
<td>Nu’uanu YMCA</td>
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<tr>
<td>1958</td>
<td><em>Red Feather puppet shows</em></td>
<td>September-October</td>
<td>Nu’uanu YMCA</td>
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<tr>
<td>1959</td>
<td>Red Feather Shoots a Star by Marion Gossett</td>
<td>September-October</td>
<td>Nu’uanu YMCA</td>
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<tr>
<td>1975</td>
<td>unknown</td>
<td>9/27</td>
<td>Central Union Church</td>
</tr>
</tbody>
</table>
PERFORMANCES

MARSHALL, DANA and PETER
Dance, Mime, Storytheatre

1983
"Stories from the Ring of Fire"
April
Toured schools (AITS) Maui
unknown
June, August
Toured libraries Kaua‘i, Maui, Moloka‘i

1984
"The Fantastic Fable Fabrications"
June
Toured libraries Hawai‘i

1985
"More Tales from the Ring of Fire"
May
Toured schools (AITS) Maui

MARY ANTHONY DANCE COMPANY
Dance

1974
"Dance Concert"
November
Toured schools (AITS, CCECS) Hawai‘i

MASUDA, AKIKO

See AKIKO DANCE COMPANY

399
PERFORMANCES

MAUI ACADEMY OF PERFORMING ARTS

Theatre

1974
The Hobbit
July
Director: Linda Takita

The Clown Prince of Wanderlust
December
Director: Linda Takita

1975
The Elves and the Shoemaker
March
Director: Linda Takita

Little Moon
April-May
Director: Linda Takita

Who Gets Miss Mouse
July
Director: Linda Takita
Summer Fun production

Simple Simon
December
Director: Linda Takita

400
**PERFORMANCES**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
<th>Location</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1976</td>
<td>The Beeple</td>
<td>Linda Takita</td>
<td>Kahului Community Center</td>
<td>Maui</td>
</tr>
<tr>
<td></td>
<td>Treasure Island</td>
<td>Linda Takita</td>
<td>Old Maui High School</td>
<td>Maui</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Bussed in school groups</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Peter Pan</td>
<td>Linda Takita</td>
<td>Territorial Building</td>
<td>Maui</td>
</tr>
<tr>
<td></td>
<td>Three Tales from Japan</td>
<td>Linda Takita</td>
<td>Old Maui High School</td>
<td>Maui</td>
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<td></td>
<td></td>
<td></td>
<td>Bussed in school groups</td>
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</tr>
<tr>
<td>1977</td>
<td>The Velveteen Rabbit</td>
<td>Linda Takita</td>
<td>Territorial Building</td>
<td>Maui</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bussed in school groups</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Friends</td>
<td>Linda Takita</td>
<td>Toured schools</td>
<td>O'ahu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Vagabond Players</td>
<td></td>
</tr>
</tbody>
</table>
## PERFORMANCES

**The Wizard of Oz** by L. Frank Baum  
- **July**  
- **Director:** Linda Takita  
- **Territorial Building**  
- **Summer Fun production**  

**The Mouse Who Didn’t Believe in Santa** and **The Littlest Angel**  
- **December**  
- **Director:** Linda Takita  
- **Territorial Building**  
- **Bussed in school groups**

**1978**

**Tom Sawyer** by Mark Twain  
- **March**  
- **Director:** Linda Takita  
- **Territorial Building**  
- **Bussed in school groups**

**Alice in Wonderland** by Lewis Carroll  
- **July**  
- **Director:** Linda Takita  
- **Territorial Building**  
- **Summer Fun production**

**In the Beginning**  
- **November-December**  
- **Toured schools**  
- **Director:** Linda Takita  
- **Travelling Adult Group**

**Winnie The Pooh** by A. A. Milne  
- **December**  
- **Director:** Linda Takita  
- **Territorial Building**  
- **Bussed in school groups**
<table>
<thead>
<tr>
<th>PERFORMANCES</th>
<th>MAUI ACADEMY OF PERFORMING ARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1979</strong></td>
<td></td>
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<tr>
<td><strong>The Ballad of Robin Hood</strong></td>
<td>Terriorial Building Maui</td>
</tr>
<tr>
<td>March</td>
<td>Director: Linda Takita</td>
</tr>
<tr>
<td></td>
<td>Bussed in school groups</td>
</tr>
<tr>
<td><strong>Babes in Toyland</strong> by Victor Herbert</td>
<td>Terriorial Building Maui</td>
</tr>
<tr>
<td>June</td>
<td>Director: Linda Takita</td>
</tr>
<tr>
<td></td>
<td>Summer Fun production</td>
</tr>
<tr>
<td><strong>Pinocchio</strong></td>
<td>Baldwin High School Maui</td>
</tr>
<tr>
<td>December</td>
<td>Director: Linda Takita</td>
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<tr>
<td></td>
<td>Bussed in school groups</td>
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<tr>
<td><strong>1980</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The Fabulous Fable Factory</strong></td>
<td>Baldwin High School Maui</td>
</tr>
<tr>
<td>March</td>
<td>Director: Greg Poirier</td>
</tr>
<tr>
<td></td>
<td>Bussed in school groups</td>
</tr>
<tr>
<td><strong>Calabash</strong></td>
<td>Toured schools Maui</td>
</tr>
<tr>
<td>April</td>
<td>Director: Linda Takita</td>
</tr>
<tr>
<td></td>
<td>Travelling Adult Group</td>
</tr>
<tr>
<td><strong>Willy Wonka and the Chocolate Factory</strong></td>
<td>Baldwin High School Maui</td>
</tr>
<tr>
<td>July</td>
<td>Director: Linda Takita</td>
</tr>
<tr>
<td></td>
<td>Summer Fun production</td>
</tr>
</tbody>
</table>
PERFORMANCES

**King of the Ice Cream Mountain**
- **December**
- **Toured schools (AITS)**
- **Lāna‘i, Maui, Moloka‘i**
- **Director:** Linda Takita
- **Travelling Adult Group**

**Battle of the Sexes**
- **December-January 1981**
- **Toured schools (AITS)**
- **Maui**

**1981**

**The Blue Kangaroo**
- **January**
- **Baldwin High School**
- **Maui**
- **Director:** Michael Snider
- **Bussed in school groups**

**Sleeping Beauty**
- **April**
- **Baldwin High School**
- **Maui**
- **Director:** Greg Poirier
- **Bussed in school groups**

**The Hobbit by J. R. R. Tolkien**
- **July**
- **War Memorial Gym**
- **Maui**
- **Director:** Linda Takita
- **Summer Fun production**

**The Nutcracker**
- **November**
- **Baldwin High School**
- **Maui**
- **Director:** Peter Franklin
- **Bussed in school groups**
Performances

Poetry in Motion
December-January 1982  Toured schools (AITS)  Maui
Director: Linda Takita
Travelling Adult Group

The Frog Prince
unknown  Toured schools  Maui
Travelling Adult Group

The Marriage Proposal, The Bear by Anton Chekhov
unknown  Toured schools  Maui
Travelling Adult Group

1982
Miracle Worker
February  Pu‘unēnē Playhouse  Maui
Director: Karen Yamamoto (Hackler)
Bussed in school groups

Androcles and the Lion by Aurand Harris
Pu‘unēnē Playhouse  Maui
Director: Linda Takita
Bussed in school groups

Frankenstein-the New Wave
June  Pu‘unēnē Playhouse  Maui
Director: Greg Poirier

Dr. Doolittle
July  Pu‘unēnē Playhouse  Maui
Director: Linda Takita
Summer Fun production

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### PERFORMANCES

<table>
<thead>
<tr>
<th>Play</th>
<th>Date</th>
<th>Director</th>
<th>Location</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Lion, Witch and the Wardrobe</td>
<td>November</td>
<td>Linda Takita</td>
<td>Pu‘unēnē Playhouse</td>
<td>Maui</td>
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<tr>
<td>Moliere: Magical Madness</td>
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<td>Linda Takita</td>
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<td>The Kalakoa Kids</td>
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<td>Pu‘unēnē Playhouse</td>
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<tr>
<td>1983 Grease by Jim Jacobs, Warren Casey</td>
<td>March</td>
<td>Michael Snyder</td>
<td>Pu‘unēnē Playhouse</td>
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<td>Step on a Crack by Suzan Zeder</td>
<td>April-May</td>
<td>Linda Takita</td>
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<tr>
<td>Mary Poppins</td>
<td>July</td>
<td>Linda Takita</td>
<td>Pu‘unēnē Playhouse</td>
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<td>Summer Fun production</td>
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</table>
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"Pieces I"
August
Director: Linda Takita
Pu‘unēnē Playhouse
Maui

"Three Tales from Japan"
September-October
Director: Linda Takita
Old Maui High School and Lahaina Banyan Tree
Bussed in school groups
Maui

The Emperor’s New Clothes
November-December
Director: Linda Takita
Pu‘unēnē Playhouse
Maui

The Kalakoa Kids
unknown
Travelling Adult Group
Toured schools
Maui

1984
The Time Machine
February
Director: Shirley Hall
Pu‘unēnē Playhouse
Maui
Bussed in school groups

The Sound of Music by Rodgers and Hammerstein
March
Director: Linda Takita
Pu‘unēnē Playhouse
Maui

Jack and the Beanstalk
April-May
Director Jill Post
Pu‘unēnē Playhouse
Maui
Bussed in school groups
PERFORMANCES

Hans Christian Anderson
July
Director: Linda Takita
Summer Fun production

"Pieces II"
August
Director: Linda Takita

Starman Jones
October
Director: Linda Takita
Bussed in school groups

Scrooge by Leslie Bricusse
December
Director: Linda Takita
Bussed in school groups

1985
Alice through the Looking Glass by Lewis Carroll
January
Director: Jill Post
Travelling Adult Group

Annie by Charles Strouse
February-March
Director: Linda Takita

MAUI ACADEMY OF PERFORMING ARTS

Pu‘unēnē Playhouse
Maui

Pu‘unēnē Playhouse
Maui

Pu‘unēnē Playhouse
Maui

Pu‘unēnē Playhouse
Maui

Pu‘unēnē Playhouse
Maui
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<tr>
<th>PERFORMANCES</th>
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<tr>
<td><strong>The American Dream</strong></td>
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<tr>
<td>Director: Sue Loudon</td>
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<td>Pu‘unēnē Playhouse</td>
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<td>Maui</td>
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<tr>
<td><strong>House at Pooh Corner</strong></td>
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<tr>
<td>April-May</td>
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<tr>
<td>Director: Sally Sodoma</td>
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<td>Pu‘unēnē Playhouse</td>
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<tr>
<td><strong>Wizard of Oz by L. Frank Baum</strong></td>
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<tr>
<td>July</td>
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</tr>
<tr>
<td>Director: Linda Takita</td>
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<tr>
<td>Summer Fun production</td>
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<td><strong>&quot;Pieces III&quot;</strong></td>
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<td>Director: Linda Takita</td>
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<td>Pu‘unēnē Playhouse</td>
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<tr>
<td><strong>Huckleberry Finn by Mark Twain</strong></td>
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<tr>
<td>September-October</td>
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<tr>
<td>Director: Jerry Tracy</td>
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<td>Bussed in school groups</td>
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<td>Pu‘unēnē Playhouse</td>
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<tr>
<td><strong>Istorias</strong></td>
<td></td>
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<tr>
<td>November</td>
<td></td>
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<tr>
<td>Director: Linda Takita</td>
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<tr>
<td>Travelling Adult Group</td>
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<tr>
<td>Pu‘unēnē Playhouse</td>
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<tr>
<td>Maui</td>
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</tbody>
</table>
PERFORMANCES

**Joy**
December  Pu‘unēnē Playhouse
Director: Robby Pigatt
Bussed in school groups

**The Best Christmas Pageant Ever** by Barbara Robinson
December  Pu‘unēnē Playhouse
Director: Linda Takita
Bussed in school groups

1986

**I Do! I Do!**
January  Pu‘unēnē Playhouse
Director: Sue Loudon

**The Music Man**
March  Pu‘unēnē Playhouse
Director: Linda Takita

**Charlotte’s Web** by E. B. White
April-May  Pu‘unēnē Playhouse
Director: Sally Sodoma
Bussed in school groups

**Shaw’s Women**
May  Pu‘unēnē Playhouse
Director: Linda Takita
Travelling Adult Group
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<td><strong>Peter Pan</strong> by J. M. Barrie</td>
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<td>July</td>
<td>Pu’unēnē Playhouse</td>
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<td>Director: Linda Takita</td>
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<td><strong>&quot;Pieces IV&quot;</strong></td>
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<td><strong>Tumbleweeds</strong></td>
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<td><strong>Ghost Stories</strong></td>
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<td>October-November</td>
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<td><strong>Cinderella</strong></td>
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<td>November-December</td>
<td>Pu’unēnē Playhouse</td>
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<tr>
<td><strong>1987</strong></td>
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<td><strong>Life with Father</strong></td>
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<td>January-February</td>
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<tr>
<td>Director: Dick Poole</td>
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PERFORMANCES

Flower Drum Song
March Pu‘unēnē Playhouse
Director: Linda Takita

Wind in the Willows by Kenneth Grahame
April Pu‘unēnē Playhouse
Director: Sally Sodoma
Bussed in school groups

The Birds
May Pu‘unēnē Playhouse
Director: Linda Takita
Travelling Adult Group

Willy Wonka and the Chocolate Factory
July Pu‘unēnē Playhouse
Director: Linda Takita
Summer Fun production

"Pieces V"
August Pu‘unēnē Playhouse
Director: Linda Takita

Taming of the Shrew by William Shakespeare
September-October Pu‘unēnē Playhouse
Director: Kathleen McKinley
Travelling Adult Group
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<th>Performances</th>
<th>Maui Academy of Performing Arts</th>
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<td><strong>Babes in Toyland by Victor Herbert</strong></td>
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<td>November-December</td>
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<td>Director: Linda Takita</td>
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<td><strong>1988</strong></td>
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<td><strong>Cheaper by the Dozen</strong></td>
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<td><strong>Finian’s Rainbow</strong></td>
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<td><strong>Velveteen Rabbit</strong></td>
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<td>March-April</td>
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<td><strong>Frankenstein-Scartissue</strong></td>
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<td><strong>Nunsense</strong> by Dan Goggin</td>
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<td>June</td>
<td>Director: Nancy Huffaker</td>
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<td><strong>Pinocchio</strong></td>
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<td>&quot;Pieces VI&quot;</td>
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<tr>
<td><strong>Much Ado About Nothing</strong> by William Shakespeare</td>
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<td><strong>Mother Hicks</strong> by Suzan Zeder</td>
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<td><strong>Beauty and the Beast</strong></td>
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<td><strong>1989</strong></td>
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<td><strong>Mame</strong> by Jerome Lawrence, Robert E. Lee, music by Jerry Herman</td>
<td>Pu'unēnē Playhouse, Maui</td>
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<td>January</td>
<td>Director: Dick Poole</td>
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PERFORMANCES

The Floating World by Ben Moffat
February
Pu‘unēnē Playhouse
February
Toured schools
September-October
Toured schools (AITS)
Travelling Adult Group

Jesus Christ Superstar by Andrew Loyd Webber
March
Pu‘unēnē Playhouse
Director: Linda Takita

Snow White
April
Pu‘unēnē Playhouse
Director: Sally Sodoma
Bussed in school groups

The Importance of Being Earnest by Oscar Wilde
June
Pu‘unēnē Playhouse
Director: Nancy Huffaker

Alice in Wonderland by Lewis Carroll
July 7/6-16
Pu‘unēnē Playhouse
Director: Linda Takita
Summer Fun production

"Pieces VII"
July, August
Pu‘unēnē Playhouse
Director: Linda Takita, Choreographers: Lynette Kondrat, Francie von Tempsky

Macbeth by William Shakespeare
9/14-30
Pu‘unēnē Playhouse
Director: Betty Green
Travelling Adult Group

MAUI ACADEMY OF PERFORMING ARTS

Mauia
O‘ahu
Maui
Maui
Maui
Maui
Maui
Maui
Maui
<table>
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<td>From the Land of Lotus Blossoms</td>
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<td>Daniel Kelin</td>
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<td>Such Stuff As Dreams Are Made Of</td>
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<td>Pu‘unēnē Playhouse</td>
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<td>The Christmas Nightingale</td>
<td>December</td>
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<td>Maui</td>
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<td>A Thurber Carnival</td>
<td>January</td>
<td>unknown</td>
<td>Richard Yankooli</td>
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<td>South Pacific</td>
<td>February</td>
<td>Kā‘anapali Beach Hotel</td>
<td>Scott Regan</td>
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<td>Charlie and the Great Glass Elevator</td>
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<td>Linda Takita</td>
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<td>Bye Bye Birdie</td>
<td>April</td>
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</table>

Director: Michael Snyder
PERFORMANCES

The Octette Bridge Club by P. J. Barry
May, June Baldwin High School Maui
Director: James Harbour

The Hobbit by J. R. R. Tolkien
July War Memorial Gym Maui
Director: Linda Takita
Summer Fun production

"Pieces VIII"
7/26-8/4 Wailuku Gymnasium Maui

Romeo and Juliet by William Shakespeare
September Wailea Shopping Village Maui
Director: Cal Winn
Travelling Adult Group

Wiley and the Hairy Man by Suzan Zeder
October Toured schools (AITS) Maui, O‘ahu
10/26-11/3 Maui Community College Maui
Director: Karina Naumer
Travelling Adult Group

Scrooge by Leslie Bricusse
11/24-12/16 Kā‘anapali Beach Hotel Maui
Director: Linda Takita
Bussed in school groups

MAUI ACADEMY OF PERFORMING ARTS
PERFORMANCES

MAUI COMMUNITY COLLEGE DANCE THEATRE

Dance

1986
"Dance is for Fun"
March, October
Toured schools (AITS) Maui

1987
"Rainbow of Dance"
September-October
Toured schools (AITS) Maui

MAUI DANCE COUNCIL

Dance

1986
"The Enchanted Toyhouse"
unknown
unknown Maui

1990
"Aloha A’ina"
October
Toured schools (AITS) Maui

MAUI YOUTH THEATRE

See MAUI ACADEMY OF PERFORMING ARTS
PERFORMANCES

MCBANE, JULIE
Theatre, Pantomime

1990
"Beyond Words"
   June, August   Toured libraries   Hawai‘i, O‘ahu

MCKINLEY HIGH SCHOOL THEATRE GROUP
Theatre

1963-64
The Bat by Mary Roberts Rinehart
   unknown   McKinley High School   O‘ahu
   Director: James Nakamoto

1964-65
Hello Broadway
   unknown   McKinley High School   O‘ahu
   Director: James Nakamoto

Anastasia by Guy Bolton
   unknown   McKinley High School   O‘ahu
   Director: James Nakamoto

The Valiant, The Little Man Who Wasn’t There, The Sandbox, Happy Face
   unknown   McKinley High School   O‘ahu
   Director: James Nakamoto

1965-66
### PERFORMANCES

<table>
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<th>Title</th>
<th>Author(s)</th>
<th>Company</th>
<th>Year</th>
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<tbody>
<tr>
<td>The Skin of Our Teeth</td>
<td>Thornton Wilder</td>
<td>McKinley High School</td>
<td>O'ahu</td>
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<tr>
<td>Here's Hollywood</td>
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<td>McKinley High School</td>
<td>O'ahu</td>
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<tr>
<td>The Happy Journey</td>
<td>Thornton Wilder</td>
<td>McKinley High School</td>
<td>O'ahu</td>
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<tr>
<td>West Side Story (excerpts)</td>
<td>Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim</td>
<td>McKinley High School</td>
<td>O'ahu</td>
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<tr>
<td>In this Hawaiian Net</td>
<td>Lloyd Stone</td>
<td>McKinley High School</td>
<td>O'ahu</td>
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<td>Once Upon a Mattress</td>
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<td>McKinley High School</td>
<td>O'ahu</td>
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<tr>
<td>Ten Little Indians</td>
<td>Agatha Christie</td>
<td>McKinley High School</td>
<td>O'ahu</td>
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</tbody>
</table>
PERFORMANCES

1967-68

The Brick and the Rose by Lewis John Carlino and The Love Game
unknown McKinley High School O'ahu
Director: James Nakamoto

1984 by George Orwell (adaptation)
unknown McKinley High School O'ahu
Director: James Nakamoto

Fanny the Frivolous Flapper
unknown McKinley High School O'ahu
Director: James Nakamoto

Dope!
unknown McKinley High School O'ahu
Director: James Nakamoto

1968-69

Peter Pan by J. M. Barrie
12/6, 7, 12-14 McKinley High School O'ahu
Director: James Nakamoto

The Rimers of Eldritch by Landford Wilson
unknown McKinley High School O'ahu
Director: James Nakamoto

Now We Are Free
unknown McKinley High School O'ahu
Director: James Nakamoto
PERFORMANCES

1969-70
Now is the Time for All Good Men by Gretchen Wyler
unknown McKinley High School
Director: James Nakamoto

Cinderella by Rodgers and Hammerstein
unknown McKinley High School
Director: James Nakamoto

Whooppee, We're All Gonna Die
unknown McKinley High School
Director: James Nakamoto

Kendo and Migawari Zazen
unknown McKinley High School
Director: James Nakamoto

1970-71
The Serpent by Jean Claude van Itallie
unknown McKinley High School
Director: James Nakamoto

Marathon 33 by June Havoc
unknown McKinley High School
Director: James Nakamoto

Celebration by Tom Jones and Harvey Schmidt
unknown McKinley High School
Director: James Nakamoto

MCKINLEY HIGH SCHOOL THEATRE GROUP

O'ahu

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PERFORMANCES

An Echo of Wings by George Herman, Next and The Diary of Adam and Eve (from The Apple Tree)
unknown McKinley High School O'ahu
Director: James Nakamoto

"Winners" from Lovers by Brian Friel
unknown McKinley High School O'ahu
Director: James Nakamoto

1971-72
Man of La Mancha
unknown McKinley High School O'ahu
Director: James Nakamoto

The Snow Queen
unknown McKinley High School O'ahu
Director: James Nakamoto

Romeo and Juliet by William Shakespeare
unknown McKinley High School O'ahu
Director: James Nakamoto

The Me Nobody Knows by Robert Livingston, Herb Schapiro, music by Gary Friedman
unknown McKinley High School O'ahu
Director: James Nakamoto

Viet Rock by Megan Terry
unknown McKinley High School O'ahu
Director: James Nakamoto
PERFORMANCES

Earth Song
unknown McKinley High School O'ahu
Director: James Nakamoto

Hubris
unknown McKinley High School O'ahu
Director: James Nakamoto

1972-73
Oliver
12/1-8 McKinley High School O'ahu
Director: James Nakamoto

Lute Song
unknown McKinley High School O'ahu
Director: James Nakamoto

The Playroom
unknown McKinley High School O'ahu
Director: James Nakamoto

Now
unknown McKinley High School O'ahu
Director: James Nakamoto

Moving On
unknown McKinley High School O'ahu
Director: James Nakamoto
<table>
<thead>
<tr>
<th>PERFORMANCES</th>
<th>MCKINLEY HIGH SCHOOL THEATRE GROUP</th>
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<tbody>
<tr>
<td><strong>1973-74</strong></td>
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<tr>
<td>Camelot by Lerner and Loewe</td>
<td>McKinley High School</td>
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<td>Director: James Nakamoto</td>
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<tr>
<td>The Sound of Music by Rodgers and Hammerstein</td>
<td>McKinley High School</td>
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<td>Director: James Nakamoto</td>
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<td>The Lion Who Wouldn’t</td>
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<td>No Hawai‘i Au</td>
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<td><strong>1974-75</strong></td>
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<td>Count Dracula</td>
<td>McKinley High School</td>
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<td>Director: James Nakamoto</td>
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<td>The Apple Tree by Jerry Bock, Sheldon Harnick</td>
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<tr>
<td>Two Gentlemen of Verona by William Shakespeare (musical adaptation)</td>
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<td><strong>1975-76</strong></td>
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<tr>
<td><strong>Godspell</strong></td>
<td>McKinley High School</td>
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<td><strong>West Side Story</strong></td>
<td>McKinley High School</td>
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<tr>
<td>by Arthur Laurents,</td>
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<td>music by Leonard</td>
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<td>Bernstein, lyrics by</td>
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<tr>
<td>Stephen Sondheim</td>
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<td><strong>Song for a New World</strong></td>
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<td><strong>I Like the Sound of America</strong></td>
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<td><strong>1976-77</strong></td>
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<td><strong>Celebration</strong></td>
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<tr>
<td>by Gary Freidman</td>
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<td><strong>Hello, Dolly</strong></td>
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<td>by Jerry Herman</td>
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<td><strong>You're a Good Man, Charlie Brown</strong> by Clark Gesner</td>
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<td><strong>1977-78</strong></td>
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<tr>
<td><strong>The Fabulous Fable Factory</strong></td>
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<tr>
<td><strong>The Hobbit</strong></td>
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<td>4/7-15</td>
<td>McKinley High School</td>
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<td>Director: James Nakamoto</td>
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<td><strong>Moments</strong></td>
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<td><strong>Shrew!</strong></td>
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<td><strong>1978-79</strong></td>
<td>McKinley High School</td>
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<tr>
<td><strong>The Good Doctor</strong> by Neil Simon</td>
<td>McKinley High School</td>
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<td>Director: James Nakamoto</td>
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</table>

427
PERFORMANCES

**Jesus Christ Superstar** by Andrew Loyd Webber
unknown McKinley High School
Director: James Nakamoto

**A Love Affair**
unknown McKinley High School
Director: James Nakamoto

**Alice in Wonderland** by Lewis Carroll
unknown McKinley High School
Director: James Nakamoto

1979-80
**Cinderella**
12/7-15 McKinley High School
Director: James Nakamoto

**A Midsummer Night's Dream** by William Shakespeare
unknown McKinley High School
Director: James Nakamoto

**Twelfth Night or Whateva'** by James Grant Benton
2/22-29 McKinley High School
Director: James Nakamoto

1980-81
**Stop the World I Want to Get Off**
unknown McKinley High School
Director: Ken Fryer

MCKINLEY HIGH SCHOOL THEATRE GROUP

O'ahu
PERFORMANCES

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<th>Date</th>
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<th>Director(s)</th>
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<tr>
<td>4/9-12</td>
<td>Story Theatre by Paul Sills</td>
<td>Ken Fryer</td>
<td>McKinley High School O'ahu</td>
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<td>1981-82</td>
<td>Growing Up Naked</td>
<td>James Nakamoto</td>
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<td>1983-84</td>
<td>Charlie and Algernon</td>
<td>James Nakamoto</td>
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<td>1983-84</td>
<td>Voices from the High School</td>
<td>Mary Lou Sandla</td>
<td>McKinley High School O'ahu</td>
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</table>
PERFORMANCES

1986-87

_Thirteen Daughter_ by Eaton Magoon, Jr.
unknown McKinley High School O'ahu
Director: James Nakamoto
Produced by the Kaimuki Humanities Learning Center

_America, the Beautiful_
unknown McKinley High School O'ahu
Director: James Nakamoto
Produced by the Kaimuki Humanities Learning Center

1987-88

_Shakespeare is Alive and Well and Living at McKinley_
unknown McKinley High School O'ahu
Director: Dan Kelin
Produced by the Kaimuki Humanities Learning Center and Honolulu Theatre for Youth

MEISTER, ARNOLD

See KAUA'I ACADEMY OF CREATIVE ARTS, KAUA'I HIGH SCHOOL PERFORMING ARTS LEARNING CENTER

MELLOW, STEVE

Theatre

1976
"The Looking Glass Revue"
January Toured schools (AITS) O'ahu

430
PERFORMANCES

MENCZKOWSKI, OLAVA

Dance

1986
"Movement Signatures"
January
Toured schools (AITS) O'ahu

1987
"Dancescape"
January
Toured schools (AITS) O'ahu

1988
"Dancescape"
January
Toured schools (AITS) O'ahu

1989
"Dancescape"
January
Toured schools (AITS) O'ahu

MERMAID THEATRE OF NOVA SCOTIA
Theatre

1988
Just So Stories by Ruyard Kipling
10/19-21 Kaimuki High School O'ahu
10/22 Kahilu Theatre Hawai'i
PERFORMANCES

MICHAELS, SCOTT

Dance

1976
"Art of Jazz Dancing"
April
Toured schools (AITS)
O'ahu

MICRO THEATRE PRODUCTIONS

Theatre

1989
"The Lonesome Christmas Tree"
December
unknown
Hawai'i

MOFFAT, BEN

Puppetry, Theatre

1987
Present Tense
May
Toured schools (AITS)
O'ahu

Face the Mask
November-December
Toured schools (AITS)
O'ahu

1988
Present Tense
January
Toured schools (AITS)
O'ahu

Do it Yourself Drama
April-May
Toured schools (AITS)
O'ahu

432
PERFORMANCES

1989

Face the Mask
April
Toured schools (AITS) O'ahu

Do it Yourself Drama
May
Toured schools (AITS) O'ahu

Present Tense
May-June
Toured schools (AITS) O'ahu

1990

Face the Mask
March
Toured schools (AITS) O'ahu
Director: Ben Moffat
With Windward Community College Players

Halloween Visitations
Fall
Castle High School O'ahu
Director: Ben Moffat
With Windward Community College Players

MOMSEN, ROSE AND KIRSTEN FREDERICKSON
Puppetry

1988
unknown
7/7-17 Toured libraries Maui, Moloka'i
PERFORMANCES

MO'OLELO KI'I LIMA

Puppetry

1972

The Great Hōlua Sled Race, The Chinaman's Hat, How Birds Became Visible, Why the Leaves of the Kukui Tree Turn Silver, Laka's Canoe

October-December Toured schools O'ahu
Director: Tamara Miller (Hunt), Puppeteers: Pamela Hong, Miller, Calvin Tamura

1973

The Great Hōlua Sled Race, The Chinaman's Hat, How Birds Became Visible, Why the Leaves of the Kukui Tree Turn Silver, Laka's Canoe

January-February Toured schools Hawai'i, O'ahu
Puppeteers: Pamela Hong, Tamara Miller, Calvin Tamura

1974

The Great Hōlua Sled Race, Legend of Chinaman's Hat, Laka's Canoe

5/4 Kahala Mall O'ahu
Puppeteers: Irene Chong, Shannon Hayashi, Pamela Hong

The One Legged Ducks, The Bedbug, the Louse and the Flea, Amos and Boris, Momotaro, The Legend of Chinaman's Hat

July Toured libraries Hawai'i
Puppeteers: Irene Chong, Shannon Hayashi, Pam Hong

1975

Lollipop Dragon, The Wise Fish, Why the Jellyfish Has No Bones, The Flying Taro, A Helmet for Kuili, Naughty Elepaio, Five Fuzzies

3/17 Univ. of Hawai'i at Mānoa O'ahu
March, April Toured schools Maui, O'ahu
4/24 Habilitat O'ahu
Puppeteers: Shannon Hayashi, Pamela Hong, Karen Yamamoto
PERFORMANCES

Ethnic Oven, Pugundo Adipen, Sina, The River Oni, Auntie Pueo

8/20  Makua Alii Senior Center  O'ahu
9/07  Makalapa Neighborhood Res. Ctr.  O'ahu
11/22  Kailua Library  O'ahu

October-January 1976  Toured schools (AITS)  Hawai'i, Kaua'i, Maui, O'ahu

Puppeteers: Phyllis Look, Mary Olsen, Anna Viggiano

1976

10/21  Kaua'i Public Library  Kaua'i
October  Toured schools  Kaua'i
12/8  Honolulu Hale  O'ahu
December  Toured schools (AITS)  O'ahu

Puppeteers: Gwynne Lee, Mary Olsen, Anna Viggiano

1977

Sina and the Eel, The Little Sponge Fisherman, The Four Hawaiian Brothers

5/28-29  Kennedy Lab Theatre, University of Hawai'i at Mānoa  O'ahu

Puppeteers: Gwynne Lee, Mary Olsen, Anna Viggiano

1978

Laka and the Menehunes, The Mallet of Wealth, The Mouse Princess, The Shark King, Mr. Sun

Cho Lee

November-December  Toured libraries  Hawai'i, O'ahu

Puppeteers: Debbie Lutzky, Pam Jezierny
<table>
<thead>
<tr>
<th>Year</th>
<th>Performance(s)</th>
<th>Toured Locations</th>
<th>Puppeteers</th>
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<td>1979</td>
<td><em>Laka and the Menehunes</em>, <em>The Mallet of Wealth</em>, <em>The Mouse Princess</em>, <em>The Shark King</em>, <em>Mr. Sun</em></td>
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<td>Cho Lee</td>
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<td>March</td>
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<td>May</td>
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<td>1980</td>
<td><em>Hina in the Moon</em>, <em>The Giant Swing</em>, <em>Pekekue</em></td>
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<td>October-November</td>
<td><em>Toured libraries</em></td>
<td>Hawai‘i, Maui, O‘ahu</td>
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<td>Kaua‘i</td>
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<td>April</td>
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<td>10/17</td>
<td>Kuykendall Auditorium, University of Hawai‘i at Mānoa</td>
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<td>November</td>
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<td>Puppeteers:</td>
<td>Marcus Pottenger, Bonnie Town, Cheryl Willoughby</td>
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**PERFORMANCES**

**MO’OLELO KI’I LIMA**

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<th>Title</th>
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<td><em>Hina in the Moon, The Giant Swing, Pekekue</em></td>
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<td>Maui, Moloka‘i</td>
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</table>

1982
unknown
5/1-2
November
Puppeteers: Marcus Pottenger, Bonnie Town, Cheryl Willoughby

1983
unknown
March-April
Puppeteers: Calvin Tamura, Cheryl Willoughby

1984
*The Quarrel of the Sun and the Moon, Everyone Knows What a Dragon Looks Like, The Tree with the Silvery Leaves*
February-May
Puppeteers: Calvin Tamura, Cheryl Willoughby

1985
unknown
April
Puppeteers: Calvin Tamura, Cheryl Willoughby
PERFORMANCES

MORCA DANCE THEATRE

Dance

1986
unknown
   January
      Touried schools (AITS, CCECS) O'ahu

MORGAN, EARNEST

Dance

1975
"Dance as a Language"
   April
      Touried schools (AITS) Hawai'i

"Introduction to Dance"
   May
      Touried schools (AITS) Hawai'i
      Under group name The Kalakoa Dancers

1976
Dance Circus
   May
      Touried schools (AITS) Hawai'i
      Under group name Dance Hawai'i Company

1976-77
"Dance Machine"
   unknown
      Touried schools (AITS) Hawai'i

1983
Wheels
   March-April
      Touried schools (AITS) Hawai'i
      Under group name Dance Hawai'i Company
PERFORMANCES

1988
"Facing the Mask"
March-April Toured schools (AITS) Hawai'i
Under group name Kalani Honua

MURRAY LOUIS DANCE COMPANY
Dance

1973
Dance residency
November Red Hill Elementary (AITS) O'ahu

1974
Dance Residency
February unknown (AITS) O'ahu

MUSCHAMP, GEORGE
See HONOLULU THEATRE FOR YOUTH

MUSHROOM PLAYERS
Puppetry
Bob Langer

1979
"Puppet show"
May-August Toured libraries O'ahu
PERFORMANCES

**1980**
unknown
May-July
Toured libraries
O'ahu

**NAKAHARA, RON**
Theatre

1975
"American Theatrical Comedy"
9/29-10/8
Toured schools (HSTC)
O'ahu
Directors: Ron Nakahara and Dennis Dubin

**NAKAMOTO, JAMES**

See **MCKINLEY HIGH SCHOOL THEATRE GROUP**

**NA LIMA Hō'IKE**
Puppetry

1978
Many Moons
7/26
Waipahu Library
O'ahu

1979
"Puppet Show"
3/24
Hawai'i State Library
O'ahu

MUSHROOM PLAYERS

440
PERFORMANCES

1983
unknown
   6/18
   Hawai'i State Library  O'ahu

NATIONAL THEATRE OF BURMA
Theatre

1974
unknown
   November
   Toured schools (AITS, CCECS)  Hawai'i

NISHIKAWA, Koishiro
Dance, Japanese classical

1967
"Sakura," "Echigo Jishi"
   February
   Toured schools (FAP)  Moloka'i, O'ahu

NOMURA, Mansaku
Theatre

1974
"Kyogen Lecture-Demonstration"
   March
   Toured schools (AITS, CCECS)  Kaua'i
PERFORMANCES

NOVA ARTS FOUNDATION
   Dance

1990
unknown
   October
   Touring schools (AITS)
   O'ahu

OLSEN, MARY
   Theatre

1975
"The Ugly Duckling"
   12/6
   Honolulu Zoo
   O'ahu
   Director: Mary Olsen

OMEGA DANCERS (THE)
   Dance

1976
"European Folk Dances"
   Touring schools (AITS)
   O'ahu

ONE ACTORS (THE)

   See PEPPERMINT PLAYERS
PERFORMANCES

OREGON SHAKESPEAREAN FESTIVAL ASSOCIATION

Theatre
Oregon
(in association with Maui Academy of Performing Arts)

1987
"Shakespearean Theatre"
November
Toured schools (AITS) Maui

1988
"Shakespearean Theatre"
December
Toured schools (AITS) Maui

1990
"Shakespearean Scenes"
March
Toured schools (AITS) Maui

ORR, LESLYE
Theatre

1983
"Hand in Hand"
12/1,2
Croarkin Theatre O'ahu
Director: Leslye Orr
Co-sponsored by Honolulu Theatre for Youth, Very Special Arts Hawai‘i, and the Department of Education
PERFORMANCES

PĀHĀU'OΛI PUPPET PLAYERS

Puppetry

<table>
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<th>Year</th>
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<th>Venue</th>
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<td>1931</td>
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<td>Pāhau'oli Playhouse</td>
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<td>1940</td>
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<td>Queens's Hospital</td>
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PANKIWSKYJ, PAULA

See HONOLULU INTERNATIONAL FOLK DANCERS

PARASOL PUPPETS

Puppetry

Debbie Lutzky as PuppetsPlus 1979-87
Debbie Lutzky Allen and Peter Allen as Parasol Puppets 1987-Present

1979

Puppet Place Theatre

- March-April: Toured schools (AITS) | O'ahu
- unknown: Toured libraries | O'ahu

Puppeteer: Debbie Lutzky Allen
PERFORMANCES

1980

The Magic Teapot
3/16 Royal Hawaiian Shopping Center O'ahu
Puppeteer: Debbie Lutzky Allen

Puppet Place Theatre
March-April Toured schools (AITS) O'ahu
December-January 1981 Toured schools (AITS) O'ahu
Puppeteer: Debbie Lutzky Allen

Around the World at Paradise Park
unknown Paradise Park O'ahu
Puppeteer: Debbie Lutzky Allen

Rigoletto
unknown Tenney Theatre O'ahu
Puppets for production by Opera Players of Hawai'i

1981

The Dancing Frog of 'Iole Farm
3/30-4/24 McCoy Pavilion O'ahu
Director: Debbie Lutzky (Allen)
Guest production for Honolulu Theatre for Youth

Did You See That?
June-August Toured libraries O'ahu
Puppeteer: Debbie Lutzky Allen

Rhymin' Simon
unknown Toured libraries O'ahu
Puppeteer: Debbie Lutzky Allen

PARASOL PUPPETS
PERFORMANCES

1982
Rhymin' Simon
March Toured schools (AITS) O'ahu
Puppeteer: Debbie Lutzky Allen

Kapakahi Tales
December-March 1983 Toured schools (AITS) O'ahu
unknown Toured libraries O'ahu
Puppeteer: Debbie Lutzky Allen

Laka and the Menehunes
unknown Liberty House O'ahu
Puppeteer: Debbie Lutzky Allen

1983
The Little Byte
June-August Toured libraries Hawai'i, O'ahu
Puppeteer: Debbie Lutzky Allen

"A Celebration of Puppetry"
8/27-28 Honolulu Academy of Arts O'ahu
Puppeteers: Debbie Lutzky (Allen) and Cheryl Willoughby

Kapakahi Tales
November Toured schools (AITS) O'ahu
Puppeteer: Debbie Lutzky Allen

1984
The Biggest Egg, Once Upon a Frog, One Flew Out of the Christmas Sleigh
January-December Toured libraries, schools O'ahu
Puppeteer: Debbie Lutzky Allen
PERFORMANCES

**Rhymin' Simon**

2/18  Mānoa Marketplace  O‘ahu
Puppeteer: Debbie Lutzky Allen
First in a series of public performances out of the Hawai‘i Love to Dance dance studio

**Cannonball Simp**

October  Tenney Theatre  O‘ahu
Puppeteers: Debbie Lutzky (Allen), Calvin Tamura, Cheryl Willoughby

1985

**Kapakahí Tales**

March  Toured schools (AITS)  O‘ahu
September-October  Toured schools (AITS)  O‘ahu
Puppeteer: Debbie Lutzky Allen

**Star Pup**

June-August  Toured libraries  O‘ahu
Puppeteer: Debbie Lutzky Allen

**One Flew out of the Christmas Sleigh**

December  Toured shopping centers, parties  O‘ahu
Puppeteer: Debbie Lutzky Allen

1986

**Kapakahí Tales**

January-December  Toured birthday parties, preschools, shopping malls, Children’s Literature conference  O‘ahu
Puppeteer: Debbie Lutzky Allen
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<tr>
<td><strong>The Little Byte</strong></td>
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<td>Spring</td>
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<td><strong>The Missing Piece</strong></td>
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<tr>
<td><strong>Once Upon A Frog, Star Pup</strong></td>
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<tr>
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<tr>
<td>Puppeteer: Debbie Lutzky Allen</td>
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<td><strong>I Went to the Animal Fair</strong></td>
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<td>June-August</td>
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<td>11/29</td>
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<td>Puppeteer: Debbie Lutzky Allen</td>
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<td><strong>Tsunahiki-Tug of War</strong></td>
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<td>August</td>
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<td>Puppeteer: Debbie Lutzky Allen</td>
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<td><strong>Did You See That</strong></td>
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<td>October</td>
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<td>Puppeteer: Debbie Lutzky Allen</td>
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## PERFORMANCES

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<td><strong>The Teeny Tiny Woman, Happy Halloween</strong></td>
<td>October</td>
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<td>Peter Allen</td>
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<td><strong>1987 Circus!</strong></td>
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<td>Mānoa Marketplace</td>
<td>Peter Allen</td>
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<td>April</td>
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<td>Toured libraries</td>
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<td>9/12</td>
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<td>Waikīkī Community Center</td>
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<td>Peter Allen</td>
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<tr>
<td><strong>Tsunahiki-tug of war</strong></td>
<td>2/28</td>
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<td>Sept.</td>
<td>Okinawin Festival</td>
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<td>Debbie Lutzky Allen</td>
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<tr>
<td><strong>I Went to the Animal Fair</strong></td>
<td>3/20</td>
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<td>O'ahu</td>
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<td>10/17</td>
<td>Mānoa Marketplace</td>
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<td>Debbie Lutzky Allen</td>
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<tr>
<td><strong>The Amazing Mysto's Magic Show</strong></td>
<td>3/28</td>
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<td>11/14</td>
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<td>Peter Allen</td>
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PERFORMANCES

"Spring Time Review"
April
Puppeteer: Peter Allen

Once Upon a Frog
4/25
Spring
Puppeteer: Debbie Lutzky Allen

The Magic Teapot
Spring
10/10
Puppeteer: Debbie Lutzky Allen

"Three Stories about Houses"
5/23
Summer
Puppeteer: Peter Allen

Petronella
June-August
11/21
Puppeteer: Debbie Lutzky Allen

Little Red Riding Hood
July
9/19
Puppeteer: Peter Allen
### Performances

**Teeny tiny Woman**
- **October**
- **Toured schools**
- **Puppeteer:** Peter Allen

**Kapakahi Tales**
- **November**
- **Toured libraries**
- **Puppeteer:** Debbie Lutzky Allen

"Nursery Rhymes and Tales"
- **November**
- **Toured libraries**
- **Puppeteer:** Peter Allen

**All I want for Christmas, The Animals Christmas, One Flew out of the Christmas Sleigh**
- **December**
- **Toured schools**
- **Puppeteer:** Debbie Lutzky Allen

"Parasol Puppets Revue"
- **unknown**
- **McKinley High School**
- **Puppeteers:** Debbie Lutzky Allen, Peter Allen

**1988**

**The Amazing Mysto’s Magic Show**
- **3/19**
- **Mānoa Marketplace**
- **Puppeteer:** Peter Allen

**The Boy Who Went in Search of the Shivers**
- **October**
- **Toured schools**
- **Puppeteer:** Debbie Lutzky Allen

**Circus!**
- **1/16**
- **Mānoa Marketplace**
- **Puppeteer:** Peter Allen

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<tr>
<th>PERFORMANCE</th>
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<td><em>I Went to the Animal Fair</em></td>
<td>Waikīki Community Center</td>
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<td>1/30</td>
<td>July</td>
<td>Toured libraries</td>
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<tr>
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<tr>
<td>The Magic Teapot</td>
<td>Mānoa Marketplace</td>
<td>Debbie Lutzky Allen</td>
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<td>2/20</td>
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<td>O'ahu</td>
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<td>The Little Byte</td>
<td>Waikīki Community Center</td>
<td>Debbie Lutzky Allen</td>
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<td>3/12</td>
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<td>O'ahu</td>
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<tr>
<td>Once Upon A Frog</td>
<td>Mānoa Marketplace</td>
<td>Debbie Lutzky Allen</td>
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<tr>
<td>4/16</td>
<td>Summer</td>
<td>Toured libraries</td>
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<tr>
<td>Little Red Riding Hood</td>
<td>Waikīki Community Center</td>
<td>Peter Allen</td>
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<tr>
<td>4/23</td>
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<td>O'ahu</td>
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<tr>
<td>&quot;Nursery Rhymes and Tales&quot;</td>
<td>Mānoa Marketplace</td>
<td>Peter Allen</td>
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<tr>
<td>5/21</td>
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<td>O'ahu</td>
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<tr>
<td>All I want for Christmas</td>
<td>Toured libraries</td>
<td>O'ahu</td>
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PERFORMANCES

"Parasol Puppets Revue"
July State Farm Fair O'ahu
September State Farm Fair Hawai'i
Puppeteers: Debbie Lutzky Allen, Peter Allen

Petronella
5/14 Waikīkī Community Center O'ahu
Puppeteer: Debbie Lutzky Allen

Ramayana
May Honolulu Academy of Arts O'ahu
Puppeteers: Debbie Lutzky Allen, Peter Allen

The Sea Princess
Summer Okinawan Summer Festival O'ahu
Puppeteer: Debbie Lutzky Allen

The Teeny Tiny Woman
October Toured schools O'ahu
Puppeteer: Peter Allen

"Three Stories About Houses"
2/27 Waikīkī Community Center O'ahu
Puppeteer: Peter Allen

1989
The Amazing Mysto's Magic Show, Circus!, "Nursery Rhymes and Tales"
January-December Toured schools O'ahu
puppeteer: Peter Allen

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PERFORMANCES

**I Went to the Animal Fair, Kapakahi Tales, The Magic Teapot**
January-December Toured schools O'ahu
Puppeteer: Debbie Lutzky Allen

"Parasol Puppets Revue"
January-December Toured schools O'ahu
Puppeteers: Debbie Lutzky Allen, Peter Allen

**Kapakahi Tales**
6/14 Friends of the Library Booksale, McKinley High School Cafeteria O'ahu
Puppeteer: Debbie Lutzky Allen

**The Gingerbread Man**
June-August Toured libraries O'ahu
Puppeteer: Debbie Lutzky Allen

**Puppetry, Pure and Simple, Rumpelstiltskin**
June-August Toured libraries O'ahu
Puppeteer: Peter Allen

**The Sea Princess**
September Okinawan Summer Festival O'ahu
Puppeteer: Debbie Lutzky Allen

**The Boy Who Went in Search of the Shivers**
October Toured schools O'ahu
Puppeteer: Debbie Lutzky Allen

**Happy Halloween, The Teeny Tiny Woman**
October Toured schools O'ahu
Puppeteer: Peter Allen
**PERFORMANCES**

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<th>Performance</th>
<th>Dates</th>
<th>Locations</th>
<th>Puppeteers</th>
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<tbody>
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<td><em>All I Want for Christmas</em></td>
<td>December</td>
<td>Toured schools, shopping centers</td>
<td>O'ahu</td>
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<tr>
<td>Puppeteer: Peter Allen</td>
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<tr>
<td><em>The Christmas Whale</em></td>
<td>December</td>
<td>Toured schools</td>
<td>O'ahu</td>
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<tr>
<td>Puppeteer: Debbie Lutzky Allen</td>
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<tr>
<td>1990</td>
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<tr>
<td><em>All I Want for Christmas</em></td>
<td>January-December</td>
<td>Toured schools</td>
<td>O'ahu</td>
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<tr>
<td>Puppeteer: Peter Allen</td>
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<tr>
<td><em>I Went to the Animal Fair, The Sea Princess</em></td>
<td>January-December</td>
<td>Honolulu Zoo</td>
<td>O'ahu</td>
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<tr>
<td>Puppeteer: Debbie Lutzky Allen</td>
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<tr>
<td><em>Kapakahi Tales</em></td>
<td>January-December</td>
<td>Toured schools</td>
<td>O'ahu</td>
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<tr>
<td>Puppeteer: Debbie Lutzky Allen</td>
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<tr>
<td>&quot;Parasol Puppets Revue,&quot; <em>Punch and Judy</em></td>
<td>January-December</td>
<td>Toured schools</td>
<td>O'ahu</td>
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<tr>
<td>Puppeteers: Debbie Lutzky Allen, Peter Allen</td>
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<tr>
<td><em>Puppetry, Pure and Simple, Rumpelstiltskin</em></td>
<td>January-December</td>
<td>Toured libraries, schools</td>
<td>O'ahu</td>
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<tr>
<td>Puppeteer: Peter Allen</td>
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</tbody>
</table>
PERFORMANCES

Circus
February
June-July
11/4
Puppeteer: Peter Allen

Toured libraries
Toured libraries
Kapi‘olani Community College

O‘ahu
Kaua‘i, O‘ahu
O‘ahu

PARASOL PUPPETS

Kapakahi Tales
June
Children’s Literature Conference, University of Hawai‘i at Mānoa

Puppeteer: Debbie Lutzky Allen

The Amazing Mysto’s Magic Show
9/15
Kapi‘olani Community College, "A Gathering of Puppets"

Puppeteer: Peter Allen

The Magic Teapot
9/15, 11/25
Kapi‘olani Community College

Puppeteer: Debbie Lutzky Allen

Happy Halloween
October
Toured schools

Puppeteer: Peter Allen

"The Teeny Tiny Woman and other Halloween Tales"
10/21
Kapi‘olani Community College

Puppeteer: Peter Allen

The Boy Who Went in Search of the Shivers
10/28
Kapi‘olani Community College

Puppeteer: Debbie Lutzky Allen
PERFORMANCES

The Gingerbread Man
11/11 Kapi'olani Community College O'ahu
Puppeteer: Debbie Lutzky Allen

"Nursery Rhymes and Tales"
11/18 Kapi'olani Community College O'ahu
Puppeteer: Peter Allen

The Christmas Whale
12/2 Kapi'olani Community College O'ahu
Puppeteer: Debbie Lutzky Allen

Santa's Problem
12/9 Kapi'olani Community College O'ahu
Puppeteer: Peter Allen

"Three Parables"
unknown Toured churches O'ahu
Puppeteer: Peter Allen

PATRIA-THOEHE, PUANANI
Dance, Hawaiian

1991
"Hula Kahiko" (dance residency)
March unknown (AITS) O'ahu
PERFORMANCES

PAULSON, JEANNETTE
Theatre

1977
The Magic Candle
March
Toured schools (AITS)
O'ahu

1978
The Magic Candle
January
Toured schools (AITS)
O'ahu

PEARL OF THE ORIENT
Dance, Filipino

1970
"Jotabla," "Pangalay," "Kuratsa," "Binasuan-Pinandanggo"
January-February
Toured schools (AITS)
Moloka'i, O'ahu

1972
"Ethnic Dance Concert"
May
Toured schools (AITS)
O'ahu

1973
"Filipino Dance Program"
November
Toured schools (AITS)
Hawai'i, Kaua'i, Lāna'i, Maui, Moloka'i, O'ahu
PERFORMANCES

PEKING PUPPET THEATRE
Puppetry
unknown
9/11-12
Leeward Community College
O‘ahu

PEMBERTON, ELAINE
See THIRTEEN AND UNDER CREATIVE THEATRE

PENNY PUPPET and JAY
Puppetry
1979
unknown
7/28
Hawai‘i State Library
O‘ahu

PEPPERMINT PLAYERS
Theatre
1970
"Paper bag puppet show"
unknown
Toured schools (AITS)
O‘ahu

1971
Androcles and the Lion
April
Toured schools (AITS)
O‘ahu
## PERFORMANCES

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<th>Title</th>
<th>Dates</th>
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<tr>
<td>1972</td>
<td>The Melting Pot</td>
<td>February</td>
<td>O'ahu</td>
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<td></td>
<td></td>
<td>October</td>
<td>O'ahu</td>
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<tr>
<td>1973</td>
<td>Androcles and the Lion, Epaminondas, The Melting Pot, Nutcracker Suite, Take me to the Treasure</td>
<td>Toured schools (AITS)</td>
<td>O'ahu</td>
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<tr>
<td>1974</td>
<td>Pardon me, But Have You Seen a Menehune? by Bruce Potts</td>
<td>March</td>
<td>O'ahu</td>
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<td></td>
<td>Happy Daze by James Canada</td>
<td>Toured schools (AITS)</td>
<td>O'ahu</td>
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<td>1975</td>
<td>Funny People -- Funny Places</td>
<td>May</td>
<td>Hawai'i, Moloka'i</td>
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<td>1976</td>
<td>The Case of the Stolen Poi Pounders by Doug Kaya</td>
<td>March-April</td>
<td>Kaua'i</td>
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<td>October-November</td>
<td>Hawai'i</td>
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<td>1977-80</td>
<td>Laughing All the Way, Calabash Capers, Looking for Uncle Meter by Jerry Tracy</td>
<td>September-May</td>
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## PEPPERMINT PLAYERS

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<td>1973</td>
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<td>1974</td>
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<td>1975</td>
<td>Hawai'i, Moloka'i</td>
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<td>1976</td>
<td>Hawai'i</td>
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<tr>
<td>1977-80</td>
<td>unknown</td>
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PERFORMANCES

1980
The Magnificent Metric Family by Jerry Tracy
unknown Toured schools Hawai'i

1984-90
A Scene in the Life of Francisco Granace by Jerry Tracy
December Honolulu Academy of Art O'ahu
Director: Jerry Tracy

Christmas Windows by Jerry Tracy
December Honolulu Academy of Art O'ahu
Director: Jerry Tracy

Three Wise Men by Jerry Tracy
December Honolulu Academy of Art O'ahu
Director: Jerry Tracy

The Saints by Jerry Tracy
December Honolulu Academy of Art O'ahu
Director: Jerry Tracy

PEPPERMINT PLAYERS

PETER ALLEN PUPPETS

See PARASOL PUPPETS

PINKOSH, MARK

See STARVING ARTISTS THEATRE COMPANY
PERFORMANCES

PIPER, LEN

See PIPER PRODUCTIONS

PIPER PRODUCTIONS

Puppetry
Len Piper

1965
Peter and the Wolf based on composer Sergei Prokofiev's work and Hansel and Gretel
Fall Toured libraries O'ahu

1966-81
Circus Time, The Frog Prince, Hansel and Gretel, Nutcracker, Peter and the Wolf, Piper's
Polynesia, Punch and Judy, Snoozer's New Revue, Snoozer Q. Hound's Varieties, The
Sorcerer's Apprentice, The Story of Nutcracker, The Three Wishes, A Visit with Aesop
and his Fables
Fall-Spring Toured schools Hawai'i, Kaua'i, Lāna'i, Maui, Moloka'i, O'ahu

1966
National Marionette Circus
unknown Hawai'i State Fair O'ahu

1968
The Tar Baby
8/20 Æina Haina Library O'ahu
Puppeteer: Chris Piper
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<th>Year</th>
<th>Performances</th>
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</thead>
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<tr>
<td>1969</td>
<td><strong>Three Billy Goats Gruff, The Sorcerer’s Apprentice, The Three Wishes</strong></td>
<td>Thelma Parker Gymnasium, Hawai‘i</td>
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<tr>
<td></td>
<td>January</td>
<td>under name National Puppet Theatre</td>
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<td>1971</td>
<td><strong>Three Billy Goats Gruff</strong></td>
<td>Ala Moana Center</td>
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<td>July-August</td>
<td>O‘ahu</td>
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<td>1972</td>
<td><strong>Vaudeville Tonight and Mother Goose’s Garden</strong></td>
<td>Ala Moana Center</td>
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<td>July-September</td>
<td>O‘ahu</td>
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<td>1975</td>
<td><strong>Pinocchio</strong></td>
<td>Honolulu Community Theatre</td>
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<td>3/24-29</td>
<td>O‘ahu</td>
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<td>Director: Newell Tarrant</td>
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<td>Fall-Spring 1977</td>
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<td>1978</td>
<td><strong>Three Billy Goats Gruff, The Frog Prince</strong></td>
<td>Wai‘anae Library</td>
</tr>
<tr>
<td></td>
<td>7/27</td>
<td>O‘ahu</td>
</tr>
<tr>
<td>Year</td>
<td>Production</td>
<td>Dates</td>
</tr>
<tr>
<td>------</td>
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<tr>
<td>1991</td>
<td>&quot;How Not to be a Tidah and a Blallah&quot;</td>
<td>January-February</td>
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<td></td>
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<td>Toured schools</td>
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<tr>
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<tr>
<td>1987</td>
<td>Beat the Bard</td>
<td>January</td>
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<tr>
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<tr>
<td></td>
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<td>(AITS)</td>
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<tr>
<td>1987</td>
<td>The Emperor's New Clothes</td>
<td>October</td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td>(AITS)</td>
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<tr>
<td>1988</td>
<td>Beat the Bard</td>
<td>March</td>
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<td></td>
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<td>Toured schools</td>
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<td>(AITS)</td>
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<tr>
<td>1989</td>
<td>The Emperor's New Clothes</td>
<td>February-March</td>
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<td>(AITS)</td>
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<td>October-November</td>
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<td>Toured schools</td>
</tr>
<tr>
<td></td>
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<td>(AITS)</td>
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</tbody>
</table>
PERFORMANCES

Beat the Bard
April
Toured schools (AITS) O‘ahu

Word Explorers
October-November
Toured schools (AITS) O‘ahu

POTLUCK PLAYERS
Theatre

1984
Island Slices
11/30-12/2 Croarkin Theatre O‘ahu
Director: Karen Yamamoto Hackler
Co-sponsored by Honolulu Theatre for Youth and Very Special Arts Hawai‘i

POULTON, DAVID
Puppetry, marionettes
Australia

1990
Wok and Wal
March Kennedy Theatre O‘ahu
PERFORMANCES

THE POPPETs
Puppetry
Rose Momsen
Maui based

1988
"Puppet Show"
June
Toured libraries
Moloka'i

PUNAHOU DANCE SCHOOL
Dance
Josephine Flanders, Marian Jay, Charlys Ing

1953
"Etude de Ballet"
5/22, 23
Dillingham Hall
O'ahu
Director/Choreographer: Josephine Flanders

1954
Cinderella
5/21, 22
Dillingham Hall
O'ahu
Director/Choreographer: Josephine Flanders

1955
Alice in Wonderland by Lewis Carroll, adapted by Josephine Flanders
May
Dillingham Hall
O'ahu
Director/Choreographer: Josephine Flanders
PERFORMANCES

1957
*Peter Pan* by James Barrie, adapted by Josephine Flanders
5/24-26 Dillingham Hall O'ahu
Director/Choreographer: Josephine Flanders

1960
*Snow White and Rose Red* by Grimm's Brothers, adapted by Josephine Flanders
5/20-22 Dillingham Hall O'ahu
Director/Choreographer: Josephine Flanders

1963
*The Wizard of Oz* by L. Frank Baum, adapted by Josephine Flanders
5/17-19 Dillingham Hall O'ahu
Director: Josephine Flanders, Choreographers: Josephine Flanders, Mari-Jo Flanders, Ruth Solomon

1965
"A Spring Showcase"
5/21 Dillingham Hall O'ahu
Director: Josephine Flanders, Choreographers: Josephine Flanders, Mari-Jo Flanders

1967
*Cinderella*
5/19, 20 Dillingham Hall O'ahu
Director: Josephine Flanders, Choreographers: Josephine Flanders, Mari-Jo Flanders

1974
*The Wizard of Oz* by L. Frank Baum, adapted by Josephine Flanders
5/3, 4 Dillingham Hall O'ahu
Director: Josephine Flanders, Choreographers: Josephine Flanders, Betsy Abts, Katy Bajadali, Louise Kawabata, Mari-Jo Flanders Robinson
1978
**The Ugly Duckling**
5/6-8 Dillingham Hall O'ahu
Director: Josephine Flanders, Choreographers: Josephine Flanders, Katharine Bajadali, Nell Fuson, Leimomi Maldonado, Claudia Parisien, Pam Sandridge, Sandy Sueoka

1980
**Snow White and Rose Red** by Grimm's Brothers, adapted by Josephine Flanders
5/2-4 Dillingham Hall O'ahu
Director: Josephine Flanders, Choreographers: Josephine Flanders, Katie Bajadali, Charlys Ing, Marian Jay, James McCuen, Earnes Morgan, Pam Sandridge

1986
**Sleeping Beauty** by Charles Perrault, adapted by Marian Jay
4/25-27, 5/2-4 Dillingham Hall O'ahu
Director: Marian Jay, Choreographers: Sharon Au, Barbie Baird, Charlys Ing, Lisa Jay, Marian Jay, Lee Moore, Barbara Jean Van Scog

1989
**Cinderella**
4/26-30 Dillingham Hall O'ahu
Director: Marian Jay, Choreographers: Barbie Baird, Celia Chun, Don Heafner, Charlys Ing, Pam Chong James, Marian Jay, Mike Thomas
PERFORMANCES

PUNAHOU SCHOOL
Theatre

1951
The Emperor's New Clothes
March  Dillingham Hall  O'ahu
Director: William Timm
Punahou Junior Theatre Group

1953
The Small Girl-Child Red Hood for the Riding by Helen Bohart
March  Ruger Head Theatre  O'ahu
Director: Helen Bohart

1990
Wiley and the Hairy Man by Suzan Zeder
March  Dillingham Hall  O'ahu
Director: Robert Ito

PUPPET PLAYERS
Puppetry
Margot Blaisdell Banks and Mimi Almady

1964
"Once Upon a Time"
October-Spring 1965  Toured hospitals, schools  O'ahu
## PERFORMANCES

### PUPPETS ON THE PATH

**Puppetry**

**1983**

**Nature Notes in Song and Rhyme**

<table>
<thead>
<tr>
<th>Fall</th>
<th>Volcanoes National Park</th>
<th>Hawai‘i</th>
</tr>
</thead>
</table>

**1984**

**Nature Notes in Song and Rhyme**

<table>
<thead>
<tr>
<th>October</th>
<th>Toured hotels, museums, preschools</th>
<th>Hawai‘i, O‘ahu</th>
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<tbody>
<tr>
<td>November-December</td>
<td>Toured schools (AITS)</td>
<td>Hawai‘i</td>
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</tbody>
</table>

**1985**

**Nature Notes in Song and Rhyme**

<table>
<thead>
<tr>
<th>January-April, October-December</th>
<th>Toured schools (AITS)</th>
<th>Hawai‘i, Kaua‘i, Maui, O‘ahu</th>
</tr>
</thead>
<tbody>
<tr>
<td>January-December</td>
<td>Toured hotels, parks, schools, shopping centers</td>
<td>Hawai‘i, O‘ahu</td>
</tr>
</tbody>
</table>

**Forest Friends**

<table>
<thead>
<tr>
<th>November</th>
<th>Toured schools (AITS)</th>
<th>Kaua‘i, O‘ahu</th>
</tr>
</thead>
</table>

**Forest Friends, Nature Notes in Song and Rhyme**

<table>
<thead>
<tr>
<th>December</th>
<th>Toured hotels</th>
<th>Hawai‘i</th>
</tr>
</thead>
</table>
PERFORMANCES

1986

**Forest Friends**

- **February**  
  Toured schools  
  Hawai‘i, O‘ahu

- **March**  
  Toured parks, hotels  
  Hawai‘i, O‘ahu

- **April, May, October**  
  Toured schools (AITS)  
  Hawai‘i

- **April**  
  Toured schools  
  O‘ahu

- **June, August**  
  Toured camps, parks, shopping centers  
  Hawai‘i

- **October**  
  Toured fairs, hotels, shopping centers  
  Hawai‘i, Maui

1987

**Forest Friends**

- **January-February**  
  Toured schools (AITS)  
  Hawai‘i, Maui, Moloka‘i

**Dancing in the Deep**

- **March**  
  Toured schools (AITS)  
  Kaua‘i

- **March-April**  
  Toured hotels, parks, schools  
  Hawai‘i, O‘ahu

**Forest Friends**

- **May**  
  Toured schools  
  O‘ahu

- **October-December**  
  Toured schools (AITS)  
  Hawai‘i, Maui, O‘ahu

- **October-December**  
  Toured parks, schools, zoo  
  Hawai‘i, Maui, O‘ahu

**Forest Friends, Dancing in the Deep**

- **12/27**  
  Maui Hyatt Regency Hotel  
  Maui
### PERFORMANCES

#### 1988

**Dancing in the Deep**

<table>
<thead>
<tr>
<th>Period</th>
<th>Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td>January-March</td>
<td>Toured schools (AITS) Hawai'i, Kaua'i, Lāna'i, Moloka'i</td>
</tr>
<tr>
<td>February</td>
<td>Toured museums, parks, schools California</td>
</tr>
<tr>
<td>March-April</td>
<td>Toured aquarium, schools, shopping centers O'ahu</td>
</tr>
<tr>
<td>March-April</td>
<td>Toured hotels, YMCAs Hawai'i</td>
</tr>
<tr>
<td>July</td>
<td>Rainbow Arts Festival O'ahu</td>
</tr>
<tr>
<td>July-August</td>
<td>Toured community centers, hospitals, parks Hawai'i, O'ahu</td>
</tr>
<tr>
<td>October</td>
<td>Toured schools (AITS) Hawai'i</td>
</tr>
</tbody>
</table>

**Forest Friends**

<table>
<thead>
<tr>
<th>Period</th>
<th>Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td>September</td>
<td>Toured schools (AITS) O'ahu</td>
</tr>
<tr>
<td>June</td>
<td>Kōke'e Museum Kaua'i</td>
</tr>
<tr>
<td>July-August</td>
<td>Toured parks Hawai'i</td>
</tr>
<tr>
<td>November</td>
<td>Toured libraries, schools Maui</td>
</tr>
</tbody>
</table>
### PERFORMANCES

#### 1989

**Pacific Treasures**

<table>
<thead>
<tr>
<th>Month</th>
<th>Location and Event Details</th>
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<tbody>
<tr>
<td>January</td>
<td>Toured community centers, hospitals</td>
</tr>
<tr>
<td>January-April</td>
<td>Toured schools (AITS) Hawai'i, Kaua'i, Moloka'i</td>
</tr>
<tr>
<td>February</td>
<td>Toured schools</td>
</tr>
<tr>
<td>April-June</td>
<td>Toured libraries, parks, schools</td>
</tr>
<tr>
<td>July</td>
<td>Toured Kennedy Center, Smithsonian Museum Washington D.C.</td>
</tr>
<tr>
<td>July</td>
<td>Sharon Audubon Festival Conneticut</td>
</tr>
<tr>
<td>August-October</td>
<td>Toured libraries, parks, shopping centers Hawai'i, Kaua'i, Lāna'i, Maui, O'ahu</td>
</tr>
</tbody>
</table>

#### 1990

**A World of Difference**

<table>
<thead>
<tr>
<th>Month</th>
<th>Location and Event Details</th>
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<tbody>
<tr>
<td>February-March</td>
<td>Toured schools (AITS) Kaua'i, Maui, O'ahu</td>
</tr>
<tr>
<td>March</td>
<td>Toured museums, parks</td>
</tr>
<tr>
<td>July</td>
<td>He'eia State Park</td>
</tr>
</tbody>
</table>

### PUPPETS ON THE PATH

#### 1989

- Toured schools (AITS) Hawai'i, Kaua'i, Moloka'i
- Toured libraries, parks, schools Hawai'i, Kaua'i, O'ahu
- Toured Kennedy Center, Smithsonian Museum Washington D.C.
- Sharon Audubon Festival Conneticut
- Toured libraries, parks, shopping centers Hawai'i, Kaua'i, Lāna'i, Maui, O'ahu

#### 1990

- Toured schools (AITS) Kaua'i, Maui, O'ahu
- Toured museums, parks Hawai'i, O'ahu
- He'eia State Park O'ahu

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**See PARASOL PUPPETS**

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PERFORMANCES

PUPPETS UNLIMITED

Puppetry
Anna Viggiano and Mary Olsen 1977-79
Anna Viggiano 1979-

1977
"Ethnic Tales of Hawai‘i"
November
Honolulu Zoo
O'ahu

1978
A Couple of Clowns
December-February 1979
Toured schools (AITS)
O'ahu

1980
Paddington Bear Plays Santa Paws by Anna Viggiano
December
Liberty House, Ala Moana Shopping Center
O'ahu

1981
Paddington Bear Rescues Santa by Anna Viggiano
December
Liberty House, Ala Moana Shopping Center
O'ahu

1982
Paddington Bear Surprises Santa by Anna Viggiano
December
Liberty House, Ala Moana Shopping Center
O'ahu

1983
Paddington Bear Wishes You a Beary Merry Christmas by Anna Viggiano
December
Liberty House, Ala Moana Shopping Center
O'ahu
PERFORMANCES

1984
**Paddington Bear's Christmas Present** by Anna Viggiano
December Liberty House, Ala Moana Shopping Center O'ahu

1985
**Paddington Bear's Hawaiian Christmas** by Anna Viggiano
December Liberty House, Ala Moana Shopping Center O'ahu

1986
**Mele Kalikimaka from Aloha Bear** by Anna Viggiano
December Liberty House, Ala Moana Shopping Center O'ahu

1987
**Sweet Dreams of Christmas** by Anna Viggiano
December Liberty House, Ala Moana Shopping Center O'ahu

1988
**Christmas on Mango Hill** by Anna Viggiano
December Liberty House, Ala Moana Shopping Center O'ahu

1989
**The Christmas Angel** by Anna Viggiano
December Liberty House, Ala Moana Shopping Center O'ahu
### PERFORMANCES

1990

**The Wart Princess**  
*September*  
Kapi‘olani Community College "A Gathering of Puppets"  
O‘ahu

**The Christmas Angel’s Special Gift** by Anna Viggiano  
*December*  
Liberty House Ala Moana Shopping Center  
O‘ahu

**The Christmas Angel** by Anna Viggiano  
*December*  
Liberty House  
Hawai‘i

### QUEEN EMMA SUMMER THEATRE PROGRAM

**Theatre**  
Pam Svec

1982

**Wizard of Oz** by L. Frank Baum  
*Summer*  
Hokulani school  
O‘ahu  
Director: Pam Svec

1983

**Alice in Wonderland** by Lewis Carroll  
*Summer*  
Tenney Theatre  
O‘ahu  
Director: Pam Svec

1984

**Cinderella**  
*Summer*  
Tenney Theatre  
O‘ahu  
Director: Pam Svec
PERFORMANCES

1985
The Hobbit by J. R. R. Tolkien
Summer
Director: Pam Svec
Tenney Theatre
O'ahu

1986
Peter Pan by J. M. Barrie
Summer
Director: Pam Svec
Tenney Theatre
O'ahu

1987
Tied to the Tracks
Summer
Director: Pam Svec
Tenney Theatre
O'ahu

1988
How to Eat Like a Child by John Forster
Summer
Director: Pam Svec
Tenney Theatre
O'ahu

1989
The Princess and the Pea
Summer
Director: Pam Svec
Tenney Theatre
O'ahu

1990
Cinderella
Summer
Director: Pam Svec
Tenney Theatre
O'ahu
PERFORMANCES

RABIN, ARNE

See SUNSHINE CHILDREN'S THEATRE

RAINBOW PUPPETS

Puppetry
Pat Beard

1987
Christmas at Magnolia Manor by Pat Beard
December Toured churches, preschools, women's clubs Maui
Puppeteers: Pat Beard, Jill Post

1988
The Bad Tempered Wife and Benji and the Bookworm by Pat Beard
April Toured libraries Maui, Moloka'i
Puppeteers: Pat Beard

Witch or Wizard by Pat Beard
October Toured preschools Maui
Puppeteers: Pat Beard, Donna deNeeve

Christmas at Magnolia Manor by Pat Beard
December Toured churches, hotels, schools, shopping centers Maui
Puppeteers: Pat Beard, Donna deNeeve, Laura Seaton
PERFORMANCES

1989
Spacey's Christmas Journey by Pat Beard
   December        Toured hotels, schools, shopping centers
   Maui
   Puppeteers:    Pat Beard, Laura Seaton

1990
The Most Beautiful Mouse in the World by Pat Beard
   February       Toured preschools, shopping centers
   Maui
   Puppeteers:    Pat Beard, Laura Seaton

The Little Rabbit Who Wanted Red Wings
   April-June     Toured libraries, preschools, shopping centers
   Maui, Moloka'i
   Puppeteers:    Pat Beard, Laura Seaton

*The End-of-Summer, Back-to-School Kiddie Bash Puppet Show Extravaganza* by Pat Beard
   August        Toured shopping centers
   Maui
   Puppeteers:    Pat Beard, Laura Seaton

RAINBOW PUPPETS

RICHARDS, ZANETA HO'O'OLU
   Dance, Hawaiian

1967
"Hula 'Ili'ili," "Hula Pa'i Umauma"
   February       Toured schools (FAP)
   Moloka'i, O'ahu
   With Ho'akalei Hula Haalau
PERFORMANCES

1967-68
"Music and Dance of Ancient Hawai‘i"
unknown Toured schools (FAP) Moloka‘i, O‘ahu

1968-69
"Dance-Chants of Ancient Hawai‘i"
unknown Toured schools (FAP) Moloka‘i, O‘ahu

1970
"Hula Pahu e Pūniu," "Hula Noho I Lalo," "Hula Ku I Luna"
January-February Toured schools (AITS) Moloka‘i, O‘ahu

RIRIE-WOODBURY DANCE COMPANY

Dance

1974
Dance Residency
October Hilo Union (AITS) Hawai‘i

1975
Dance Residency
November Hale‘iwa Elementary (AITS) O‘ahu

1976
Dance Residency
November-December Lihikai Elementary (AITS) Maui

1977
Dance Residency
October Pope Elementary (AITS) O‘ahu
### PERFORMANCES

<table>
<thead>
<tr>
<th>Year</th>
<th>Performance Details</th>
<th>Location/Location Details</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>1980</td>
<td>Dance Residency</td>
<td>Eleʻele Elementary (AITS)</td>
<td>Kauaʻi</td>
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<td></td>
<td>December</td>
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<td></td>
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<tr>
<td>1986</td>
<td>Dance Residency</td>
<td>Lihikai Elementary (AITS)</td>
<td>Maui</td>
</tr>
<tr>
<td></td>
<td>unknown</td>
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</tbody>
</table>

### RONQUILLIO, CAMILLE

**Dance**

- **1978**
  - "Carnival of the Animals"
    - Summer
    - Toured parks
    - Oʻahu

### ROWLAND, SUZANNE

**Dance**

- **1984-85**
  - "Keiki's Menu of Dance"
    - July
    - War Memorial Auditorium
    - Kauaʻi

### RYAN, LINDA

**Theatre**

- **1971**
  - "One-Man Variety Show for Youth"
    - July
    - War Memorial Auditorium
    - Kauaʻi

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PERFORMANCES

1973
unknown
unknown
Toured schools (HSTC)  O'ahu

1974
"Theatre in the Schools"
Spring, October-December  Toured schools (AITS, HSTC)  O'ahu

1975
unknown
Spring
Toured schools (HSTC)  O'ahu

1975-76
"Shakespearean Scenes"
unknown
Toured schools (AITS)  Moloka'i, O'ahu

1976
unknown
unknown
Toured schools (HSTC)  O'ahu

SAN FRANCISCO BALLET COMPANY
Dance

1974
unknown
10/11,12
Neal Blaisdell Concert hall  O'ahu
special performance for children
PERFORMANCES

SCHAZAR

See ALOHA CHILDREN’S THEATRE

SCHUERCH, KATHRINE

See PUPPETS ON THE PATH

SEE, CYNTHIA

See SOCK & BUSKIN COMPANY

SEÑORITAS AND SUS AMIGOS (LAS)
Dance

1987
"Spanish Music and Dance"
March
Toured schools (AITS)
Maui

SERENDIPITY & SUCH
Theatre
Angie Baker

1985
Babylonian Encounter
February
Toured schools (AITS)
O'ahu
December
Toured schools (AITS)
Maui
### Performances

<table>
<thead>
<tr>
<th>Year</th>
<th>Production</th>
<th>Month</th>
<th>Location</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td>Put Opala in its Place</td>
<td>February</td>
<td>O'ahu</td>
<td>Toured schools (AITS)</td>
</tr>
<tr>
<td></td>
<td>Bubbylonian Encounter</td>
<td>May</td>
<td>Kaua'i</td>
<td>Toured schools (AITS)</td>
</tr>
<tr>
<td>1988</td>
<td>Bubbylonian Encounter</td>
<td>April</td>
<td>O'ahu</td>
<td>Toured schools (AITS)</td>
</tr>
<tr>
<td></td>
<td>Put Opala in its Place</td>
<td>September-October</td>
<td>O'ahu</td>
<td>Toured schools (AITS)</td>
</tr>
<tr>
<td>1989</td>
<td>The Hollow Cost</td>
<td>September-November</td>
<td>O'ahu</td>
<td>Toured schools (AITS)</td>
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### Sesame Street Productions

<table>
<thead>
<tr>
<th>Year</th>
<th>Production</th>
<th>Month</th>
<th>Location</th>
<th>Details</th>
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<tbody>
<tr>
<td>1988</td>
<td>Sesame Street Live</td>
<td>June</td>
<td>Neal Blaisdell Center Arena</td>
<td>O'ahu</td>
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<tr>
<td>1989</td>
<td>Sesame Street Live</td>
<td>June</td>
<td>Neal Blaisdell Center Arena</td>
<td>O'ahu</td>
</tr>
</tbody>
</table>
PERFORMANCES

1990
*Silly Dancing*
6/27-7/1 Neal Blaisdell Center Arena O‘ahu

SHAZAR, EDWINA
Theatre

1990
"Japanese Folk Tales"
April Toured schools (AITS) Hawai‘i

SHIELD, PHYLLIS

See SHIELD'S THEATRE FOR CHILDREN

SHIELD'S THEATRE FOR CHILDREN
Theatre with children
Phyllis Shield

1951
*The Toymaker and the Enchanted Peacock* by Phyllis Shield
November unknown O‘ahu
Director: Phyllis Shield

1952
*The Sultan’s First Christmas* by Phyllis Shield
November unknown O‘ahu
Director: Phyllis Shield

485
PERFORMANCES

1953

The Camel's Christmas Present by Phyllis Shield
November  Sear's Department Store  O'ahu
Director: Phyllis Shield

1954

At King Arthur's Court by Phyllis Shield
July  Tenney Theatre  O'ahu
Director: Phyllis Shield

The Star Grinder by Phyllis Shield
November  Sear's Department Store  O'ahu
Director: Phyllis Shield

1955

The Spindle of Magic by Phyllis Shield
June-July  Tenney Theatre  O'ahu
Director: Phyllis Shield

The Song of the Boy, Asrah by Phyllis Shield
November  Sear's Department Store  O'ahu
Director: Phyllis Shield

1956

Sugar and Spice by Phyllis Shield
November  Sear's Department Store  O'ahu
Director: Phyllis Shield

1957

St. Nick's Merry Space Christmas by Phyllis Shield
November  Sear's Department Store  O'ahu
Director: Phyllis Shield
<table>
<thead>
<tr>
<th>Year</th>
<th>Production</th>
<th>Location</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>unknown</td>
<td>November</td>
<td>Sears Department Store</td>
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<td>1961</td>
<td>They Lived Happily Ever After</td>
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<td>by Phyllis Shield</td>
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<td>1962</td>
<td>Red Hood and Wolf-San</td>
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<td>Wish Upon a Christmas Eve</td>
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PERFORMANCES

1963
unknown
August
Director: Phyllis Shield

October
Director: unknown

1964
unknown
August
Director: Phyllis Shield

1965
unknown
August
Director: Phyllis Shield

Sugar and Spice by Phyllis Shield
November
Director: Phyllis Shield

1966
Mother Goose Town by Phyllis Shield
August
Director: Phyllis Shield

SHIELD'S THEATRE FOR CHILDREN

O'ahu
<table>
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<td>The Three Pinkie Pigs</td>
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<td>Hawai'i...We're a State</td>
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PERFORMANCES

SIEGMUND, PEGGY ANNE
Theatre

1975
unknown
unknown
Toured schools (HSTC)
O'ahu

1976
"America in Song and Story"
November-December
Toured schools (AITS, HSTC)
O'ahu

1978
"America in Song and Story"
January
Toured schools (AITS, HSTC)
O'ahu

SIGNE RAMSTROM DANCE COMPANY
Dance

1982
"Inspirations of Egypt"
December-February 1983
Toured schools (AITS)
Maui

1983
"The Migration of Dance from East to West"
October-November
Toured schools (AITS)
Maui

SLAUGHTER, YVONNE CHANG

See CHEN HUI CHU

490
PERFORMANCES

SOCK & BUSKIN COMPANY
Theatre
Cynthia See

1988
"Three Pacific Tales"
March-April
Toured schools (AITS)
O‘ahu

SOLARI, RAYMOND
Puppetry

1990
"Theatre des Marionettes"
September
Liberty House, Ala Moana shopping center
O‘ahu

STARVING ARTISTS THEATRE COMPANY
Theatre

1984
Down Came the Rain by Brian Clark-Kenton
November-February 1985
Toured schools (AITS)
O‘ahu

1985
Pigs
September
Toured schools (AITS)
O‘ahu

Help Wanted by Mark Pinkosh
Fall-Spring 1986
Toured schools
O‘ahu
Sponsored by Hawai‘i State Department of Health

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<td>Not So Dum</td>
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<td>January-February</td>
<td>Toured schools (AITS)</td>
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<td>Booze Blues</td>
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<td>February-March</td>
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<td>October</td>
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<td>Marks on Paper</td>
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<td>Rumpelstiltskin by Paul Pinkosh</td>
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<td>1988</td>
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<td>Fitting In by Mark Pinkosh</td>
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<td>September-November</td>
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PERFORMANCES

**Down Came the Rain** by Brian Clark-Kenton
Fall-Spring 1990  Toured schools  Maui
Sponsored by Maui Youth theatre

1990
**Not So Dum**
March  Toured schools (AITS)  O'ahu
October-November  Toured schools (AITS)  O'ahu

**Fitting In** by Mark Pinkosh
May  Toured schools (AITS)  O'ahu

**Down Came the Rain** by Brian Clark-Kenton
October-November  Toured schools (AITS)  O'ahu

**STETSON, LEE**
See **HAWAI'I THEATRE FESTIVAL, MĀNOA VALLEY THEATRE**

**STORYBOOK THEATRE**
Theatre  Mark Jeffers

1980
**Runaway Marie Louise** by Natalie Savage Carlson
7/27-8/10  Honolulu Zoo  O'ahu

1981
**Runaway Marie Louise** by Natalie Savage Carlson
June  Toured libraries  Hawai'i, O'ahu
<table>
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<th>Year</th>
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<td>1983</td>
<td>Banyan Tree Tales</td>
<td>February-June</td>
<td>Hawai‘i, Kaua‘i, Lāna‘i, O‘ahu</td>
<td>Mark Jeffers</td>
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<td></td>
<td>Fireside Stories</td>
<td>November</td>
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<td></td>
<td>Ignacio and the Sugar Cane Stalk</td>
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<td>1984</td>
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<td>The Boy With No Name</td>
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<td>The Boy Who Fell in Love with a Star, The Seven Star Sisters</td>
<td>July</td>
<td>Bishop Museum Planetarium</td>
<td>Jeff Gere</td>
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<td>da Kine Animal Tales</td>
<td>February</td>
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<td>Jerry Tracy</td>
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<td><strong>The Boy with no Name</strong></td>
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<td>April</td>
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<td><strong>Family Soup by Jerry Tracy</strong></td>
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<td>December-January 1986</td>
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<td>Director: Jerry Tracy</td>
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<td>&quot;Mother Earth Stories&quot;</td>
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<td>&quot;Magical Movement Tour&quot;</td>
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PERFORMANCES

"Animal Stories"
Spring-Summer
Toured schools
Director: Mark Jeffers

"Tales of Hawai'i"
Spring-Summer
Toured schools
Performer/Director: Jeff Gere

The Good Ship Friendship
May
Toured schools (AITS)
Director: Jerry Tracy

"Arts at the Zoo" educational program
Summer
Honolulu Zoo

"Nona Beamer's Hawaiian Storytime"
October
MidPacific School Theatre

Your Show of Colors
December
Toured schools (AITS)

The Boy Who Found Himself Floating in Space by Peter Charlot
unknown
Toured schools

Family Soup by Jerry Tracy
unknown
Toured schools

1988
"Nona Beamer's Hawaiian Storytime"
February-March
Toured schools (AITS)
### Performances

**Swimmy** by Leo Lionni  
*May*  
*Toured schools (AITS)*  
*O'ahu*

**Masters of the Library**  
*June-August*  
*Toured libraries*  
*O'ahu*

**Dragon Smoke** by Eric Chock  
*April*  
*Toured schools*  
*O'ahu*

**"Cracked Crab to Go"**  
*11/11*  
*Ward Warehouse*  
*O'ahu*

**Dragon Smoke** by Eric Chock  
*January-April*  
*Toured schools (AITS)*  
*Kaua'i, O'ahu*

**Mo'olelo O Kaua'i**  
*October*  
*Toured schools (AITS)*  
*Kaua'i*

**STOUT, L. LEWIS**

See **HAWAI'I THEATRE FESTIVAL, MĀNOA VALLEY THEATRE**
PERFORMANCES

STUDIO ONE DANCE THEATRE

Dance

1982
"Local Dance Moves"
December-March 1983   Toured schools (AITS)   O‘ahu

STURGES, DAVID

Puppetry, marionettes

1987
unknown
unknown
Hawai‘i State Farm Fair   O‘ahu

1988
unknown
unknown
50th State Fair   O‘ahu

SUNHILD PUPPETS

Puppetry

1963
The Queen of Hearts and The Witch’s House
Spring   St. Anthony’s School   O‘ahu

1966–80s
Various Titles
September–June   Toured schools   O‘ahu

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<th>Year</th>
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<th>Dates</th>
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<td>&quot;Zunhild [sic] Puppet Show&quot;</td>
<td>12/27-29</td>
<td>Liberty House, Ala Moana</td>
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<td>The Echo and Don’t Talk to Strangers</td>
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<td>June-August</td>
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<td>The Fish in the Forest and The Puka</td>
<td>August-September</td>
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<td>&quot;Puppet Show&quot;</td>
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<td>Kāneʻohe Regional Library</td>
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<td>1983</td>
<td>The Magic Fish</td>
<td>April</td>
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<td>&quot;Magic Theatre&quot;</td>
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<td>December</td>
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<td>1990</td>
<td>&quot;The Magic Show&quot;</td>
<td>Spring</td>
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PERFORMANCES

SVEC, PAM (nee JEZIERNY)

See QUEEN EMMA SUMMER THEATRE PROGRAM

TAMAYOSE, TREMAINE
Theatre

1988
The Smartest Little Girl in the World by Tremaine Tamayose
Spring
Toured schools Hawai'i, Kaua'i, Lāna'i, Maui, Moloka'i, O'ahu

Director: Tremaine Tamayose
Sponsored by the Dept. of Business and Economic Development

TAMURA, CALVIN

See C² PRODUCTIONS, MO'OLELO KI'I LIMA

TANDY BEAL AND COMPANY
Dance

1990
Dance residency January
Wai'akeawaena Elementary (AITS)
Hawai'i
PERFORMANCES

TEARS OF JOY PUPPET THEATRE

Puppetry
Reg Bradley

1972
Mumford and Mandy, Aslan Meets the Shrinker Man, The Courageous Dragon
April-May First Baptist Church O'ahu
Director: Reg Bradley

1973
The Legend of 'Aukelenuiaku
May Toured schools (AITS) Hawai'i, O'ahu
Director: Reg Bradley

1985
Coyote and the Cedar Tree, Onion Skin Soup and Jabberwocky
April-May McCoy Pavilion O'ahu
Guest performers for Honolulu Theatre for Youth

THEATRE BEYOND WORDS
Puppet theatre

1991
"Potato People"
5/28-31, 6/1 Kennedy Theatre O'ahu
guest artists for University Summer Puppets program
PERFORMANCES

THEATRE OF THE OPEN EYE

Dance

1976
unknown
October
Toured schools (AITS)
O'ahu

THEATRE WORKSHOP FOR CHILDREN

Theatre, with children

1982
"The Princess Who Couldn't Laugh"
July
KMC Theatre
Hawai'i

THIRTEEN AND UNDER CREATIVE THEATRE

Theatre, with children
Elaine Pemberton

1976
Ice Cream Hungries, Da Kine Egg Child, Rascal Spider, Georgey Porgey, Rubbish Can Game
August
Kahala Mall
O'ahu

1977
unknown
April
Toured various sites
Maui
PERFORMANCES

TRADEWINDS TRAVELLING PUPPET THEATRE

Puppetry

1990
"Puppet Plays"
March-April
Toured schools (AITS) Kaua‘i

TROFKA, ALEXANDRA and EDWARD NIX

Dance

1991
"Mixed Plate"
March-April
Toured schools (AITS) O‘ahu

TYE, RICKIE

Theatre

1979
"East, West, In-Between"
March
Toured schools (AITS) O‘ahu

UNIVERSITY OF HAWAI‘I AT HILO THEATRE

Theatre

1973
James and the Giant Peach, The Star Thief
April-May
Toured libraries, schools Hawai‘i
James Director: Ma‘ilie Tanaka, Star Director Dr. Melvin White
PERFORMANCES

UNIVERSITY OF HAWAI‘I AT HILO THEATRE

1988
Night and Day: Three Hawai‘i Legends by Vivian Thompson
April
Director: Jackie Fring

1989
The Wizard of Oz by L. Frank Baum
November

UNIVERSITY OF HAWAI‘I AT MANOA DANCE THEATRE
Dance; ballet, jazz, modern, ethnic

1967
"The Dance has Many Faces"
January-February
Choreographer/Director: Carl Wolz

1967-68
"The Many Faces of Dance"
unknown
Choreographer/Director: Carl Wolz

1968-69
"Dance Through the Ages"
unknown
Choreographer/Director: Carl Wolz
PERFORMANCES

1970
"Dance on Other Worlds: a Fantasy"
May
Choreographer/Director: Carl Wolz, Choreographer: Rod Alexander
Toured schools (FAP) Moloka‘i, O‘ahu

1971
The Adventures of Moki the Monster
January
Choreographer/Director: Carl Wolz
Toured schools (AITS) O‘ahu

"Dances of Love"
January
Choreographer/Director: Carl Wolz
Toured schools (AITS) O‘ahu

1972
"Dance is A Language"
May
Choreographer/Director: Carl Wolz
Toured schools (AITS) O‘ahu

1973
"Geography of Dance"
January
Choreographer/Director: Carl Wolz
Toured schools (AITS) O‘ahu

1974
"The Geography of Dance II"
January
Choreographer/Director: Carl Wolz
Toured schools (AITS) O‘ahu
PERFORMANCES

UNIVERSITY OF HAWAI‘I AT MĀNOA DANCE THEATRE

1984
"Take the Step"
3/19-21 Kennedy Theatre O‘ahu
October-November Toured schools (AITS) O‘ahu
Choreographers: Peggy Gaither and Phyllis Haskell

UNIVERSITY OF HAWAI‘I AT MĀNOA SUMMER SESSION

See UNIVERSITY OF HAWAI‘I AT MĀNOA THEATRE FOR CHILDREN

UNIVERSITY OF HAWAI‘I AT MĀNOA THEATRE AND DANCE DEPARTMENT
Theatre

1975
The Scarlet Princess of Edo lecture-demonstration
January Toured schools (AITS) Hawai‘i, Kaua‘i, Maui

UNIVERSITY OF HAWAI‘I AT MĀNOA THEATRE FOR CHILDREN
Theatre, Puppetry

1972
Red Riding Hood: An Opera for Young Audiences by Seymour Barab
12/16,17 Kennedy Theatre O‘ahu
January 1973 Toured schools O‘ahu
Director: Tamara Miller (Hunt)
PERFORMANCES

1973

Androcles and the Lion by Aurand Harris
12/22, 23 Kennedy Theatre O‘ahu
Director: Tamara Hunt

1974

Peter and the Wolf based on composer Sergei Prokofiev’s work
April Kennedy Lab Theatre O‘ahu
Director: Patti Been
MFA project

The Reluctant Princess by Mom Dusdi Paribatra
April Kennedy Lab Theatre O‘ahu
Director: Onchuma Yuthavong
MFA project

Reynard the Fox by Arthur Fauquez
11/16, 17 Kennedy Theatre O‘ahu
Director: Tamara Hunt

1975

Ceilbert’s Christmas by Sarah Hunter, music by Richard Roblee
12/18-21 Kennedy Lab Theatre O‘ahu
Director/Choreographer: Shirley Stringer
MFA project

The Ugly Duckling
11/27-29, 12/6 Honolulu Zoo O‘ahu
Director: Mary Olsen
student project
PERFORMANCES

1976

Patchwork: Friends, Feelings, & Me by Tamara Hunt and her students
3/6, 7 Kennedy Theatre O'ahu
Director: Tamara Hunt

Chopsticks: A Puppet Event for Children of all Ages by Kermit Love
7/30, 31, 8/1 Kennedy Theatre O'ahu
Director: Kermit Love
guest artist

1977

"The Puppet Man"
1/15 Kennedy Theatre O'ahu
Puppeteer: Steve Hansen
guest artist

Adventures in a Garden by Tamara Hunt
2/28, 3/1-7 Kennedy Theatre O'ahu
Spring Toured schools Kaua'i, Hawai'i, Lāna'i, Maui, Moloka'i, O'ahu
Director: Tamara Hunt

Grandfather's Chair by Kermit Love
7/1-3 Kennedy Theatre O'ahu
Director: Kermit Love
guest artist

The Last Unicorn by Peter Beagle
9/7-11, 16-18 Kennedy Lab Theatre O'ahu
Director: Mary Olsen
MFA project
PERFORMANCES

UNIVERSITY OF HAWAI‘I AT MANOA THEATRE FOR CHILDREN

Patchwork: It’s a Great Day by Tamara Hunt and Karen Brillande, Mark Jeffers, Gwynne Lee, Lynne Nakamura, Mary Olsen, and Anna Viggiano
11/7-13 Kennedy Theatre O‘ahu
Director: Tamara Hunt

1978
Have a Grumpish Holiday by Claire Jones and Bob Varga
June Kennedy Lab Theatre O‘ahu
Director: Lynne Nakamura
student project

Quest of the Almost Knight by Nikki Tilroe
Summer Kennedy Theatre O‘ahu
Director: Nikki Tilroe
guest artist

1979
Dracula’s Treasure by Dudley Saunders
11/9-12 Kennedy Theatre O‘ahu
Director: Tamara Hunt

1980
Games
1/16-20 Kennedy Lab Theatre O‘ahu
Choreographer: Pat Clements
MFA project

Why The Evergreens Keep their Leaves in Winter
1/16-20 Kennedy Lab Theatre O‘ahu
Choreographer: Linda Jahnke
MFA project
PERFORMANCES

UNIVERSITY OF HAWAI‘I AT MANOA THEATRE FOR CHILDREN

"The Wonderful World of Puppets"
5/10, 11
Kennedy Theatre
May
unknown
O‘ahu
Puppeteer: Jim Gamble
guest artist

Tarradiddle Tales and Travels by Flora Atkin
11/17-23
Kennedy Lab Theatre
1981
Director: Tamara Hunt
O‘ahu
Puppeteer: Jim Gamble
guest artist

Theatre Magic by Tamara Hunt and Stephanie Arthur, Mark Boyd, Jodi Belknap, Louis Burbank,
Chandra Gero, Moneeza Hashmi, Lynn Isono, Mark Jeffers, Pamela H. Jezierny, JoAn Lum,
Teffie Ma‘ake, James Nakamoto, Kathryn Zimmerman, Max Nu‘uhiwa, Naomi Okuma, Marcus
Pottenger, Bonnie Towne, Cheryl Willoughby, George Yokoyama
9/18-20
Kennedy Theatre
1982
Director: Tamara Hunt
O‘ahu
Puppeteer: Jim Gamble
guest artist

Wiley and the Hairy Man by Suzan Zeder
9/20-26
Kennedy Theatre
1982
Director: Tamara Hunt
O‘ahu
PERFORMANCES

Wadizit based on book by Ben Ross Berenberg
10/20-23 Kennedy Lab Theatre O'ahu
Director: Kati Kuroda
MFA project

1983
The Ice Wolf by Joanna Kraus
1/17,19,21-23 Kennedy Lab Theatre O'ahu
Director: Tim Slaughter
MFA project

Special Class by Brian Kral
1/18,20-23 Kennedy Lab Theatre O'ahu
Director: Cheryl Willoughby
MFA project

"The Wonderful World of Puppets"
2/1-5 Kennedy Theatre O'ahu
Puppeteer: Jim Gamble
guest artist

1984
"The Wonderful World of Puppets"
1/17-21 Kennedy Theatre O'ahu
Puppeteer: Jim Gamble
guest artist

1985
"The Wonderful World of Puppets"
1/15-19 Kennedy Theatre O'ahu
Puppeteer: Jim Gamble
guest artist
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<td>The Arkansaw Bear by Aurand Harris</td>
<td>Joel Light</td>
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<td>The Emperor's Nightingale adapted by Tom Giza</td>
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<td>&quot;The Wonderful World of Puppets&quot;</td>
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<td>Many Moons by Charlotte Chorpenning</td>
<td>Tamara Hunt</td>
<td>Kennedy Theatre</td>
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<td>&quot;The Biggest Little Show on Earth&quot;</td>
<td>Jim Gamble</td>
<td>Kennedy Theatre</td>
<td>O'ahu</td>
<td>5/11-17</td>
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</table>
PERFORMANCES

The Tingalary Bird by Mary Melwood
3/30, 31, 4/1-5 Kennedy Lab Theatre Oʻahu
Director: Dan Kelin
MFA project

The Box and A Show of Feelings
7/6-11 Kennedy Theatre Oʻahu
Puppeteers: Coad Canada Puppets, Luman and Arlyn Coad
guest artists

Talking Story by Brian Clark-Kenton
9/21-27 Kennedy Theatre Oʻahu
Director: Tamara Hunt

1988
"A Wonderful World of Toys"
1/11-17 Kennedy Theatre Oʻahu
Puppeteer: Jim Gamble
guest artist

"The Greatest Little Show on Earth"
6/23-29 Kennedy Theatre Oʻahu
Puppeteer: Jim Gamble
guest artist

Mother Hicks by Suzan Zeder
10/12-18 Kennedy Theatre Oʻahu
Director: Tamara Hunt
PERFORMANCES

1989
"The Wonderful World of Puppets"
1/23-29 Kennedy Theatre O'ahu
Puppeteer: Jim Gamble
guest artist

"Dragon Dance," Hibiscus Fairy, "Lion Dance," Monkey King, Nezha, Child of the Universe,
"Scarf Dance"
7/15-22 Kennedy Theatre O'ahu
Puppeteers: Guangdong Puppet Troupe
guest artists

Monkey Magic by Aurand Harris
9/18-24 Kennedy Theatre O'ahu
Director: Tamara Hunt

1990
Peter and the Wolf based on composer Sergei Prokofiev's work
1/17-23 Kennedy Theatre O'ahu
Puppeteer: Jim Gamble
guest artist

"Wok and Wal"
3/31 Kennedy Theatre O'ahu
Puppeteer: David Poulton, Australia
guest artist

The Adventure of Fatima by N. Khabibulaev
6/16-20 Kennedy Theatre O'ahu
Puppeteers: Uzbek National Puppet Theatre, Soviet Union
guest artists
PERFORMANCES

UNIVERSITY OF HAWAI'I AT MANOA THEATRE FOR CHILDREN

Bye Bye, Hāna Buttah Days by R. Reiko Ho, Alfie Huebler, Tamara Hunt, Robert Ito, Lisa Matsumoto, Natalie McKinney, Bert Narimasu, James White
9/24-30 Kennedy Theatre O'ahu
Director: Tamara Hunt

1991
"The Greatest Little Show on Earth"
1/28-31, 2/1-3 Kennedy Theatre O'ahu
Puppeteer: Jim Gamble guest artist

"Potato People"
5/28-31, 6/1 Kennedy Theatre O'ahu
Puppeteers: Theatre Beyond Words guest artists

UNIVERSITY OF UTAH CHILDREN'S DANCE THEATRE
Dance, with children

1968
unknown
7/11 Farrington High School O'ahu
Director: Virginia Tanner
Sponsored by Hawai'i State Dance Council
PERFORMANCES

UZBEK NATIONAL PUPPET TROUPE
Puppetry, Soviet Union

1990
The Adventures of Fatima
June
Kennedy Theatre
O'ahu

VANTERPOOL, ESTRELLITA
Theatre

1976
The Me Nobody Knows
November-December
Toured schools (AITS)
O'ahu

1977-78
The Kalakoa Kids
unknown
Toured schools (AITS)
O'ahu

1978
The Me Nobody Knows by Robert Livingston, Herb Schapiro, music by Gary Friedman
January
Toured schools (AITS)
O'ahu

VAUGHN, JACK

See HONOLULU THEATRE FOR YOUTH
PERFORMANCES

**VERY SPECIAL ARTS HAWAI’I**
Theatre, arts for or with the handicapped
Sponsor

1988
"Four Prize Winning Plays"
December    Toured schools (AITS)    O’ahu

1990
"Prize Winning Plays"
March       Toured schools (AITS)    O’ahu

*Storm Reading*
May         Toured schools (AITS)    O’ahu

"Theatre Festival Plays"
September-April    Toured schools (AITS)    O’ahu

**VIGGIANO, ANNA**

See PUPPETS UNLIMITED
PERFORMANCES

VOLCANO STORYTELLERS

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<td><strong>Rudolph the Red-Nosed Reindeer</strong></td>
<td>December Volcano Art Center</td>
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<td>1982</td>
<td><strong>Jack and the Beanstalk</strong></td>
<td>October KMC Theatre</td>
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<td>&quot;The Volcano Storyteller’s Show&quot;</td>
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<td>&quot;The Volcano Storyteller’s Show&quot;</td>
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<td>1985</td>
<td>&quot;The Volcano Storyteller’s Show&quot;</td>
<td>February-March Toured schools (AITS)</td>
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<td>1986</td>
<td>&quot;The Volcano Storyteller’s Show&quot;</td>
<td>March Toured schools (AITS)</td>
<td>Hawai‘i</td>
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</tbody>
</table>
PERFORMANCES

WAHIAWA CHILDREN'S THEATRE
Theatre

1951
The Lost Warrior
Summer Showa School O'ahu
Director: John Breton Storm

1953
Christopher and the Holy Grail
August unknown O'ahu
Director: John Breton Storm

WAI'ANAE COMMUNITY THEATRE
Theatre

Beauty and the Beast
1/12-28 Wai'anae Elementary O'ahu

WALKER, MICHAEL
Dance

1979
"Dance! Dance! Dance! (From Ballroom to Disco)"
April Tour ed schools Lāna'i, Maui, Moloka'i
PERFORMANCES

WALLIS, CHRISTINE
Theatre
with Bob Stach

1983
"Shakespeare No Ka Oi"
March Toured schools (AITS) O'ahu
April-May Toured schools (HSTC) Kaua'i, O'ahu
October Toured schools (AITS) O'ahu

WEST HAWAI'I PLAYERS
Theatre

1988
The Best Christmas Pageant Ever by Barbara Robinson
December Parker School theatre Hawai'i
Director: Louise Block

WHEELER, ALFRED

See HONOLULU THEATRE FOR YOUTH

WHITE FEATHER AMERICAN INDIAN DANCERS
Dance

1974
"American Indian Dance Concert"
October Toured schools (AITS) O'ahu

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PERFORMANCES

WILLOUGHBY, CHERYL

See C² PRODUCTIONS, MO'OLELO KI'I LIMA

WINDWARD COMMUNITY COLLEGE PLAYERS

See MOFFAT, BEN

WINDWARD THEATRE GUILD

Theatre

1970
Help! Help! The Globolinks
3/6-14 Kailua Elementary O'ahu
3/20-28 Dillingham Hall, Punahou School O'ahu

WISNOSKY, MIMI

Dance

1971
Dance residency
June Nanaikapono Elementary O'ahu
Sponsored by the Kalihi-Palama Model Cities Program

WOLZ, CARL

See HAWAI'I DANCE THEATRE, UNIVERSITY OF HAWAI'I AT MĀNOA DANCE THEATRE

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APPENDIX II

PERFORMERS WITH THE ARTISTS-IN-THE-SCHOOLS PROGRAM

The following appendix shows the performing history of groups and individuals who have worked with the Artists-in-the-Schools (AITS) program. This appendix includes only the AITS performances of groups and individuals. A more detailed list of a particular group’s or individual’s performance history can be found in Appendix I.

The appendix is broken into two sections, an alphabetical list and a chronological list of performers. Each section is divided into the Fine Arts Project pilot phase (1966-1969) and the Artists-in-the-Schools program phase (1969-). The information given includes the name of the performing group or individual, the school year they performed, whether they predominately focus on dance, puppetry or theatre, and the island on which they performed. If a group or individual is listed several times with the same school year as the date, that indicates that they mounted several different productions for AITS that year. For more information about a particular performance see Appendix I.
**FAP: ALPHABETICAL LIST**

**BARRANGGAY FOLK DANCE TROUPE**

**ALPHABETICAL LIST**

**Fine Arts Project (Hawai‘i Curriculum Center)**

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<th>Performing Group or Individual</th>
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<th>Island</th>
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<td>Barranggay Folk Dance Troupe</td>
<td>1967-68</td>
<td>dance</td>
<td>Moloka‘i, O‘ahu</td>
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<td>Bright, Chuck</td>
<td>1968-69</td>
<td>theatre</td>
<td>Moloka‘i, O‘ahu</td>
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<tr>
<td>Chen Hui Chu</td>
<td>1967-68</td>
<td>dance</td>
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<td>Honolulu Theatre for Youth</td>
<td>1966-67</td>
<td>theatre</td>
<td>Lana‘i, Hawai‘i, Moloka‘i</td>
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<td></td>
<td>1966-67</td>
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<td>O‘ahu</td>
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<td>Maltby, Joyce</td>
<td>1966-67</td>
<td>theatre</td>
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<td>Nishikawa, Koishiro</td>
<td>1966-67</td>
<td>dance</td>
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<td>Richards, Zaneta Ho‘o‘ulu</td>
<td>1966-67</td>
<td>dance</td>
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<td>1967-68</td>
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<tr>
<td>University of Hawai‘i at Mānoa Dance Theatre</td>
<td>1966-67</td>
<td>dance</td>
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<td>1967-68</td>
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<td>1968-69</td>
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<td>Ward, Jacqueline</td>
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# AITS: Alphabetical List

## Artists-in-the-Schools (Department of Education)

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<td>Akiko Dance Company</td>
<td>1981-82, 1990-91</td>
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<td>Aloha Performing Arts Center</td>
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<td>Aloha Week, Hawai'i</td>
<td>1990-91</td>
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<td>American Living History Theatre</td>
<td>1976-77</td>
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<td>Kaua'i, Moloka'i, O'ahu</td>
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<td>Animal Crackers</td>
<td>1972-73</td>
<td>puppetry</td>
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<td>Aram</td>
<td>1979-80, 1980-81</td>
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<td>Awaji Puppet Theatre of Japan</td>
<td>1973-74</td>
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<td>Barlin, Anne</td>
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<td>Bergman, Penny</td>
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### FAP: CHRONOLOGICAL LIST

#### CHRONOLOGICAL LIST

**Fine Arts Project (Hawai‘i Curriculum Center)**

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AITS: CHRONOLOGICAL LIST

Artists-in-the-Schools (Department of Education)

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| 1973-74                        |            |                                             |
| Aboriginal Dance Theatre      | dance      | O'ahu                                       |
| Awaji Puppet Theatre of Japan | puppetry   | Hawai'i, Maui, O'ahu                        |
| Barlin, Anne                  | dance      | O'ahu                                       |
| Frankel, Ken                  | theatre    | O'ahu                                       |
| Hawai'i Performing Arts Company| theatre   | O'ahu                                       |
| Ho'akalei Kāmaauu             | dance      | Hawai'i, Kaua'i, Lāna'i, Moloka'i, O'ahu     |
| Maui,                         |            |                                             |
| Inner City Repertory Dance Company| dance   | O'ahu                                       |
| Murray Louis Dance Company    | dance      | O'ahu                                       |
| Murray Louis Dance Company    | dance      | O'ahu                                       |
| Nomura, Mansaku               | theatre    | Kaua'i                                      |

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### AITS: CHRONOLOGICAL LIST

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**1974-75**

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<td>Kona Coast Players</td>
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<tr>
<td>Mary Anthony Dance Company</td>
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<td>National Theatre of Burma</td>
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<td>Ryan, Linda</td>
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**1975-76**

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<tr>
<td>Jung, Audrey</td>
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## AITS: CHRONOLOGICAL LIST 1975-76

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**1976-77**

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<tr>
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1979-80

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1980-81

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1981-82

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### AITS: CHRONOLOGICAL LIST

#### Performing Group or Individual

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</tbody>
</table>

\(^1\)This performer(s) conducted an in-school dance residency in which she(they) spent from several days to several weeks working with the school children of a particular school, or in some cases a number of schools, on basic dance performance skills and creative movement.
## AITS: CHRONOLOGICAL LIST

### Performing Group or Individual

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**1984-85**

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1987-88

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| 1988-89                                                          |            |              |
| Children’s Museum of Hawai‘i                                     | theatre    | O‘ahu        |
| Cook, Christina                                                 | dance      | O‘ahu        |
| Eisenhart, Mardi                                                | dance      | Maui         |
| Island Dance Images                                             | dance      | O‘ahu        |
| Island Dance Images                                             | dance      | O‘ahu        |
| Kona Community Players                                          | theatre    | Hawai‘i      |
### AITS: CHRONOLOGICAL LIST

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1989-1990

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AITS: CHRONOLOGICAL LIST 1989-1990

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1990-91

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\(^1\)This performer(s) conducted an in-school dance residency in which she (they) spent from several days to several weeks working with the school children of a particular school, or in some cases a number of schools, on basic dance performance skills and creative movement.

\(^2\)This performer conducted an in-school creative drama residency in which she spent from several days to several weeks working with the school children of a particular school, or in some cases a number of schools, on basic drama skills.
### AITS: CHRONOLOGICAL LIST

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<td>Nova Arts Foundation</td>
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<td>Parasol Puppets¹</td>
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<td>Patria-Thoene, Puanani²</td>
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<td>Trofka, Alexandra and Edward Nix</td>
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<td>Very Special Arts Hawai'i</td>
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</table>

¹This performer(s) conducted an in-school puppetry residency in which she (they) spent from several days to several weeks working with the school children of a particular school, or in some cases a number of schools, on basic puppetry making skills.

²This performer(s) conducted an in-school dance residency in which she (they) spent from several days to several weeks working with the school children of a particular school, or in some cases a number of schools, on basic dance performance skills and creative movement.
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