

PRODUCTION STAFF

Stage Manager: Ethan Castillo
Assistant Stage Managers: Kekela Oku-Fernandez, Kamalei Marrotte
Light Board Operator: Emma Majewski
Video/Sound Board Operator: Jinhee Kim
Stage Crew: Andy Moon Seong Kim, Brittney Marcelli
Set Construction: Jonah Bobilin, Makenzie Cammack, Hulita Drake, Bryce Johnston, Kara Nabarrete, Kela Neil, Laura Nigon-Holmgren
Properties Assistants: Kela Neil, Laura Nigon-Holmgren
Electrics Crew: Chesley Cannon, Joe Governale, students from THEA 101, 221, 240 and 345
Costume Construction Crew: Lorian Casem, Geneva Diaz, Isabella Dixon, Jesse Hoyhtya, Emily Schwartz
Wardrobe Supervisor: Maria Houar
Dressers: Kayla Eisenberg, Emily Lane, Sandra Piber

FRONT OF HOUSE INFORMATION

For large print programs or any other accessibility requests please contact the House Manager.

After dark: to arrange a Campus Security Escort from any two points on campus please see a House Manager.

As a courtesy to your fellow audience members and to our performers, please remember that eating, drinking, video recording, photography and use of cell phones and other electronic devices are not allowed inside the theatre. Please take a moment to turn off any sound or light emitting devices now.

FRONT OF HOUSE

Box Office Supervisor: Emma Torgrimson
Box Office Assistants: Stella Ramos, Janet Breckenridge, Mikayla Moses, Mari Yamaguchi
House Manager: Sarah Hamid
Assistant House Managers: Jason Alvarado, Stephanie Harasim, Danielle Tuscher
Publicity Assistants: Janet Breckenridge, Mia Camp
Graphic Design and Layout: Jessica Jacob, Emily Wright
Photography: John Wells

KENNEDY THEATRE STAFF

Department Chair: Markus Wessendorf
Director of Theatre: Julie Iezzi
Theatre Manager/Publicity: Jessica L. Jacob
Operations Coordinator/Publicity: John Wells
Production Manager: Rick Greaver
Technical Director: Gerald Kawaoka
Costume Shop Manager (on leave): Hannah Schauer Galli
Costume Shop Drapers/Specialty Costumes: Devin Anders, Amber Lehua Baker
Department Support Staff: Lori Chun, Jenna Wheeler-Gonsalves

Visit us on the web at manoa.hawaii.edu/liveonstage/kennedy-theatre

ACKNOWLEDGMENTS

SEED Inclusion, Diversity, Equity, Access and Success Grant.
The UHM ticket program is supported in part by a grant from the Student Activities and Program Fee Board.

Office of Hawaiian Education, Kanaeokana, Bryon Tagupa and Hawai'i's Finest, Craig Neff and Hawaiian Force, 'Āina Ulu, Kamehameha Schools, Kihei Nahale-a, Project KULEANA, Ka Hale 'Auamo, Office of Hawaiian Affairs, Ikaika Hussey, Marlene Booth, 'Āina Paikai, Latisha Ortiz, Dawn Wakamura, Peter Arnade, Kaumaka and Kekoa Wong, 'Umi Kai, Willy Kauai, Nālani Balutski, Allyson Franco, Native Hawaiian Student Services, R Keawe Lopes Jr., Kawaihuelani Center for Hawaiian Language, Ka Waihona a ke Aloha, Hawai'inuiākea School of Hawaiian Knowledge, Halele'a Arts Foundation, Eōmailani Kūkahiko, Stacy Naipo, 'ŌIWI Television, Markus Wessendorf

Kennedy Theatre is a member of the Hawai'i State Theatre Council.

'Au'a 'Ia is entered as a Participating Production in the Kennedy Center American College Theater Festival.



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Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels. Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance. Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

ON STAGE IN THE LAB THEATRE

Keiki Kalo

Select Saturdays: 9/21, 9/28, 10/5, 10/26, 11/16, 11/23, 12/7 at 9am & 10am
An immersive theatrical experience for youth 0-4 exploring the life cycle of kalo.
INFO: www.manoa.hawaii.edu/liveonstage/kalo

It's the Grass that Suffers

9/28, 10/4, 10/5 at 11:00pm & Sun. 9/29 at 7:30pm
A new play by graduate student Joe Governale, inspired by the African proverb:
"When elephants fight, it is the grass that suffers."
INFO: www.manoa.hawaii.edu/liveonstage/grassthatsuffers

MAINSTAGE

2019/2020 SEASON



'AU'A 'IA: HOLDING ON



By Tammy Haili'ōpua Baker

In collaboration with an artistic team of award-winning kumu hula and composers

SCENE CHRONOLOGY

- Prologue - Ka pō, the realm of gods and ancestors
Act I, Scene 1 - 2019, Native Hawaiian Student Services, UHM
Act I, Scene 2 - time of Kawelo, Ka Lae o Ka'ena
Act I, Scene 3 - 1819, Kuamo'o, Hawai'i Island
Act I, Scene 4 - 2019, Native Hawaiian Student Services, UHM
Act I, Scene 5 - 1883, Keli'iponi Hale and grounds of 'Iolani Palace
Act I, Scene 6 - 1887, 'Iolani Palace
Act I, Scene 7 - 2019, Native Hawaiian Student Services, UHM
Act I, Scene 8 - 1888, Ali'iolani Hale and grounds of 'Iolani Palace
Intermission
Act II, Scene 1 - 1890's, the streets of Honolulu
Act II, Scene 2 - 1891, Manamana; 1893, 'Iolani Palace and England; 1897, Grounds of 'Iolani Palace
Act II, Scene 3 - 2019, Native Hawaiian Student Services, UHM
Act II, Scene 4 - 1977, State Capitol; 2019, O'ahu
Act II, Scene 5 - 2019, Classroom, UHM
Epilogue - 2019, Eia Hawai'inuiākea ē

Sep. 27, 28*, Oct. 4, 5*, 2019 • 7:30pm & Oct. 6 • 2:00pm

*Pre-show chat at 6:45pm

Presented by: Department of Theatre + Dance
College of Arts and Humanities

UNIVERSITY of HAWAI'I
MĀNOA

'AU'A 'IA: HOLDING ON

ARTISTIC TEAM

Direction: Tammy Haili'ōpua Baker
 Assistant Direction: Keola Simpson and Thea Wigglesworth
 Hula Choreography: Kumu Hula R. Keawe Lopes, Jr., Kumu Hula Tracie Lopes
 Military Choreography: Miki Cook
 Music Arrangement and Direction: R. Keawe Lopes, Jr. and Kihei Nahale-a
 Choir Direction: Jace Kaholokula Saplan
 Scenic Design: Michelle A. Bisbee
 Costume Design: Maile Speetjens
 Lighting Design: Brian Shevelenko
 Sound Design: Rosalie Paglia
 Original Artwork: 'Ahukini Kupihea
 Filmography: Leah Kihara
 Dramaturgy: C.M. Kaliko Baker and Mike Poblete
 Handcrafted Traditional Weapons: Miki Cook and 'Ōlohe 'Umi Kai

HĀLAU

Kumu Hula Tracie & Keawe Lopes and Ka Lā 'Ōnohi Mai o Ha'eha'e
 Kumu Hula Melia Lobenstein-Carter and Ka Pā Hula o Kauano'o o Wa'ahila
 Kumu Hula Snowbird Puananiopaoakalani Bento and Ka Pā Hula o Ka Lei Lehua
 Kumu Hula Hiwa Vaughan and Hālau Ka Lehua Tuahine
 Kumu Hula Manu Boyd and Hālau o Ke A'ali'i Kū Makani

UNIVERSITY CHOIRS

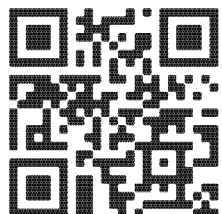
Students from the University of Hawai'i at Mānoa Choirs · UH Chamber Singers
 UH Concert Choir · University Hawaiian Chorus · Nā Wai Chamber Choir

MUSICIANS

Ka Bana Hale o 'Au'a 'Ia

NĀ KEIKI OF KA ALOHA 'ĀINA NEWSPAPER

Puakela Beebe · Ka'ilima Chock · Kaleikoa Cuban · Kaia'o Domingo · Kauhaanui Domingo
 Kānana Kelling · Kaipo Lani Ka'ehukēhauomāhealani Kukahiko
 Kalae Ka'ao'aoloa Kaleookalāhui Kukahiko · Kahiwaliko Macomber · Koiahi Punua
 Maaloa Punua · Kawehena Ramolete · La'ila'ikūhonua Ka'ōpua-Winchester
 'Imoku Ka'ōpua-Winchester · Ha'aipo Wong · Kealohaaina Wong



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* In partial fulfillment of the requirements for the Master of Fine Arts degree

CAST

Kealoha'āina ('Āina), George Helm: Kaipulaumakanionono*
 Wahine Koa, Princess Po'omaikelani: Ka'iukapu Baker ✨
 James Keauluna Kauli'a (1897): Kamanamaikalani Beamer ✨
 Mrs. R.W. Laine (Wife of the Consul of Mexico), Pro-Annexationist, Tourist:
 Audrey Castañeda Walker ✨
 Lady Mo (Chinese Royalty), Royalist: Christine Jamlig Chang ✨
 David Kalauokalani, Māmakakaua: Jonah Keoni Chang-Purdy ✨
 Mrs. Anna Prentice Cate Dole: Chrystle Chick ✨
 Kekuakalani, Robert Napu'uako Boyd, John Lot Kaulukou: Miki Cook ✨
 Koa, Jonah Kuhiō Kalaniana'ole, Keiki: Pahonu Coleman ✨
 Kawelo, Marshall John Makini Kapena, Māmakakaua, John Kanui: Ke'alalaua'e Cressy ✨
 Wahine Koa, Mrs. Lilikalani: Courtney Jovani Kaleimomi De Cenzo ✨
 Wahine Koa, Mrs. Lucy Pōhaili'i: Tiele-Lauren L. Doudt ✨
 Koa, Kapena Hiram Ka'aha, Tour Guide: Hilina'iikaponoaupunioumialiloa Sai-Dudoit ✨
 Albert Francis Judd: Iāsona Ellinwood ✨
 Queen Kapi'olani: Ke'alohi Foster
 Honolulu Rifles, Tourist: Keli Ka'iulani Hall ✨
 John Young, Godfrey Brown: Ron Heller ✨
 Lorrin A. Thurston: Craig Howes ✨
 Reverend Alexander MacIntosh, William Green, U.S. Military: Bryce Johnston
 Princess Lili'uokalani: Hiwa Ka'apuni ✨
 Queen Lili'uokalani: Lelea'e "Buffy" Kahalepuna-Wong
 Ka'ihii'ihikapuonāali'i (Ka'ihii), Robert Kalanihiapo Wilcox: Ākea Kahikina*
 Koa, James Keauluna Kauli'a (1891), Māmakakaua: Kalama Kala'i-Morales ✨
 Wahine Koa, Ms. Moani'ula, Lei Maker: Kawaipuna L. H. Kalipi ✨
 Princess Arima Yoriko (Japanese Royalty): Victoria Kashiwai ✨
 Koa, Prince David Kawanākoa, Musician: Kaimana Kawaha ✨
 Manono, Mrs. Kanoa, Lei Maker: Hinaikawaihi'ilei Nanika'ala Keala ✨
 Koa, Mrs. Wilson (Lady in Waiting), Hula Dancer: Lily Hi'ilani Kim-Dela Cruz ✨
 Wahine Koa, Mrs. Sophie Sheldon (Lady in Waiting), Hula Dancer: Kilinoe Kimura ✨
 Koa, Kuluwaimaka (Court Chanter), Māmakakaua, Musician: Ka'ula Krug ✨
 Keolala'iokeakuamanaloa (Ola), Mr. Antone Rosa: Dylan Chace Lee
 Wahine Koa, Princess Likelike, Lei Maker: Kamali'i McShane Padilla ✨
 Koa, Curtis Iaukea, Musician: Ikaika Mendez ✨
 Holoialena, John Akina Kaho'onei: Kaonohiokalaeealohihohine Müller ✨
 Sanford B. Dole: Donovan Oakleaf ✨
 Koa, Honolulu Riffle, Tourist: Sarah Anuheha Hisae Okamoto-Pfaltzgraff ✨
 Emma Nawahi: Paige Miki Kalāokananiki'eki'e Okamura ✨
 Joseph Mokuohai Poepoe: Jonathan Osorio
 Koa, Princess Kekaulike, Alice Kamokilaikawai Campbell: Hali Kanoelani Pacheco ✨
 Volney Ashford, U.S. Military: Mike Poblete ✨
 Kuaihelani Campbell: Ke'alohi Reppun ✨
 Countess Louvieres, Mrs. Harriet Potter Thurston, School Teacher: Catherine Restivo ✨
 Celso Cesar Moreno, Honolulu Rifles, U.S. Military: Antonello Romito ✨
 Kalanimoku, Mr. William Charles Achi, Māmakakaua: Beau Shishido ✨
 Mrs. Agnes Hall Boyd Judd, Tourist: Kimberlee Stone ✨
 Koa, Edward Kamakau Lilikalani, Kapena Mahaulu: Kaumuali'i Titcomb ✨
 King Kalākaua: Imai Winchester
 Kealaolakaikanahelēhele (Ala), Princess Ka'iulani: Jorin Pōmaika'i U'ilani Ku'ulei Young
 Legend of Additional Characters: ✨ Aloha 'Āina Protector ✨ Kānaka Maoli

DIRECTOR'S NOTE

Three years ago, I embarked on a journey to research and document the history and practice of hana keaka (Hawaiian medium theatre) for my doctoral thesis at the University of Waikato in Aotearoa/New Zealand. As I immersed myself in the archives of 19th century 'Ōlelo Hawai'i (Hawaiian language) source materials, I was once more profoundly moved by the foresight and wisdom of those kūpuna scholars, whose literary prowess and preservation of cultural knowledge are the core of modern-day Kanaka Maoli scholarship.

As an idea, 'au'a 'ia calls on us to hold steadfast to our mo'olelo, mele, oli, and hula, just as our kūpuna did when they recited stories in their homes, chanted incantations and epic sagas, sang poetic mele, performed dances and mo'olelo on stage, and published and preserved forever in the 19th century newspapers these beautiful, powerful, treasured, and profound stories and poetic compositions. This final act of 'au'a produced a massive print repository of knowledge that can teach, guide, and inspire us as we navigate our lives today as Kānaka Maoli. This ancestral inheritance also helps define who we are as a people, and confirms that Aloha 'Āina has always been the very core of our existence. An intrinsic connection to our land informs every aspect of Kanaka Maoli life. The love, compassion, and responsibility we feel for our 'āina is familial. Like those who came before us, we know we must respect, honor, and care for our 'āina, because it is our nature to feel boundless aloha for our ancestors, and to recognize our duty to protect them.

Just as my doctoral research has informed how I have written and directed this play about learning, preserving, and sharing knowledge, the four haumāna in 'Au'a 'Ia set out on their personal journeys because of a school assignment. Ka'ihii, Ala, 'Āina, and Ola seek to understand their identity, place, and mana as Kānaka Maoli in 2019 by interrogating history and extracting archival materials. They also realize that 'Ōlelo Hawai'i is the necessary foundation for understanding mana—how it manifests itself, and shifts over time. Like Hawaiians as a people, the haumāna have different degrees of language and cultural fluency. But each haumāna becomes certain that the kūpuna stood for Aloha 'Āina, and that this offers inspiration and guidance as we seek to maintain our identity as Kānaka Maoli today.

As this production opens, on Mauna a Wākea and everywhere else, Kānaka Maoli are defining themselves once more. 'Au'a 'Ia: Holding On examines these issues and their history on stage. In the process, it brings to life the strength, resilience, and present value of Aloha 'Āina, which as the late 19th century leader James Keauluna Kauli'a so compellingly explained, meant among many other things that environmental sustainability was the law of the land. This welo kanaka (trait) surfaced again more than seventy years later in the acts and words of George Helm, Emmet Noa Aluli, Walter Ritte, and all of those who protested against, and ultimately stopped, the U.S. Navy bombing of Kaho'olawe. As we struggle to protect our sacred mauna today, a new generation of Aloha 'Āina warriors, many very much like the haumāna in 'Au'a 'Ia, is coming forward to continue the legacy and responsibility of putting our 'Āina/ Kūpuna first.

It is my hope that by staging our history in this hana keaka production, we can inform and encourage reflection, dialogue, and understanding inside and outside of our communities, and that as Kānaka Maoli, we can once more be inspired and strengthened by the acts and knowledge of our kūpuna.