



Ka 'Ōhi Nani o Mana'olana
with Kolohe

presents

Nā Mo'olelo

Stories of the Islands

Del Valle Theater
1963 Tice Valley Blvd.
Walnut Creek
Saturday, November 9
1:00 pm & 6:00 pm

tickets @ www.kaohinaniomanaolana.org

Program

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Ho'i Mai Taputapuatea
E Tumu
Nohili
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Kāne'ohe
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ACT TWO

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Arioi
Pahoho
'Ōte'a Heiura
'Ōte'a Heiva te Heiva

ACT ONE

Hanohano Kaua'i

Traditional chant, choreographed by Fatima Angeles

Our kahiko presentation honors the island of Kaua'i. The mele includes beautiful imagery of misty rains, smooth seas, and a serene landscape. We present this kahiko using the *papa hehi* and *ka la'au*. The *papa hehi* is a hula instrument and dance style that involves a treadle board and wooden sticks (*ka la'au*). The word *papa* means "board" and *hehi* means "to step on it." The *papa hehi* style of hula was traditionally performed by people from Kaua'i and Ni'ihau.

Ka Ha'a La Puna

Traditional chant, choreographed by Sheri Talusik

The legend of Pele and Hi'iaka is beautifully captured in this *mele*. The story unfolds in the district of Puna, at the beach of Nanahuki, which is believed to be the birthplace of hula. In this *mele*, Hi'iaka's best friend, Hōpoe, teaches Hi'iaka the chant and dance near the sea of Nanahuki. The graceful movements of Hōpoe and Hi'iaka are guided by the movement of the hala grove, the wind, and the sound of the sea. However, Pele's jealousy over their friendship eventually drives her to turn Hōpoe into stone at the sea at Kea'au.

Anahola

Composed by Jerimiah Kaialoa, Sr., choreographed by Fatima Angeles

This *mele* is about Anahola, homestead land on Kaua'i. The song combines legend and history and includes special characteristics about this cherished place. Legend has it that a spear called Konanae was hurled through the hill and created a huge hole. The third verse tells of the activities at the ship's landing on the southern corner of Anahola beach, that was constructed in 1900. Amu is the place name of a small section of land and the name of the wind there, that blows in all directions.

Ho'i Mai Taputapuātea

Composed by Tapuari'i Laughlin, choreographed by Amanda Morales

This dance is a call to return to the sacred Taputapuātea, the heart of Polynesian ancestry. Inspired by Tapuari'i Laughlin's verses, it reflects a journey through ancient Polynesian cosmology. The opening notes of the *pahu* (drum) resound like a heartbeat, summoning people toward Taputapuātea. The dancers portray the voyage of the *va'a* (canoes) crossing the ocean, guided by the memory of Hawaiki Nui, the cradle of Polynesian life. They invoke the great octopus, the god 'Oro, and the ancestral power that unites past and present. This grand performance embodies a reconnection with Taputapuātea and a deep respect for Polynesian roots.

E Tumu

Composed by Teava Piti, choreographed by Amanda Morales

This a song of celebration, excitement, and gratitude.

Nohili

Traditional chant, arranged by Mahi Beamer, choreographed by Fatima Angeles

This *mele* captures the essence of Nohili, a point on the Barking Sands Beach at Kaua'i. "Barking sands" is derived from the crunching sound of the sand as one walks along the beach. The mele highlights attributes of Nohili and Kaua'i, including the seaweed lei of pahapaha, unique to Kaua'i, the beautiful ridge and beach of Polihale, and the famous

coconut grove of Kaunalewa. The mele describes the strong, cold, northwesterly winds of this area, an island that was named for the lehua lei left by Hi`iakaikapolioPele, for her brother, Kāne`āpua, and pūpū kani`oe, the singing land shells of Kaua`i. This *mele* paints a vivid picture of the natural beauty and cultural significance of Nohili and Kaua`i.

Ku`u Pua i Paokalani

Composed by Queen Lili`uokalani, choreographed by Theresa Kailikole

Queen Lili`uokalani's imprisonment in Iolani Palace on September 4, 1895, was a significant period in her life. She wrote seven *mele* during this time. During her eight-month confinement, she faced strict restrictions, including a news embargo. Her letters were read before being given to her, her windows were painted over, and no newspapers were allowed to be sent to her. Despite these limitations, she received bouquets of flowers from her community gardens at Uluhaimalama, often brought by Johnny Wilson, who would later become the Mayor of Honolulu. These flowers were usually wrapped in newspapers, both foreign and local, which she saved to read when she was alone. This allowed her to learn about the love and devotion her people had for her. One day, she noticed that a bouquet included flowers from her beloved garden, Paoakalani, at her home in Waikiki. As a gift for Johnny, she wrote a *mele* cast in the form of a riddle, asking him to name that special flower among the others. While this mele might seem like a beautiful love song on the surface, its underlying *kaona* suggests it was a thank you to her supporters, Hawaiian patriots, for their unwavering love, devotion, and support

Kāne`ohe

Composed by Josh Tatofi, choreographed by Fatima Angeles

Through this *mele*, Josh Tatofi celebrates his connection to Hawaiian culture. Raised in Kāne`ohe, his upbringing there deeply influenced his music. He describes fondly Kāne`ohe's natural beauty – the misty rains, the impressive mountains, the glorious Pacific Ocean.

Kāne`ohe

Composed by Nathan Aweau, choreographed by Analette Ochoa

This *mele* pays homage to Kāne`ohe, where Nathan Aweau lived until he was 11 and which he considers his home. Nathan Aweau shared that the idea for his album came to him during a flight home from a tour. Due to the wind that day, the flight path took them over the Ko`olau mountain range on O`ahu, and it was the first time he saw Kāne`ohe and Kailua from a different perspective. This experience was overwhelming for him and inspired the creation of this *mele* and the rest of the songs on his album.

Halema`uma`u

Composed by Maddie Lam and Bill Ali`ihoa Lincoln, choreographed by Theresa Kailikole

This *mele* tells of the beauty of Hale ma`uma`u, Pele`s home on Kīlauea on the Big Island. But the story of how Pele ended up at Hale ma`uma`u is the real *mo`olelo*. Pele was born in the ancient land of Kahiki, where her parents recognized her destined power from birth. She had many sisters, but her eldest sister, Nāmakaokaha`i, was envious of her. When Pele grew older, her uncle gave her a digging stick imbued with incredible *mana*. However, Pele had not yet mastered her powers and accidentally burned their home to the ground. This incident enraged Nāmakaokaha`i, who chased Pele from Kahiki to Hawai`i. They battled across several islands, including Kauai, Oahu, and Moloka`i, with Pele managing to escape each time. When they reached Maui, Pele believed she had gained enough power to confront her sister in

hand-to-hand combat but was defeated once more. While Nāmakaokaha’i celebrated her victory, she saw torrents of lava erupting from Mauna Loa and realized it was the spirit (*‘uhane*) of Pele, signifying that she could never truly defeat her. Pele then migrated to the volcano Kīlauea on the island of Hawai’i, where she made her permanent home in the crater of Halema’uma’u. It’s a captivating tale of power, rivalry, and resilience.

‘Ōte'a Manahere

Beats by Nic Ballesteros and Olin Caban, choreographed by each dancer

These solo ‘ōte’a performances are powerful expressions of dedication and skill. Each dancer recently participated in the Manahere solo competition, showcasing both their passion and their commitment to ‘Ori Tahiti. With original choreography crafted in collaboration with their ra’atira (instructors), each soloist brings her unique artistry and interpretation to the dance, blending personal style with *pehe* (Tahitian drumming). Countless hours of dedicated practice shine through as the dancers channel their energy, strength, and precision, creating a vivid celebration of cultural heritage and personal achievement.

‘Ōte'a Ha'ari

Beats by Mevina and arranged by Nic Ballesteros, choreographed by Tawny Matsukado and Hailey Sellers-Francisco

“Te fa’ahanahana nei matou i te rau ra’a o te fa’ana’ahora’a i te fa’aohipara’a i te tumu ha’ari!” We celebrate the many uses of the coconut tree! Maohi people knew how to make use of every part of this amazing tree. They could eat the meat, drink the juice, and use the oil to soften skin and hair. They also used the leaves and trunks to make their homes and crafted the palms for traditional costumes.

‘Ōte'a Mana

Beats by Sefa Drums, choreographed by Amy Matsukado and Amanda Morales

This dance is a tribute to “*Mana*,” a word resonant across Polynesian cultures, embodying deep significance. *Mana* represents power, strength, and energy—a force that flows within and around us. It can be earned, shared, and bestowed, yet it remains sacred, requiring respect and protection. This presentation captures the essence of *Mana* through movement, evoking its powerful, intangible presence. Each step and gesture channels the strength and vitality that *Mana* symbolizes, celebrating both the inner and shared energy that connects us.

ACT TWO

Kīlauea

Composed by Alice Namakelua, choreographed by Analette Ochoa

This *kahiko* beautifully captures the spirit of Pele, the Hawaiian goddess of fire and volcanoes. Pele is known for her dual nature of both destroying and creating land. She is believed to reside in the Halema’uma’u crater at the summit of Kīlauea on the Big Island of Hawai’i

Na ‘Opu’u i Ke Onaona

Original mele published in Ka Maka’ainana, choreographed by Theresa Kailikole

On Sunday, January 6, 1895, a band of Native Hawaiians loyal to the deposed Lili’uokalani attempted an armed revolt against the Provisional Government to restore the monarchy. However, poor organization and haphazard execution resulted in failure. In the months

following the uprising, sympathizers were inspired to celebrate the battle and its participants in *mele* published in various Hawaiian language newspapers. This *mele* was published in *Ka Maka'ainana*, August 5, 1985, and was reprinted (along with 103 other *mele*) in the *Buke Mele Lahui*. Despite the humiliating defeat and publicized trials of royalist participants, these *mele* portrayed the participants as victorious warriors and repeatedly expressed optimism for regaining the Monarchy. This *mele* describes the battle at Diamond Head and alludes to Ka'iulani as the future of the monarchy. Ultimately, it extols pride in Hawaii and her people.

Hoalani

Composed by Josh Tatofi and Keawe Lopez, choreographed by Fatima Angeles

"My sweetheart in the caressing sea of Kealia, for you, I sing my song." Josh Tatofi wrote this romantic song with a heavenly companion (*hoalani*) in mind. The lyrics were originally written by Josh Tatofi in English, then translated into Hawaiian by Keawe Lopez, bringing additional layers of cultural resonance and poetic beauty to the song. Its verses evoke the timeless nature of a cherished connection, often symbolized by natural elements like the sun and clouds over places such as Kealia, which contribute to the imagery of enduring love and serenity.

He Nani Ku Ki'eki'e

Composed by Nathan Aweau, choreographed by Theresa Kailikole

This *mele* celebrates O'ahu beautifully, highlighting its renowned and adored landscapes. It specifically mentions the magnificent Mt. Ka'ala and the sprays of the ocean at Waikiki. This imagery captures the essence of O'ahu's natural beauty and its cherished places.

Te Tamahine a Ta'aroa

Composed by Teiva LC, lyrics by Kellen Paik, choreographed by Amy Matsukado

This dance honors the daughter of Ta'aroa, the supreme Polynesian creator. Through graceful, powerful movements, the dancer embodies a journey of self-discovery and reverence for ancestral wisdom. The performance begins with a contemplative tone, reflecting the dancer's deepening understanding of teachings passed down through generations. Each gesture honors Polynesian culture's strength and continuity, symbolizing the responsibility to protect and pass on this legacy. As the dance progresses, the dancer personifies Ta'aroa's daughter, connecting past and present in a tribute to the enduring mā'ohi spirit.

KOLOHE SINGS!

Manu Le'a

Composed by Ikaika Blackburn, choreographed by Fatima Angeles

The composer wrote this *mele* for his wife. *Manu Le'a*, meaning "joyful bird," is a metaphor within Hawaiian music traditions that often use natural elements like birds to convey themes of love, beauty, and admiration. Ikaika Blackburn's arrangement of *Manu Le'a* incorporates nostalgic elements, as he adds a vintage twist with a trombone that gives the song an early 20th-century feel, creating a timeless quality in his music. In this presentation, Kolohe replaces the trombone with the sax! Let's go, Nic!

Hawaiian Sup'pa Man

Composed by Del Beazley, choreographed by Ke'olani Ka'ai, Misaki Nguyen, and Natalie Wong.

Israel Kamakawiwo'ole popularized the song "Hawaiian Sup'pa Man," which pays homage to the legendary Hawaiian demigod Maui, reimagining him as a "Hawaiian Superman." The song draws on traditional stories about Maui's feats, such as fishing the Hawaiian Islands from the ocean using his magical hook so his people can have somewhere to live, slowing down the sun to give Hawaiians more daylight so his mother's kapa could dry, and acquiring the secret of fire from the alae bird so his people can cook. These tales, steeped in Hawaiian mythology, highlight Maui's wit, strength, and mischief, celebrating him as a beloved hero and protector of the Hawaiian people, much like how Superman is admired as a hero in Western culture. In our presentation, we pay homage to our own version of Superman -- our dads!

Lepe 'Ula'ula

Composed by Kaimanahila, choreographed by Fatima Angeles

This *mele* tells a romanticized story of a *paniolo* (Hawaiian cowboy) from Waimea on the Big Island. The term "lepe 'ula'ula," meaning "red comb," refers to a rooster's comb and is a symbolic reference woven throughout the song. The first verse describes the beginning of a mismatched romance – a rooster falling in love with a turkey! The rest of lyrics depict the life of the cowboy, who skillfully uses his lasso in a way reminiscent of Cupid with his bow, capturing his beloved. Set against the backdrop of Waimea's misty landscapes, it paints a vivid picture of the *paniolo* lifestyle, and the pride taken in roping and ranching skills, blending themes of love and tradition.

Arioi

Composed by Angelo Ariitai, choreographed by Christiana Peralta

This *aparima* showcases the beauty and strength of the Arioi. The Arioi people were a secret religious order in the Society Islands, particularly on the island of Tahiti. This song pays tribute to the gods 'Oro and Tohu and honors the rich Maohi culture.

Pahoho

Composed by Teava Piti, choreographed by Amanda Morales

This Tahitian song uses natural imagery to convey love and admiration. The lyrics often refer to ocean waves ("*pahoho*") as a metaphor for emotions and love, and mention specific elements like the "*Apetahi* flower," symbolizing a cherished and rare love. The song also alludes to local landmarks and winds, emphasizing a deep connection to the land and heritage. The chorus reflects themes of calm and deep affection, using the soothing imagery of ocean waves meeting coral reefs as a parallel to emotional bonds.

Conch Blowing by Gavin Sayao

'Ōte'a Heiura

Beats by Sefa Drums and arranged by Nic Ballesteros, choreographed by Christiana Peralta

This 'ōte'a is about Pele's journey from Tahiti to Hawai'i and the friends she makes along the way. Pele's epic journey embodies the clash of elemental forces — fire and water — and represents the natural volcanic activity that still shapes the Hawaiian Islands. Pele's story is honored in Hawaiian culture as an origin tale of the islands, a reminder of the living power of the land, and a spiritual connection to the forces that continuously transform the landscape.

'Ōte'a Heiva te Heiva

Beats by Nic Ballesteros and Olin Caban, choreographed by Amy Matsukado, Amanda Morales, Christiana Peralta, and Hailey Sellers-Francisco

Heiva te Heiva means “a celebration.” This 'ōte'a is about celebrating life, joy, and the vibrant spirit of 'Ori Tahiti. The dance showcases the dynamic pehe, which drives the dancers' powerful and graceful movements. The performance captures the essence of community and connection, honoring both tradition and expression. Through this 'ōte'a, the dancers bring the energy of celebration to life, embodying the themes of unity, pride, and the enduring cultural heritage of Tahiti.

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With special guests Alett Bush and Jaelen Talusik!

Additional drummers: Fatz Angeles, Kristen Apodaca, Mike Calamba, Theresa Kailikole, Tanja Frey, Amy Matsukado, Amanda Morales, Gavin Sayao, Stef Sayao, Analette Ochoa

Nā Mo'olelo

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Mia Calamba
Mike Calamba
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Myrna Wong
Natalie Wong
Rodney Wong
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Mahalo! Mahalo! Mahalo!

Marvelous Teachers & Choreographers

Fatz Angeles
Hailey Francisco-Sellers
Ke'olani Ka'ai
Theresa Kailikole
Amy Matsukado
Tawny Matsukado
Amanda Morales
Misaki Nguyen
Analette Ochoa
Christiana Peralta
Sheri Talusik
Natalie Wong

Magical Music & Beats

Kolohe
Alett Bush
Jaelen Talusik
And our drum crew

Sound Engineer

Olin Caban

Stupendous Stage Crew

Hailey Francisco-Sellers
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Amazing Maker of Our Papa Hehi

Rae Peralta

Loving Keiki Wranglers, Ushers, Roadies, & All-Around Hui Besties

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Fabulous Set Design

Vangie 'The Boss' Roberto
and the stellar Makalapua class
Darwin Beardsley
Leo Corpuz
Rebecca Duncan
Dexter Lee

To all the moms, dads, grandparents, spouses, partners, aunties, uncles, and friends – we are so very grateful. Thank you for your limitless patience, unwavering support, and enthusiastic encouragement. *Mahalo nui!*