

Introduction to Performances

"Okay, I dare you to dance!" That's the old saying, 'a'a ka hula, e waiho i ka hale. I dare you to dance or stay home."

Keola Lake, 26 January 1997, cited in Manulani Aluli Meyer, "Our Own Liberation: Reflections on Hawaiian Epistemology," *The Contemporary Pacific*, 2001.

For a variety of reasons Islanders are often stereotyped as people who sing, dance, and play sports well. While this is indeed true much of the time, the characterization is often delivered with an implication that dance is either trivial or effortless. This is quite the contrary in Oceania. Keola Lake's words epitomize the mana or potency inherent in the practice of dance. The body carries past, present, and future in its movements and the call to dance is often a formidable challenge.

There is such diversity in Oceania that finding what is "Pacific" about who we are and what we do as cultures is just as challenging. Yet we know that finding and maintaining the links between our islands, between the islands and the diaspora, between the islands and the continents is crucial to our survival as a region. The thinking behind *Culture Moves!* imagines dance as a crucial thread that creates and maintains these relationships. Whether through festivals and competitions, sports gatherings, church events, or conferences, coming together around the arts is of critical significance for Pacific peoples. While specific global, national, political, and economic struggles continue to shape our everyday lives, dance is an area in which much of this is literally embodied and converted into creative expression. The specific movement strategies that people choose, however, are extremely diverse.

Culture Moves! features an opening night—"Between Our Islands We Dance"; two showcase nights—"Culture Moves! Tahiti" and "Culture Moves! Rua"; and a full day of community dance performances—"Culture Moves! Dance Flavas of the Pacific." The participating groups represent a diversity of dance genres including what is popularly understood to be "traditional," "contemporary," and "hip hop" dance. The groups include participants from or representing styles that are meaningful across the region and diaspora, but there are many more kinds of dance that are practiced, and this is a very small sample of what is out there. Rather than assuming that Pacific people only do what is stereotypically understood to be "Pacific" kinds of dance, the diversity on stage throughout the conference illustrates the fact that creative and formal expression through the body is important for our people. While there is much that is excellent in our heritage that must be preserved for future generations, there are also new ideas that are incorporated every day keeping culture strong, flexible, and most importantly, moving. Between our islands and between our styles, we dance.

Culture Moves! Tahī

Performance Showcase One

Thursday, 10 November 2005

Masters of Ceremonies: Ete Eteuati and Tofiga Fepulea'i

ATAMIRA DANCE COLLECTIVE (Aotearoa New Zealand)

NGAI TAHU 32

Choreography & Video design: Louise Potiki Bryant

Music composed by: Paddy Free

Lighting design: Vanda Karolczak

Costume design: Elizabeth Whiting

Dancers: Maaka, Justine Hohaia, Dolina Wehipeihana, Louise Potiki Bryant, Corinna Hunziker

This is an excerpt from Ngai Tahu 32, a work following one man's journey through time to deliver a wairua to a new generation. His pathway, via a series of tukutuku patterns (sometimes described as the oceans between the carvings), is usually reflected in the set design with a stream of water through which he travels. Carrying the coins for the sale of his land and the wairua of a girl who shines brightly on the horizon, his journey weaves history, whakapapa, creation, and imagination.

FINE DAY PRODUCTIONS (Aotearoa New Zealand)

PAPER FLOWERS

Choreography: Siao Si Mulipola

Music: Traditional

Dancers: Corrina Hunziker, Tailua Soli, Litia Soli, Edna Soli, Foini Taula

Performed by daughters of the migration, "Paper Flowers" is a combination of song, storytelling and dance that creates the scene of three Samoan mothers who share their stories of triumphs and sacrifices migrating to a new country.

TAUMATA WHITIREIA PASIFIKA DANCE COMPANY (Aotearoa New Zealand)

TAIAWHIO—Breath of the Hurricane

Choreography : Falani Kalolo

Original score composed by: Falani Kalolo, John Taufao

Dancers: Alfie Collier, Falani Kalolo, Thomas George, Byron Taufao, Fati Tagata
Atareta Sciascia, Tupa Lualua, Hinemoa Toko

Taiawhio means to encircle. This work searches for what happens in the heart and minds and bodies of the people before, during, and after the hurricane.

OCEANIA DANCE THEATRE (Fiji)

NAFANUA (Spirit of the Land)

Choreography: Allan Alo

Music composed by: Calvin Rore

Dancers: Ateca Ravuvu, Sinu Naulumatua, Tulevu Tora, Sorpaelu Fatiaki, Irami Bulimaivale
Pita Waqanui, Ledua Peni Tuicake, Allan Alo, Sachan Miller

Nafanua illustrates the importance of the homeland and natural environment as sources of sustenance, identity, and inspiration. The themes are highlighted through the story of a young woman, Nafanua, dislocated from home. She elicits assistance from Tagaloa, who sends in a mighty hurricane to cleanse the land, giving Nafanua a chance to reconcile heaven and earth. The excerpts are: Incest/Taboo; Meke Ni Uluvatua/Volcanic Meke; Reincarnation; Meke Ni Vula/Meke of the Full Moon.

NYLAN DANCE COMPANY (New Caledonia)

Dancers: Richard Digoue, Larissa Justin

TAU DANCE THEATER (Hawai‘i)

PETROGLYPHS (1996)

Choreography: Peter Rockford Espiritu

Original score composed by: Ron Perry

Dancers: Ka‘ohi Yojo, Peter Rockford Espiritu

The work is based on partnering techniques taught to Mr. Espiritu by former Pilobolus company members, Austin Hartel and Lisa Dalton. It is an excerpt from a twenty-minute piece set on four couples.

Interval 15 minutes

INETNON GEF PA‘GO (Guam)

BAILAN LINALA (Dance of Life)

Choreography: Vince Reyes

Musicians: Vince Reyes and Eric Reyes

Dancers: Shawn Aquino, Melody Borja, Ashley Cepeda, Dana Cruz, BJ Libby, Monica Sherry
Jaimelyn Mantanona, Kayla Meno, Gianna Mesa, Jesse Newby, Shaina Pualino
Leilani Quitugua, Jose Santos

BAILAN URITAO (Dance of Young Men)

Choreography: Vince Reyes

Musicians: Vince Reyes, Eric Reyes and Frank Rabon

Dancers: Shawn Aquino, BJ Libby, Jesse Newby, Jose Santos

Due to over 300 years of colonial history, the Chamorros of Guam lost their beautiful, ancient dance. Only in the last twenty-five years has an effort been made to reclaim, reinvent, and reconstruct those dances that were an integral part of their culture. This presentation will showcase these efforts to reinvent the lost art and practice of Chamorro dance.

TAUMATA WHITIREIA PASIFIKA DANCE COMPANY (Aotearoa New Zealand)

WHISKY II

Choreography: Ioane Robati

Music composed by: Vincent Robati, Ioane Leota

Musicians: Vincent Robati, Ioane Leota and John Taufao

Dancers: Alfie Collier, Falani Kalolo, Thomas George, Byron Taufao, Fati Tagata
Atareta Sciascia, Tupa Lualua, Hinemoa Toko, Nikki King

Whisky II is a piece that is dedicated to the Peacekeepers of the Pacific and their sacrifice.
The creation of these works was made possible with the support and funding from
Creative New Zealand (Pacific Arts Committee).

RAPA DANCE COLLECTIVE (Aotearoa New Zealand)

FO'I MAI

Choreography: Jeremiah Faitala

Dancers: Melva Leota, Vaelua Nouata, Jimmy Ngāpera, Junior Ropati

New worlds: Sāmoa vs. Traditional Sāmoa—if you were a part of both
where would that leave you in times of grief? Would you openly express your sadness,
or would you set your grief aside to fulfill your role in a fa'a Sāmoa encased with
duty, honour, and aiga. The piece, which is based on the traditional Samoan funeral,
is about the process of grief during the death of a loved one. The dancers will
explore abstinence from grief and how it affects people in different situations.

ATAWHAITIA TŌ MANA—NURTURE YOUR ROOTS

Choreography: Thomas Mueller

Music: Tribal Trance—“*Dig in the Dirt*”

Jean Michel Jarré—“*Oxygène*”

Collaborating Artist: Trisch Epati—Fine Arts

Dancers: John Purcell Puleitu, Junior Ropati, Jimmy Ngāpera

This work is an exploration of the relationship of the male to the female—Earth Mother.
From a male perspective, the choreographer looked at the importance and effects of living
a life in accord with Natural Law and the consequences of violating Earth Mother
and aspects of her creation. Destruction, pain, suffering, and failure can be transformed
into success, fulfillment, and bliss if we as men start taking responsibility again for who
we are and nourish our connection to Earth Mother—the female.

SUGAPOP (USA)
from the Electric Boogaloos & the Rock Steady Crew

HISTORY OF THE FUNK STYLE
Choreography & Music composed by: SugaPop
Dancer: SugaPop

Among the world's most accomplished practitioners of dance styles associated with the vibrant street culture of 1970s California, SugaPop here demonstrates the fundamental connection between those styles and the funk music that inspires them.

FUTURE, SOULAHHHH, CISCO, MASE (Aotearoa New Zealand)

FUNK STYLE DISCIPLES
Dancers/Choreographers: Future, Soulahhhh, Cisco, Mase

WELLINGTON KIRIBATI COMMUNITY CLUB (Aotearoa New Zealand)

BIRIMAI MA NAKOMAI
Dancers and Singers: Wellington Kiribati Community Club

TENEA TANEAO
Dancers: Toni Otang, Stella Kuraem, Olivia Launiuvao

ANA WA ANA WA
Dancers: Louisa Cleverly, Celine Sinclair, Kim Chung, Teretia Smith, Ake Beia

BUBUANE MAI IA
Dancers: Teauama Kuraem, Daisy Kuraem, Biino Kuraem

AIBIRIRA TE ANG
*Dancers: Tetaake Itinteang, Teneti Kuraem, Juliette Launiuvao, Kaue Biiri
Rose Sinclair, Anna Whitley*

Dancing Master: Takae Taunana
Choreographer: The Late Tabweaitu Binoka
Asst. Choreographer: Auatabu Kareua
Te Tia Karerake (the singing starter): Toteai Teariki
Singers: Aneri Kaitara, Kuraem Raratu, Rimon Tekarabwa, Bentuti Otang, Tinte Itinteang
Ata Torua, Barauti Teariki, Kaure Teariki, Teangauki Toma, Naurua Luaseuta, Sam Smith
Katia Smith, Taemaaka Kaitara, Siale Glover, Ariti Luaseuta, Maria Tioti, Christine Teiannang
Becky toani, Kanua Tokaman, Toua Collins

“Birimai ma nakomai” is a *kawakawa*, a form of warm-up dance where we as a whole group warm up and all perform a young warrior’s dance. “Tanea tanea O” is a dance known as *te kabuti*, a genre of dance characterized by the swift movement of the hips while progressing forward. The song depicts an I-Kiribati myth. “Ana wa Ana wa” is another *kabuti* performed by teenage girls in a song depicting the sea journeys of the composer. “Bubuane mai ia” is a dance known as *te buki*, the graceful movement of the hips. The song illustrates the I-Kiribati belief in magic and folklore. “Ai birira te ang” is a *te bino*, affectionately known as “the sitting dance.”

ISLAND DIVAS (Aotearoa New Zealand)

DIVA SIVA

Choreography: Siaso Mulipola & Edward Cowley
Music composed by: Dana Brant & Jennifer Holliday

Dancers: Buckwheat, Shanene, Lindah E, Barbara

The Island Divas are a collection of performance artists who fuse traditional island imagery with contemporary fashion, sounds and visuals. The Island Divas present a mixture of Polynesian dance, theatre, body adornment, and multimedia in which nothing is what it seems. “Diva Siva” is a work that presents island images from the flipside.

Culture Moves! Rua

Performance Showcase Two
Friday, 11 November 2005

Masters of Ceremonies: Eteuati Ete and Tofiga Fepulea'i

KAUATUAHINE POLYNESIAN DANCE COMPANY (USA)

NA HITI NA MANU 'ERUA

Choreography: Hirohiti Tamatahotoa

Music composed by: Hirohiti Tamatahotoa, Serge Fa'aite & Didier Marty

Musicians: Alan Kekoa Aki, Hugh Humphrey, Mahealani Uchiyama

Dancers: Meridith Kawekiu Aki, Danielle Meleho'ala Campbell, Melanie Wai'oli Kolea Chan Lora Kehaulani Dinga, Pheobe 'Alohi Dinga, Artlyn Mali'o Johnson, Sophie Kapono Schulman Amy 'Ilikea Wehiwa Santana, Gabrielle Noe'ula Soria, Hoku Uchiyama

Na Hiti Na Manu 'Erua is a suite of dances centred on the theme of the loss of a loved one who later returns in the form of a beautiful bird, with a message of peace for his people. It is presented as an 'Ote'a (Tahitian dance accompanied by a drum orchestra), and as Ahuroa (dance done to a song). Na Hiti Na Manu 'Erua means "the dual bird spirit of Na Hiti."

PŪPŪKAHI I KE ALO O NĀ PUA (Hawai'i)
Mid-Pacific Institute School of the Arts

HOLO 'O LAENIHI (1999)

Choreography, Chant & Music composed by: Karl Veto Baker & Michael Lanakila Casupang

Dancers: Braden Abe, Jerome Adarna Jr., Pono Borges-Akau, Jared Ellis, Aaron Fujise Josh Grant, Dave Hashisaka, Pūnāwai Jinbo, Aaron Mariano, Oren Naiditch, Gavin Ono Grant Takayesu, Ethan Wang, Matthew Williams-Solomon, Yuki Yano, Andy Zheng

This dance tells of the journey of Laenihi, who lived on O'ahu and changed herself into a fish so that she could go in search of her brother's dream lover on the island of Hawai'i. Laenihi's journey from O'ahu to Hawai'i was very swift. The people on O'ahu knew which island Laenihi was passing according to the rains, thunder, lightning, earthquakes, and the red flowing waters on O'ahu. Follow the journey of Laenihi as you witness these natural phenomena through the dance.

SUNAMEKE PACIFIC ISLAND PERFORMANCE (Australia)

FAI‘A

Choreography: Julia Gray

Music composed by: Airileke Ingram and Drum Drum

Traditional songs: Tolai (East New Britain) and West Solomon Islands

Dancers: Pamela Cameron, Sosefina Fuamoli, Paia Juste-Constant, Julia Gray, Yolanda Gray
Ranu James, Emma Muller, Indira Jones, Yomei Jones, Kat Sonter, Julia Quinn

Fai‘a, loosely translated as “fate,” is a piece that centres on the performers’ experiences growing up and dancing together in Darwin. This piece brings the dancers full circle.

RAPA DANCE COLLECTIVE (Aotearoa New Zealand)

STAIRWAY TO FREEDOM

Choreography: Junior Ropati

Music: Romeo and Juliet sound track, Footprint, Ladysmith Black
Mambaso, Lolatunji

Dancers: Thomas Mueller, John Purcell Pulietu
Reana Te Hei, Carla Hodgson

This contemporary dance piece explores an individual’s perspective on “slavery.” It shows a slice of the dark side of reality that people suffered while building a “stairway to freedom.” The theme was chosen because it offered complex possibilities through which the choreographer’s ideas could be expressed in the dancers’ movements.

PŪPŪKAHI I KE ALO O NĀ PUA (Hawai‘i)

Mid-Pacific Institute School of the Arts

NAKULUKULU KA NALU (2003)

Choreography: Ka‘ohi Yojo & Michael Lanakila Casupang

Music composed by: Kaumaka‘iwa Kanaka‘ole

Dancers: Niki Aramaki, Terrienne Butac, Jayna Daligdig, Rachel Geiger, Alysha Helm
Mālie Mayural, Keani Morita, Sarah Noyle, Sheri Robello, Kiara Wheeler, Braden Abe
Andy Zheng, Jerome Adarna Jr., Pono Borges-Akau, Jared Ellis, Aaron Fujise, Josh Grant
Dave Hashisaka, Aaron Mariano, Oren Naiditch, Gavin Ono, Ethan Wang, Yuki Yano
Matthew Williams-Solomon

This piece is a contemporary expression of the creative energies of Pele, the fire goddess. It was choreographed in collaboration with the contemporary dance program at Mid-Pacific Institute School of the Arts.

WHITIREIA PERFORMING ARTS (Aotearoa New Zealand)

MOANA

Choreography: Tuaine Robati

Musicians: John Taufao, Faipoto Aporo and Noah Vaine

Dancers: Crystal Sciascia, Vanepale Sapoaga, Leeona Chase, Halaifonua Finau, Isitolo Alesana
Taofi Mose-Tuiloma, Adam Robati-Busby, Renata Marshall, Karena Solomon, Makerita Tago
Peter Talaimaivao, Te Upoko Natua, Rawiri Hokianga, Jonathon Manava, Henare Paora
Nirvana Phillips, Tafaoga Sapoaga, Josh Robati-Busby

Moana is a Cook Islands action song and drum dance to traditional music.
The dance is about paying tribute to the Tangaroa and the abundance of the sea.

THE LAUGHING SAMOANS (Aotearoa New Zealand)

THE SAMOAN TAUALUGA IN FIVE EASY STEPS

Choreography: Eteuati Ete

Music: Traditional

Performers: Eteuati Ete & Tofiga Fepulea'i

HIP HOPPING TOFIGA STYLE

Improvisation performed by: Tofiga Fepulea'i

Interval 15 minutes

STEPKINGZ CREW & COMMON GROUND (Aotearoa New Zealand)

CULTURE MOVES! B-BOY/B-GIRL BATTLE

Disc Jockey: DJ Kerb

Stepkingz Dancers: Khanage, Stretchmark, Delite, O1, Are.k, Kid Kurv

Common Ground Dancers: Grub D, Leerok, Indo, Double Ooh, Gosh, Lils 3000

In this showcase battle, individual members of Stepkingz and Common Ground will alternate spontaneously improvised solo sets, building to a climax in their attempts to outperform one another and win glory for their crew. The dancing consists of a number of elements, including the vertically danced *toprock*, the intricate horizontal hand-and-foot coordination called *footwork*, and the powerful and clever *freezes* where the dancer holds an (often difficult) position for emphasis. All of these elements are woven together in the moment, allowing the dancers to interpret through their bodies whatever the DJ happens to play.

PŪPŪKAHI I KE ALO O NĀ PUA (Hawai'i)
Mid-Pacific Institute School of the Arts

ISLAND IN YOUR EYES (2005)

Choreography: Michael Lanakila Casupang

Music composed by: Robert Cazimero & Roland Cazimero

Dancers: Niki Aramaki, Terrienne Butac, Jayna Daligdig, Rachel Geiger, Pono Borges-Akau Sarah Noyle, Sheri Robello, Cheryl Sanpei, Kiara Wheeler, Jerome Adarna Jr., Jared Ellis Alysha Helm, Braden Abe, Melissa Helm, Hyo Jung Kim, Mālie Mayural, Keani Morita Aaron Fujise, Josh Grant, Aaron Mariano, Gavin Ono, Matthew Williams-Solomon

This is a medley of two pieces to recordings by the Brothers Cazimero, whose beautiful arrangements of contemporary sounds fused with traditional chant were the inspiration for this piece.

TAU DANCE THEATER (Hawai'i)

KU'U HOME (1978)

Choreography: Earnest T. Morgan

Music composed by: Jerry Santos & Robert Beaumont

Dancer: Peter Rockford Espiritu

Ku'u Home (My Home) was choreographed by former Paul Taylor Company member from Hawai'i, Earnest T. Morgan, as part of a larger work for Honolulu City Ballet called Olomana Suite. Mr. Espiritu was given permission to perform the dance from the Estate of Earnest T. Morgan, and Jerry Santos gave his consent to Mr. Espiritu for use of the music.

TOKELAU HUTT VALLEY SPORTS AND CULTURE ASSOCIATION (Aotearoa New Zealand)

TRADITIONAL PADDLE DANCE

Choreography & Music: Traditional

Dancers: Tavite Tavite, Mone Amato, Falani Pasikale, Aleki Aloisio.

PŪPŪKAHI I KE ALO O NĀ PUA (Hawai'i)

Mid-Pacific Institute School of the Arts

HE ALOHA MOLOKA'I (1999)

Choreography & Music composed by: Karl Veto Baker & Michael Lanakila Casupang

Instrumental accompaniment: Hālau I Ka Wēkiu

Dancers: Niki Aramaki, Terrienne Butac, Jayna Daligdig, Rachel Geiger, Alysha Helm Melissa Helm, Hyo Jung Kim, Mālie Mayural, Keani Morita, Sarah Noyle, Sheri Robello Cheryl Sanpei, Kiara Wheeler, Ka'ohi Yojo, Braden Abe, Jerome Adarna Jr., Andy Zheng Pono Borges-Akau, Jared Ellis, Aaron Fujise, Josh Grant, Dave Hashisaka, Pūnāwai Jinbo, Aaron Mariano, Oren Naiditch, Gavin Ono, Grant Takayesu, Ethan Wang, Yuki Yano Matthew Williams-Solomon

We believe that it is important for our generation to write, so that future generations may know how we lived and may share in what we experienced. This song expressing love for the island of Moloka'i and its many beloved place names is one such attempt to write down our present-day experiences for future generations to enjoy.