

Holo Mai Pele

EDUCATOR'S GUIDE



Photo by Carl Hefner

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SECTION 1: History of Hawaiian Culture and Society Prior to Western Contact

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According to ancient Hawaiian beliefs, the world was given birth by Pō, the female night. According to ancient Hawaiian beliefs, the world was given birth by Pō, the female night. Her son Kumulipo, (Source of Darkness) mated with his sister Pō‘ele (the Deep Dark Night), and from these two were born all creatures of the world in genealogical sequence, from the coral polyp in the slime of the ocean floor, to the fish of the sea, to the creatures of the land and the birds of the sky. All aspects of the world became one of the 40,000 Hawaiian *Akua* (gods), and from these *Akua* were born the Hawaiian people. Hawaiian identity is, in fact, derived from the *Kumulipo*, the great cosmogonic genealogy. Its essential lesson is that every aspect of the Hawaiian conception of the world is related by birth, and as such, all parts of the Hawaiian world are of one indivisible lineage.



Hawaiians believe they descended directly from the mating of the earth mother, Papahānaumoku, with her brother Wākea, the sky father, from whom were born the islands of Hawai‘i, the first Taro plant, and Hāloa, the first divine Chief and first of the *Ali‘i Nui* (gods that walked upon the earth). All native Hawaiians descend from the *Ali‘i Nui*, with commoners being the descendants of the junior lineages. Archaeologists agree that Hawaiians have lived in Hawai‘i from at least 100 B.C., or for the past 2,000 years, and Hawaiian tradition states that from the beginning of human time in the Hawaiian Islands until the present, there have been 100 generations.

The ‘*Aikapu* religion began with the birth of the Hawaiian islands. ‘*Aikapu*, or sacred eating, made the eating of food a religious experience, a communion with the gods, surrounded by ceremony and constraint. ‘*Aikapu* was the foundation of all *kapu* or law, and it required that men work in areas governed by male gods, and women work in areas governed by female gods. Males and females worshipped at different temples, and ate in different houses.

Because, while the earth is female, most foods that grow out of the earth are male, the ‘*Aikapu* religion decreed that only men could cook. Men had to build one oven to cook their food, and another oven for women’s food. Similarly, they had to build one dining house for themselves, and another for the women.

In the old days, the cultural norm was *moe aku, moe mai*—sleeping here and there. However there was only one sleeping house where men, women and children—in an extended family that included grandparents, parents, aunts, uncles, brothers, sisters, cousins, and grandchildren—all slept together. In the old days, (and what seems to continue as a trend today), the cultural norm was “*moe aku, moe mai*” [sleeping here and there]. Multiple sexual relationships (*punalua*) were affectionately regarded, and the children from such liaisons claimed higher rank as a result of having two or more fathers. Children referred to all adults of their parents’ generation as Father or Mother, and gave heed to any adult who gave them instruction on their behavior.

In accordance with Polynesian customs, the Hawaiian people—as the younger siblings of the Gods, the Taro, and the Chiefs—owed a duty of love, respect, and obedience to their mythological elders. In return, the elders lovingly provided for the needs of the people, with food, shelter, direction of society, and religious sanction, ensuring the good life. The ideal of *Pono*, or perfect harmony in the universe, was maintained so long as the chiefs maintained their devotion to the Gods, and the people were obedient to their elders, the *Ali‘i Nui*. The *kūpuna* (elders) described this ancient relationship in the 1800s:

“The Kingdom of Hawai‘i nei is a kingdom that loves its ali‘i, that loves the voices with which the Ali‘i speak, that loves their words, that loves the discussion between us, that fulfills the command that simply falls from the lips. Our aloha is not for sale, not for rent, not merely for personal gain, but, is the true Native aloha. This aloha clings to the Mō‘i and the beloved ali‘i who are kind to the commoners and to the entire race.” — (Samuel Kamakau, 8/26/1869)

The 40,000 Hawaiian Gods regulated the correct phases of the moon for fishing and farming, for the building of temples, and for the celebration of life. The people and the land prospered as a sophisticated civilization was developed, including the largest network of wetland taro fields and hundred-acre fishponds ever found anywhere in the world. Living in harmony with the land developed into an exquisite art form, and generosity in all things, especially in the sharing of food, was considered the highest mark of civilized behavior.

Living in harmony with the land developed into an exquisite art form, and generosity in all things, especially in the sharing of food, was considered the highest mark of civilized behavior. Nowhere else in Polynesia did such agricultural complexes exist. Efficient cultivation of the land allowed the feeding of a

large population with a minimum of effort. Working on average about four hours a day, Hawaiians made the largest temples, the finest bark cloth, the most elegant feather cloaks, the most delicate shell necklaces, and the most streamlined canoes in all of the Pacific. Their dances and poetry were considered by some to be the most refined and eloquent in all of Polynesia.

An efficiently governed society made possible a four-month First Fruits Festival called *Makahiki*. During the *Makahiki*, Lono, the God of peace, brought fertility to the land, while the people celebrated life. Kū, the God of war, was blindfolded and left powerless, and during the four-month festival both hard labor and war were taboo. It was a *Pono* (righteous) life; one filled with universal harmony, and that pono was maintained so long as the *Ali'i Nui*, or high chiefs, followed the advice of their religious and political leaders.

Traditional Hawai'i had a long tradition of historians and orators who would memorize the genealogies and *mo'olelo* (pertinent histories) attached to those lineages. Traditional Hawai'i had a long tradition of historians and orators who would memorize the genealogies and *mo'olelo* (pertinent histories) attached to those lineages. When an *Ali'i Nui* had to make a difficult decision, he or she would call upon the historians to recount what had worked—or not worked—for the ancestors in the past. Hawaiian political leaders were therefore able to learn from historical examples and avoid those pitfalls which had befallen their ancestors.

In traditional times, the Hawaiian polity was religious, and the Hawaiian religion, at the *Ali'i Nui* level, was political. The *Ali'i Nui* were therefore very religious, for without approval from the gods it was believed the *Ali'i Nui* would not have long to rule.

Before the coming of the *Haole*, or foreigners, to our islands, the idea of *Ea*—of having political independence and sovereignty—was firmly established and supported by the traditional *'Aikapu* religion. *Ea* was considered a gift from the gods, in particular from Kū, the *Akua* of war and politics. During a lengthy and strict religious ritual, Kū was enticed from his favorite residence in the mountains to the *heiau*, or temple by the sea to live with the *Ali'i Nui*. There at the *heiau* a ceremony was held for the Waiea, the “essence of sovereignty.” This could also be translated as “the water of life,” for the same word, *Ea*, is used for life and for sovereignty. During this ceremony, Kū gave his *mana*, or spiritual power, to the *Mō'i*—the supreme *Ali'i Nui*—allowing him or her to rule the land.

After the ceremony, the people rejoiced because everyone believed that the government would enjoy great peace and prosperity during the coming years. The correct behavior, or *pono*, practiced by the people—especially by the *Ali'i Nui*—would ensure blessings from the *Akua*, and harmony in the land.

It was not a perfect life, but it was a well-ordered existence, in a society that was dedicated to the celebration of life. For thousands of years there were only Hawaiians living in these islands—filling every nook and cranny of this beautiful land with the abundance of our taro and our children. It was a time when the problems Hawaiians had to overcome were simply those of their own making. These were problems for which

our ancestors could provide answers, if we but stopped to consult them. It was not a perfect life, but it was a well-ordered existence, in a society that was dedicated to the celebration of life. It was a world that Hawaiians knew intimately, and from our knowledge, could readily control.

SECTION 2: The History of Hula

My family was given a gift, and this gift is the hula that we do. We've preserved this for many generations, teaching this hula to everybody and all of the many generations of people that has come after us.



Pualani Kanaka'ole Kanahale

Pualani Kanaka'ole Kanahale, who together with her sister Nālani Kanaka'ole created and choreographed *Holo Mai Pele*, trace their lineage to the very beginnings of hula, the Pele clan itself. Their stature in the community, as well as their *mana* (spiritual power), reside in the fact that their family has maintained the cultural grounding that many Hawaiians today seek to recover. Today both sisters are *Kumu Hula* (teachers) at Hālau o Kekuhi, the Kanaka'ole Family dance and chant organization.

Indeed, the ground is both figuratively and literally the source of their inspiration. Stylistically, Hālau o Kekuhi is celebrated for its mastery of the *'aiha'a* style of hula, a low-postured, vigorous style that pays tribute to the eruptive personae of Pele and Hi'iaka. “We hardly leave the ground,” explains Pualani Kanaka'ole Kanahale. “We get our energy from the earth.” Angular, dynamic and primal, Hālau o Kekuhi's dances counter the stereotypes of hula popularized in Hollywood movies and commercial television.

In the following sections, (excerpted from the companion book to *Holo Mai Pele*, and from interviews conducted for the film), Pualani Kanaka'ole Kanahale speaks with authority on the tradition and meaning of hula and chants, the training and discipline required to master them, and the creation of the groundbreaking performance of *Holo Mai Pele*.

THE MEANING OF HULA

We have inherited a rich tradition of *hula* (dances) and *mele oli* (chants), full of stories of gods and goddesses, ceremonies, prayers, protocol, imagery, wisdom, and intelligence. Our family is from that area where the caldera [of Kīlauea] is, what we call Ka'ū and the Puna area on the Island of Hawai'i, which is the southern-most and eastern-most boundaries of this island. Those people that come from that particular place are very much connected to that crater. Different families take care of different aspects of that particular deity. Our family's connection to that deity has to do with the songs and the dances, and retelling some of the stories that the eruption puts forth. So when there is an eruption, it is our responsibility then to make a song about that eruption, so that particular eruption will be kept and will be remembered and will be sung in honor years from now.

We have inherited a rich tradition of *hula* (dances) and *mele oli* (chants), full of stories of gods and goddesses, ceremonies, prayers, protocol, imagery, wisdom, and intelligence. This tradition teaches how to respect family, appreciate natural phenomena, memorize lengthy chants, love the land, understand hierarchy, recognize life and death cycles, and acknowledge and honor the presence of life. This gift is matrilineal; however, by adding to it our childhood experiences and paternal influences, we have gained a broader understanding of space and time in connection with cultural history and practices and their evolution.

As my grandson said—who is four years old—hula is the tree, hula is the ocean. And he is totally correct. Hula is a reflection of life. Hula is a way of retelling history. Hula is a way of taking what is thought and what is seen into a movement, and accepting all of these as a way of keeping our history of retelling stories, of remembering births. Hula is many depths of things. It goes from the action of what's going on, to the person who is actually seeing what is going on, and thinking it through, putting it into words. And to the person who comes along, takes the words, and choreographs it so the story is remembered, and put it into movement. And then there is the dancer, who listens to what the choreographer says, who is listening to the story and listening to the words, and reliving the image of what originally happened. And so hula takes many, many steps before it's actually done. It's a way of remembering and it's a very esoteric, sometimes, way of talking about history. It's an art piece of how you express a birth, without actually looking at the literal birth. And so it's a very esoteric form of history.

Hula has gone through many different stages. It went through a stage where we were not allowed to dance it. And where there was a lot of misunderstanding about what hula portrays. It is at this point being more accepted into the social conducts of people, because what hula does is transport us from this world into another. It is that vehicle that makes us feel and think and be very Hawaiian. I don't know of any other vehicle that does that except hula, so more and more people are being very accepting of this particular form. We've always done it because it was a gift to us. And we've always accepted

it because that's all we know. And we could not just put away this form that people didn't understand. It was our ancestor, and so we continued it. And for many other people, it's not, and they take it on as a new tradition.

Hula was performed before the Europeans came. It was fun thing to do. It was also a very sacred thing to do. So certain hulas were looked at as being very sacred and you only do it at a certain time, for a certain deity on certain moons, at certain ceremonies. Other hulas were done at the birth of a child—a song was composed and the hula was done for that particular event.

CHANTS AND INSTRUMENTS



The double-gourd drum, or *ipu heke*, provides accompaniment for the dancers.

Mele refers to sung poetry, and *oli* to the voice techniques used to deliver the *mele*. This art form is more sophisticated and esoteric than *mo'olelo* (prose narrative). *Mele* are chanted in a rhythmic manner for dancing and at other times in a non-rhythmic manner. They are sometimes composed to mark an event of immense magnitude, such as an earthquake, volcanic eruption, storm, or tidal wave. Compositions also recall events such as the birth of a high chief or a death in the family, experiences like lovemaking or war, and feelings such as nostalgia for a person or place. The composition process may be quite straightforward or very complex, depending on the composer's mood and training, and other factors, such as the need to veil the identity of the hero or heroine. *Mele* are delivered in diverse voice styles in which performers convey the character and sounds of the natural world, such as the wind, ocean, birds, and volcanic eruptions. One word paints many pictures, blending the mundane with the sacred and referencing gods, rituals, laws, family affairs, love, war, animals, natural phenomena, and voyages.

One of the most traditional instruments used for hula is the sharkskin drum called *pahu*. The *pahu* stands two to three feet high and is made from the trunk of the coconut or breadfruit tree. A small knee drum called *pūniu* accompanies the *pahu*. The *pūniu* is made from the skin of the *kala* fish, stretched over half a coconut shell. Another drum we often use is the double-gourd drum known as *ipu heke*.

CONTINUING THE TRADITION

Hālau o Kekuhi is rooted in a tradition dating back at least seven generations and is the acknowledged guardian of a treasury of Pele chants and dances. In 1993, Hālau o Kekuhi received the National Heritage Fellowship Award from the National Endowment for the Arts, the most prestigious award granted in the country for the traditional arts.



Dancers are admitted to the hālau after asking permission through a chant.

“The hālau is a school. And it can be a school of paddling canoes, a school of carving. For our family, it’s a school of dance, a school of hula. Another word for dance and hula is *ha’a*. And so all of this, our hula hālau, or dance school, is what we have been given as a gift. And this is where people come in and learn our particular tradition. We have hālaus all over the island. But in our particular hālau, we do the dance of Pele, and the dances of the eruptive phases of this island and how things are born out of this land. And it can be the birth of a tree, the birth of a flower, the birth of an *ali’i* or a king or a chief. All of this comes out of this land, and this land is the responsibility of Pele. But that’s a hālau.

Hālau is where you teach people things. And then there is a protocol in the hālau. A very formal protocol before you enter anybody’s hālau, you need to give a chant and ask permission to enter. And we will listen to you if it is at our hālau, and see if you’re very sincere about this. If we find that you’re not sincere in your first chant, we allow you to chant again and chant again until we hear that there is an urgency in your voice to come in and to learn these things, and to complete a particular task. And then we chant back to you and allow you to come in to the school. We have these kinds of chants for almost anything. When we go to the crater, to the caldera of Kīlauea, we have a chant. And when we go up to the forest, we have a chant to ask permission to go in the forest and gather different things to make our leis or gather medicine. And all of this is just a sense of asking permission, knowing that there is something there that guards and protects and takes care of these different things. And it’s the same thing with the hālau.

Our particular hālau takes a lot of energy to belong to, and a lot of discipline. Our particular hālau takes a lot of energy to belong to, and a lot of discipline. There are certain ceremonies that you need to do, certain chants that you need to know, and this becomes all part of the hālau. We have just taken a group of dancers from the beginning of their dancing career to six months. And at this time, we graduate them to another

step. And we all come in and we watch them dance, and we tell you whether we like your dancing, whether you have learned anything or whether you have learned nothing, and it’s better for you to just go home and work in the garden or come back again to hālau.

It’s demanding. And we don’t pay you for dancing if you should go out to dance. We don’t pay ourselves for teaching. And the money that they pay us is to pay rent for the space. And so this is a huge sacrifice. We come and we teach hula four times a week. And our students—depends on what class they are—will come twice a week. They need to learn how to make their own costumes. They need to learn the different kinds of trees in the forest that will produce certain kinds of dyes. They need to learn how to make the *leis* that they wear around their neck and their head, and the certain kinds of ferns that they need to use, or certain other kinds of flowers that they need to use for particular dances that they do. They need to make their own *hau* skirts (or what looks like grass skirts, but they’re not). And so they work hard on being a dancer for us. And we don’t expect them to go to a florist shop to get their *leis* done. Everybody makes their own *leis*. And they sweat in their *leis*, and after they’re done with using their *leis*, they take them back to that forest, or they have a place in their own yard where they can put the *leis*. So everything becomes very personal to them.”

CREATING HOLO MAI PELE

Native Hawaiians place such importance on genealogy that traditionally only the most astute minds of trusted friends, relatives, priests, and priestesses were entrusted with recording lineages. The phrase “the Pele family” indicates the gods’ capabilities as lovers who have offspring and siblings. As elemental forms, Hawaiian gods are genealogically, spiritually, and physically interrelated. In *Holo Mai Pele*, both the human family aspect of the story and the relationship of elemental forms are recognized. Our ancestors understood this phenomenon instinctively because they had a very intimate relationship with their world.

At the core of *Holo Mai Pele* is a basic yet sophisticated understanding of the primary functions and powers of women and the female Earth. The story involves numerous facets of plot, human entanglements, chaos of the creative forces, godly duties, and family responsibilities. *Holo Mai Pele* is an ancient myth that continues to evolve today. Kīlauea volcano continues to erupt, extending land and creating new islands. This mythical epic is not about volcano gods existing only in the past. It is about the volcano gods who have prolonged their lives from the past, to the present, to the future. Like other Hawaiian myths, this one was composed over lifetimes by keepers of tradition: wise men and women and prophets, who interjected their wisdom into these myths. The creation of myth must continue as long as Kīlauea continues to erupt. The songs and stories of the volcano will continue to affect and profoundly enrich the lives of future generations.



Pualani Kanaka'ole Kanahale directs dancers at Hālau o Kekuhi

Holo Mai Pele was created to remind us, the Native Hawaiians, of our gifts from the past. *Holo Mai Pele* was created to remind us, the Native Hawaiians, of our gifts from the past. The deities that we're talking about and all of those other people related to them all have to do with different parts of nature, and how these different parts of nature interact with each other. In order for us to understand that particular deity and all other things that interact, we are given different manifestations of these deities. And so Pelehonuamea then, is responsible for the eruption. But not only the eruption, the thing that comes out of the earth, but she's responsible for everything else around it—for instance, the earthquake that the eruption causes, the rosy colors in the sky after it has erupted, the steam that comes out of the earth. All of this is part of Pele. And very often when we have an intense eruption, it interacts with the atmosphere above, and we have a big storm.

The dances that we do in the performance are dances that have been passed down to us for many generations. Some of the dances are dances that we choreographed—my sister, my daughters, and myself. The chants, however, are traditional, very old chants. And they've never been put together in this chronological order before, and this is one of the reasons we wanted to do this epic piece. We usually perform just this piece here this time, this piece here this time, so it's never been put together quite the way it's been put together now.

The dances that we do in the performance are dances that have been passed down to us for many generations. The chants are traditional, very old chants. A few years ago we put together this three-hour production on stage about Pele and Hi'iaka. The Hi'iaka part of this particular epic talks about who she is, how she goes about finding those god qualities inside of her, and how she needs to bring them out eventually. And so she is sent on a journey. And it's much like all of us who go on our life journey, and we find out different things about ourselves from experiences. And she does find out about who she is, and the fact that she needs to bring this land back to life, and she also finds out that she can also bring different people back to life. So this becomes Hi'iaka. And at the end of the story, she finds that she is as great a deity, as great a goddess as her sister Pele, who makes land, and they're able to match each other's skill and each other's god-like qualities.

In the one chant that we're doing [in *Holo Mai Pele*], Kūlia Ka Uli, the teacher that Hi'iaka goes off with is responsible for

teaching her how to pray to her gods. And this one chant that she does, she's praying to the deities of the atmosphere—she calls them *'iō'ula*. And *'ilio* in our language means dog. But *'iō'ula* is also the long, very dark colored, red colored clouds in the sky. These are stormy clouds. And we have all different kinds of clouds that are responsible for different things. So it's this interaction between the atmosphere and the things of the earth that continue. The sky doesn't stand alone and the earth doesn't stand alone. There is always something going on between the two. And so she teaches Hi'iaka how to call out to the different kinds of clouds. Whether the clouds are stormy or whether the clouds have lightning in them, or whether the clouds are heavy rain clouds, these are the ones that she's asking her to call out to. And these can be very destructive clouds. You need to know what cloud is related to an eruption, or what cloud is related to the farmer, or what cloud is related to just kind of rolling in the sky during the summer. And so poetry takes on all of that. So when we talk about a hālau, hālau is some place where you go to learn. These are some of the things that you learn. Especially when you're doing chants.

Pele is not a dancer. She is the land. It's only after Hi'iaka finishes this journey and comes back, that Pele comes up as the form of an eruption. Pelehonuamea, or Pele, is not a dancer. She is the land. And so we don't see her in this portion of the story, because this portion of the story does not have to do with eruptive phase. It has to do with the revegetation of land, so it has to do with Hi'iaka. It's only after Hi'iaka finishes this journey and comes back, and then there is a battle between the two sisters. But Pele then comes up as the form of an eruption. And not as a human form that we're used to looking at, and she doesn't do any of the dances.

Pā'ūopalai, and we will call her Palai, is the teacher of Hi'iaka that Pele assigns to her right at the beginning of her journey. And Pā'ūopalai's task is to teach Hi'iaka how to pray to her gods, how to call upon them, what different forms she needs to call upon to attract their attention and to have them come and help her. But Pā'ūopalai is really the name of a fern. And when we look at eruptions, one of the first things that come out of new land is the fern. So this whole idea of the fern being the new greenery out of this new land, starting a new life for this particular land [is] the connection between this teacher and Hi'iaka and the land.

The kapa that is being beaten on the Island of Kaua'i, this matron of this particular island beats *kapa*. Beating kapa is a very common thing, but it's a very female thing to do. The *kapa* tells you that she is of a particular rank. And usually they pass *kapa* on from one generation to another generation, to another generation. But *kapa* is also another way of talking about birth. And so this new *kapa* or this new cloth that she is making has to do with her rank as the chiefess of this particular island, but it's also a way of passing on this cloth to another generation, possibly to Lohi'au. But it tells you that this is a very female thing to do.

An 'awa ceremony is a way of bringing all together so that they will be of one mind. An 'awa ceremony is done very often. And it can be very formal and very informal. But an 'awa ceremony is a way of bringing all together so that they will be of one mind. An 'awa ceremony tells you first of all

that you want to request for health, new health for the land, you want to request for new health for the chiefs of the land, and for longevity for the land. So it's a way for everybody to get together and be of one mind. In this case of Hi'iaka, when she is about ready to go off to the Island of Kaua'i, it is a way of bringing all of these thoughts and her tasks into focus, and bringing on continued good health for her as well as continued health for this person that she is going to go get for her sister. Sometimes there's an 'awa ceremony for the big journey on the canoe, sometimes there is an 'awa ceremony when all the chiefs get together to plan for a war. And so this whole idea of bringing everybody together into one mind [is brought] all together in that particular 'awa bowl.

The scene of the revivacation for Lohi'au is a very complex scene, and it's a very long scene and we've brought it down to a few minutes. That particular scene has to do with medicinal herbs. It has to do with prayers, lots and lots of prayers. It has to do with sacred water. And when I say sacred water, it's the water that has come either in rain or however it falls from the atmosphere and it's not touched the ground. And so you can find it in the long bamboos, in the nodes of the bamboos, or you can find it at the leaf tops that acts like a little cup and catches it and you take that. All of these pure things [are] given to him, all of these herbs that are mixed and given the breath of this person that's doing the chant. And the person calls upon different deities or different forms of nature that are necessary to bring him back to life. And then she puts it in this bowl and she breathes into it. And this breath is that thing that will pull all of these things together, and hopefully giving it to him, it also brings his breath back.

The dance steps that you see represent different movements in nature, whether it has to do with the wind in a circular movement or the currents of the ocean in a circular movement. At the end of each of the dances that we do, we give the name of the person that the dance is dedicated to. So it's *He inoa no Hi'iaka!* It's a name song for Hi'iaka. Or *He inoa no Pele*, a name song for Pele. So there is a sense of who this song goes back to. The dance steps that you see are what we call traditional dance step, they've always been done. And they represent different movements in nature, whether it has to do with the wind in a circular movement or the currents of the ocean in a circular movement. Whether it has to do with the tide moving back and forth, and we have those kinds of movements. So all of the movements that we do are movements of nature. And in one of the dances that you see very early in this particular performance is the dance of when [Hi'iaka] is in the *hala* forest and she is doing this dance by herself. This is the very first dance that is done. But this is also the dance that tells you about the movement of nature.

THE KANAKA'OLE FAMILY: CREATORS OF HOLO MAI PELE



Pualani Kanaka'ole Kanahale and Nalani Kanaka'ole oversee a rehearsal of *Holo Mai Pele*

Pualani Kanaka'ole Kanahale is an instructor and assistant professor of Hawaiian Studies at Hawai'i Community College, having previously taught at Maui Community College and University of Hawai'i, Hilo. Ms. Kanahale is President of the Edith Kanaka'ole Foundation, a Hawaiian and western educational organization. Recently she co-chaired the World Indigenous Peoples' Conference on Education, and served as a cultural workshop organizer for the DOE and Bishop Museum. Ms. Kanahale also serves on the UNESCO Advisory Committee on Native Cultures.

Nalani Kanaka'ole is a choreographer of Hawaiian dance and consultant/educator of Hawaiian cultural experiences, Coordinator/ Director at the Native Hawaiian Art School, and Artistic Director at the Edith Kanaka'ole Foundation. Ms. Kanaka'ole also coordinated the Native Hawaiian Art Exhibit at the Wailoa Art Center.

Together, the two sisters co-directed *Holo Mai Pele* and *Kamehameha Pai'ea* (a dance/drama about the Warrior Chief Kamehameha), and co-founded both *Hika'alani*, a Hawaiian Cultural Protocol Group, and *Puana*, a Native Hawaiian organization established for script writers of stage, film and video.

Their many awards include: National Endowment for the Arts Fellowship Award, Recognition Award for Traditional Dance by the State Foundation on Culture and the Arts, Prestigious Award for Preservation of Hawaiian Language, Dance and Chant by State Council of Hawaiian Heritage, Recognition of Excellence of Dance by the Hawai'i State Dance Council, The Governor's Award for Distinguished Achievement in the Arts, and Nā Hōkū Hanohano Award for Best Hawaiian Language album of the Year for *Uwōlani* in 1999.

SECTION 3: Holo Mai Pele: The Story

THE BACKGROUND OF THE PELE LEGEND

*From the east the woman Pele arrives
From the land of Polapola,
From the red rising mist of Kāne,
From the blazing clouds in the heaven,
From the billowing clouds of the sunrise,
The woman Pele erupts in Hawai'i.*



Every culture has its defining myth: the Indians have their Mahabharat, the Greeks their Homeric Odyssey. For the Hawaiians, perhaps no myth is more central than Pele and Hi'iaka, the story of the Fire Goddess Pele and her enduring rivalry with her sister, Hi'iaka.

Weaving archetypal themes of creation, love, betrayal and heroic redemption into a single sweeping drama, this ancient body of chants, passed down through countless generations, still has significance today as it traces the very lineage of the Hawaiian people and illuminates their powerful relationship to the land.

Sibling rivalry, a story as old as the tale of Cain and Abel, lies at the heart of the drama. But it is at the same time the story of one goddess' awakening into selfhood.

The legend begins by introducing the two sisters, Pelehonuamea and Hi'iaka, whose family had migrated across the seas to dwell in the domain of the fiery volcano Kīlauea on the island of Hawai'i. Events are set in motion when Pele wishes to find her lover Lohi'au and commands her younger sister, Hi'iaka, to fetch him. Before she leaves on her errand, Hi'iaka is given the gift of hula, and she in return entrusts to Pele the care of her beloved 'ōhi'a groves. 'Ōhi'a trees and their fragile, brilliantly-colored flowers are emblematic of Hi'iaka.

The guileless younger sister sets out on her journey and battles, in succession, demons, death and the seduction of lust. She encounters relatives and others who, charmed by her innocence and character, reveal to her the genealogy of the Pele clan. Hi'iaka grows in strength with each encounter and soon claims her full stature as a goddess—she becomes one who takes and restores life. However, nothing can fully prepare her for the consequences of falling in love with Lohi'au.

Soon enough, Pele discovers the lovers, and in a fit of vengeance, destroys all things beloved by Hi'iaka: she kills Lohi'au and burns her sister's 'ōhi'a groves to the ground. Faced with this profound betrayal, Hi'iaka undergoes a painful loss of innocence. Yet, it is this very loss which ultimately frees the goddess to stand up and face Pele in battle.

The epic struggle of Pele and Hi'iaka is played out to this day in the ongoing tension and balance of natural forces. After each eruption, lava flows destroy what life lies in their paths, but before long, they become beds for 'ōhi'a seedlings. In the Hawaiian cosmology, Pele and Hi'iaka comprise the eternal cycle of destruction and renewal that drives creation.

THE STORY BEGINS...

The saga begins when Pele sends Hi'iaka to the island of Kaua'i to fetch her lover, the handsome chief, Lohi'au. Before Hi'iaka undertakes the journey, Pele promises her that she will protect Hi'iaka's precious forest of *lehua* blossoms. Pele warns Hi'iaka not to entice or fall in love with Lohi'au. She then asks her to perform the Hula before she leaves. Hi'iaka's simple dance imitates the movement of the wind in the trees and the undulating tide of the sea.



*Ke ha'a lā Puna i ka makani lā
Ha'a ka ulu hala i Kea'au
Ha'a Hā'ena me Hōpoe
Ha'a ka wahine
'Ami i kai o Nanahuki ē
Hula le'a wale a i kai o Nanahuki ē
'O Puna kai kuwā i ka hala
Paepae ka leo o ke kai
Ke lū lā i nā pua lehua
Nānā i kai o Hōpoe ē
Ka wahine 'ami i kai o Nanahuki ē
Hula le'a wale a i kai o Nanahuki ē
He inoa no Hi'iaka!*

English translation:

Puna is dancing in the wind
So are the hala groves of Kea'au
Hā'ena is dancing with Hōpoe
The woman is dancing
Swaying down by the sea of Nanahuki
Dancing joyfully at the sea of Nanahuki
The voice of Puna's sea resounds through the hala groves
The din of the sea drifts ashore
The lehua trees cast their blossoms

Looking down at Hōpoe
 The woman with graceful hips at Nanahuki
 Dancing joyfully at the sea of Nanahuki
 A name chant for Hi'iaka!

ATTACKED BY A GIANT REPTILE

At the edge of the dense rainforest of Pana'ewa, Hi'iaka and her traveling companion Pā'ūopalai are joined by Wahine'ōma'o. The women are confronted by a giant reptile as they enter his domain. He threatens to eat them. Hi'iaka and her companions call upon Pele and the other gods to assist them. They wage battle against the reptile until he is defeated.



*Kūlia e Uli ka pule ka lama ola
 Kūlia i mua, i ke kahuna
 Kūlia i Ke'alohilani
 E ui aku ana au
 I kupua o luna nei ē
 'O wai kupua o luna nei ē?
 'O 'Īliuliokalani
 'O 'Īlio'ehu, 'o 'Īliomeakalani,
 'O Kūkeaoiki, 'o Kūkeapoko
 'O Kūkealoaokalani
 'O Kūkeao'āwihiwihī'ulaokalani
 Ua ka ua, kahi wai a nā hoali'i
 O nei ka pali ma Kōwawā
 'O Kūpina'i, 'o Kūwawā, 'o Kūhailimoe
 'O Ha'iha'ilauāhea, 'o Mauakeali'ihea
 Kanaka loloa o ka mauna
 'O Kūpūlupulu i ka nahele
 'O nā akua mai ka waokele
 'O Kulipe'enuiaiāhua
 'O Kikē'ālana, 'o Kauahinoelehua
 'O ke kahuna i ka puoko o ke ahi
 'O 'Ī'imi, 'o Lalama
 Ku'i ke ahi, ka hekili
 Nei ke ōla'i, 'ōlapa ka uila
 Lohe 'o Kānehekali
 Ikiiki ka malama iā Kaulua
 'Elua wahine i hele i ka hikina a ka Lā
 'O Kumukahi lāua 'o Ha'eha'e
 Ha'eha'e ka moe o Kapō'ulakīna'u he ali'i
 E ho'i e komo i kou hale
 'O Ke'alohilani
 E 'au'au i kou kī'owai kapu
 'O Pōnahakeone*

*E inu i kou pū'awa hiwa
 'Awa papa a ke akua
 I kānaenaē no Moehaunaiki ē
 Hele a'e a komo i ka hale o Pele*

English translation:

O Uli, give heed to this prayer
 From the call of your priest
 Stand in your heavenly court
 I am inquiring of you
 The gods above
 What are the names of the gods above?
 The Dark Dog Cloud of the Sky
 The Yellowish Dog Cloud, the Reddish Dog Cloud
 The Small Kū Cloud, the Short Kū Cloud
 The Long Kū Cloud in the Sky
 The Red, Blinking Kū Cloud of the Sky
 The rain falls, the waters of the royal clan
 The cliffs at Kōwawā tremble
 Kūpina'i, Kūwawā, Kūhailimoe
 Ha'iha'ilauāhea and Mauakeali'ihea
 They are the tall ones of the mountain
 Kūpūlupulu resides in the forests
 Along with the other forest deities
 Kulipe'enuiaiāhua
 Kikē'ālana, Kauahinoelehua
 The priests in the heat of the flames
 'Ī'imi, Lalama
 The fires rage, the thunder peals
 Earthquakes tremble, lightning flashes
 Kānehekali shall hear
 Causing the month of Kaulua to become sultry
 Two women have gone to the Sun's eastern gate
 At Kumukahi and Ha'eha'e
 The dreams of Kapō'ulakīna'u are filled with desire
 Come and enter your house
 Ke'alohilani
 To bathe in your sacred pool
 Called Pōnahakeone
 Drink from your 'awa cup
 The dark 'awa of the gods
 To placate Moehaunaiki
 Then enter the house of Pele

THE 'AWA DRINKING CEREMONY

The goddess Hi'iaka and Wahine'ōma'o travel to the island of O'ahu. There Hi'iaka is welcomed with an 'awa drinking ceremony to honor the female deities of creation and procreation. Photo by Carl Hefner.



*‘O Pele lā ko‘u akua
Miha ka lanī, miha ka honua
‘Awa i kū, ‘awa i lanī, kēia ‘awa
Ka ‘awa nei o Hi‘iaka,
I kū ai, kū i Mauiola
I Mauiola he ‘awa kauluola ē,
No nā Wāhine e kapukapu kai ka ‘awa*

English translation:

Pele is my god
The heavens are silent, the earth is silent
This ‘awa has been uprooted and consecrated Hi‘iaka’s ‘awa
Growing in Mauiola
Where one can find the kauluola ‘awa
The women are purified to partake of ‘awa

FACING THE TASK AHEAD

Hi‘iaka stands on the edge of a cliff looking towards the island of Kaua‘i. Watching the ocean dash against the bluff below, she is reminded of the task ahead, to find Pele’s lover, Lohi‘au.



*Ku‘u akua i ka hale hau
Hale kanaka ‘ole
E noho ana i ke kai o Ma‘akua
Ālai i ke kī‘ohu‘ohu ē
Penei wale nō ka iki akua
Auē ku‘u akua ē!*

English translation:

My god who dwells in the house of hau
A house not made for man
Situated by the sea of Ma‘akua
Hidden by the mist
The gods of lesser status reveal themselves
Alas, my god!

HI‘IAKA RECEIVES A RUDE WELCOME

Hi‘iaka and Wahine‘ōma‘o reach the island of Kaua‘i and seek the home of a gifted seer, keeper of Pele’s history. But only his wife is at home noisily pounding her kapa cloth. Hi‘iaka requests permission to enter her home, but the woman feigns indifference. Her haughty rudeness receives a sharp rebuke from Hi‘iaka.

*Kūnihi ka mauna i ka la‘i é
‘O Wai‘ale‘ale lā i Wailua
Huki a‘ela i ka lanī
Ka papa ‘auwai ‘o Kawaikini
Ālai ‘ia a‘ela e Nounou
Nalo Kaipuha‘a
Ka laulā ma uka o Kapa‘a ē
Mai pa‘a i ka leo
He ‘ole ka hea mai ē.*

English translation:

The mountain stands tall in the calm
Mount Wai‘ale‘ale in Wailua
Pulling toward the heavens
The Kawaikini ditch
Is obstructed by Nounou
Kaipuha‘a is hidden
As well as the expanse above Kapa‘a
Do not suppress your voice
There is no answer to my request.

HI‘IAKA LEARNS THE HISTORY OF PELE

Hi‘iaka finds the seer and recognizes he is crippled, and she heals him. In honor of her presence he arranges a celebration where he recites the history of her sister, Pele. He tells of Pele’s travels through the islands, her likes and dislikes, her strengths and weaknesses.



*‘O kua a Pele i haka i Kahiki
I hakaka ai me Nāmakaokaha‘i
Mahuka mai Pele i Hawai‘i
Mahuka Pele i ona ‘ōnohi
I nā lapa uila
E lapa i nā mahina lā
‘Eli‘eli kau mai
He kai moe nei no Pele
No ke akua
He kai ho‘olale i nā moku
Ha‘i aku kai i Hanakahi
I ke one o Waiolama i luna
Ako ‘ia ka hale a ke akua
Ke amoa lā ke ko‘i
Ke akua lā i uka
Haki nu‘anu‘a mai ka nalu mai Kahiki
Popo‘i aku i ke alo o Kīlauea
Ke kai huli i ke alo o Papalauahi
Kanaka hea i ke ala
Kou pua‘a kanu wahine kui lehua*

*Ka uka i 'Ōla'a, ko'u moku lehua
I ke alo o He'eia, 'o Kuku'ena
Komo i ka lauwiki nā hoali'i
I ka nahele o Puna
Eia mākou, kou lau kāula lā
'Eli'eli kau mai!*

English translation:

This is for Pele's battle that she fought in Tahiti
The battle she fought with Nāmakaokaha'i
Pele fled to Hawai'i
She fled with her eyes
The lightning
Flashing like the moon
May a profound reverence alight
A calm sea for Pele
For the goddess
An encouraging current comes to the island
A breaking sea at Hanakahi
Upon the sand at Waiolama
The house of the goddess was thatched
The axe carved
To the goddess in the uplands
While the waves from Tahiti piled high
Inundating the face of Kīlauea
Then the sea turned toward Papalauahi
A human voice calls
The woman strings lehua at your garden
In the uplands at 'Ōla'a is our lehua forest
At He'eia is the woman, Kuku'ena
Enter into the fellowship of chiefs
In the forest of Puna
Here we are, your prophets
May a profound reverence alight!

THE RESURRECTION OF LOHI'AU

The seer reveals to Hi'iaka that Lohi'au has died because of his overcoming desire to be with the goddess Pele. In a cavern in the sea cliffs, Hi'iaka discovers Lohi'au's body. Chanting powerful prayers to her gods and using medicinal herbs and sacred water, Hi'iaka entices Lohi'au's spirit to re-enter his body, but the powerful prayers sap her strength. Her stamina and *mana* are tested as she gains the experience of giving life.



*Kūlia e Uli
Ka pule ka lama ola i mua o ke kahuna
Kaulia i Ke'alohilani
'O wai Kupukupu?*

*'O 'Īliouli, 'o 'Īliomea,
'O Kūkeao'āpihapihaokalani
'O ke kanaka o ka mauna
'O nā hoa o ka ulu lā'au
E kū ai, e hina ka 'ōmaka e pule
No ke aloha i kono, haele māua
I 'ike aku au i ka uē 'ana iho ē
'Eli'eli kapu, 'eli'eli noa, ua noa!
Kahe ka wai o nā hoali'i
'O nā wāhine i kapa kū, i kapa 'ele'ele
Na ke aloha i kono e hele
Hele maila au, 'o Hi'iaka
I ke aloha a ka hānau
Hānau ke ola
A ola, a ola ē!
Ke ho'oulu au, e Kānekapōlei i mua
I o ulu kini o ke akua
'O Hi'iaka au lā, 'o ke kāula a ke kahuna
Nāna i hana, nāna i ho'oulu
A ho'oulu au i ke ola, a he ola nō
He ola ho'i kou, e Lohi'auipo i Hā'ena
A ola ho'i he ola
O ho'oulu 'oe, o 'īnana 'oe
Hō'īnana i ke ola
Ho'opu'epu'e ana 'oe i ka wai
I ka wai hua, ka wai ola a Kāne, i wai hua
Ha'i pua o ka nāhelehele
Ha'i hana maile o ka wao
Ho'ouluulu lei ho'i o Laka
'O Hi'iaka kāula mana ia ē
Nāna i ho'ouluulu nā ma'i
A 'a'e, a ulu, a noho i kou kahu
Eia ka wai lā he wai ola
E ola ho'i ē.*

English translation:

Hearken, O Uli
This prayer for life placed before the priest
Resting in your heavenly court
Who is this deity known as Kupukupu?
Dark Dog Cloud, Reddish Dog Cloud
The Kū Clouds that fill the Sky
The man of the mountain
And his companions of the forest
Let silence descend for this prayer
We have come at your invitation
To witness the tears
The kapu is set, and released!
The waters of the gods flow
The women adorned in the black kapa
My beloved one has invited me to come
I, Hi'iaka, have come
Because of my love for my sister
Grant this life
So that he may live!
This is a prayer for inspiration for you, Kāne of the Dark
Depths
Before the myriad gods
I am Hi'iaka, the prophet of the priest
It is my duty to inspire
To inspire life, and life has come
Lohi'auipo of Hā'ena is granted life

He has life, he lives
 Inspire and stir
 Animate life
 Animate the waters
 The waters from above are pure waters
 The flowers of the forest are plucked
 The maile of the forest are stripped
 Offering a lei for you, Laka
 Is the powerful seer, Hi'iaka
 She has cured all illness
 Come and inspire your servant
 Here is the water of life
 It is for you to grant life.

A COURTSHIP GAME LEADS TO REVENGE

Hi'iaka, Wahine'ōma'o, and Lohi'au begin their journey back to the island of Hawai'i. Upon their arrival on the island of O'ahu, they are invited as honored guests to participate in *kilu*, a courtship game that encourages procreation. Hi'iaka, overcome with desire, dreams of making love to Lohi'au. Meanwhile, Pele grows impatient waiting for the return of Hi'iaka and Lohi'au. She imagines they have already made love. In revenge, Pele destroys Hi'iaka's lehua forest.



*Ke ahi makapā i ka lā
 'Ōwela kai ho'i o Puna
 Mālamalama kai o Kūki'i
 Kū ki'i a ka pō i Ha'eha'e
 Ka ulu 'ōhi'a i Nānāwale
 A nānā aku nei he mea aha ia
 A nānā aku nei he mea lilo ia.*

English translation:

The blazing fire raging in the sun
 Glowing at the sea of Puna
 Brightening Kūki'i
 Standing erect as ki'i in the night at Ha'eha'e
 The 'ōhi'a forests of Nānāwale are visible
 What is the meaning of this vision?
 It means that everything is destroyed.

HI'IAKA PREPARES TO DESTROY PELE

When Hi'iaka sees her forest in ashes she is enraged. She makes love to Lohi'au, then gathers all of her strength, knowledge and power to destroy Pele, her older sister who once nurtured her.



*Wāhia ka lani, ne'e Hi'iakaika'ale'i,
 Ne'e Hi'iakaika'alemoe,
 'O Hi'iakaikapa'ikauhale,
 Hi'iakaikapua'ena'ena,
 Hi'iakaikapualau'i
 'O Hi'iakanoholae,
 Hi'iakaikawāwahilani,
 Hi'iakaikapoliopole, hālanalana waimaka ē*

English translation:

The heavens split, Hi'iaka Rough Waves moves on
 Hi'iaka Calm Waves moves forth
 Hi'iaka of the House Thatching
 Hi'iaka of the Red Flowers,
 Hi'iaka Flower of Ti,
 Hi'iaka Sits on Headland,
 Hi'iaka Breaking the Sky
 Hi'iaka in the Bosom of Pele, tears flow.

THE GODS INTERVENE

Hi'iaka's strength is immense. She strikes at Pele's weaknesses. But because to destroy Pele is to destroy the creator of land, the older gods stop the battle.



*Ia loa'a ka hala, ka lili, kaua, paio
 Paio 'olua ē
 Puka mai ka wahine mai loko mai o ka lua
 Mai loko mai o Muliwai o ka Lena
 Mai ka moku po'o a Kāne
 E noho ana 'o Kānelau'āpua i ke one lau a Kāne
 Nīnau mai uka, no wai he wa'a?
 No ka hoa paio 'o 'Aimoku Wahine
 Nīnau aku i kona mau kaikaina
 A lele 'ē nā hoali'i
 Ka 'oaka o ka lani
 Kauilanuimākēhāikalani
 Lele mai a huli a popo'i i ka honua
 'O ke kai uli 'o ke kai kea*

'O ke ala kai a Pele i hele ai
 E hele ana e kini maka o ka lā o Hu'ehu'e
 E nānā ana iā luna o Hualālai
 Aloha mai ka makani o Ka'ū
 He aha lā ka pā'ū o ka Wahine
 He palai, he lau'i ka pā'ū
 Ho'ohepa o ka Wahine, e kini ē
 Ha'aha'a i luna ke kihī o ka mahina
 Pau wale ke aho i ke akua lehe 'oi
 Maka'u wale au i ke akua lehe 'ama
 Ua noa ka 'āina i ka pūkē iki, i ka pūkē nui
 I ka hakina 'ai, i ka hakina i'a
 I kou hakina 'ai iā Kulipe'e i ka lua lā
 Ma ka holo uka, ma ka holo i kai
 Ua noa ka 'āina a ke akua
 Ua noa ka 'āina a ke akua.

English translation:

If there is fault, jealousy, strife, or conflict
 Then you two should fight
 The Woman emerges from her pit
 From her river of sulfur
 From the land of Kāne
 Kānelau'āpua rules over his land
 An inquiry is posed, For whom is the canoe?
 For the enemy, 'Aimoku Wahine
 Who questions her younger sisters
 The comrades attack
 The heavens flash
 Kauilanuimākēhāikalani
 Attack until the earth turns
 Under the dark sea and light sea
 Pele voyaged on the seas
 Traveling to the ray of the sun at Hu'ehu'e
 Glancing at the summit of Hualālai
 The winds of Ka'ū are inviting
 What type of skirt does the Woman wear?
 Her skirt is made up of palai ferns and ti leaves
 That is what is bound upon her
 In a crescent shape similar to the moon
 My patience with Pele is over
 I fear the goddess with the gaping mouth
 The land is freed in the onslaught
 In the remains of food
 The leftovers of Kulipe'e of the crater
 The uplands and lowlands
 The land of the goddess is freed
 The land of the goddess is freed.

HI'IAKA DISCOVERS HER DEITY

A truce is reached. Hi'iaka is now equal in power to her sister and takes her place in the realm of the gods. At the end of the story, she finds that she is as great a deity, as great a goddess as her sister Pele, who makes land. And they're able to match each other's skill and each other's god-like qualities.



E Kauilanuimākēhāikalani
 'Anapa i ka honua
 Naue ka honua
 Pa'a mai ka honua
 Honua nui a Kāne
 'O ka honua a Kapakapaua a Kāne
 Moea ka honua nui a Kāne
 A ho'olewa ka honua a Kāne
 A lewa ka honua a Kāne
 A ala aku, a naue ke ōla'i
 Hāku'i ke ōla'i, naue ke ōla'i
 Naue ka honua a Kānepōhaku
 Kamohoali'i ke akua i ka lua nei
 'O Ka'ulaokeahi lā pili i ka pā'ū
 'O Ku'ulei, 'o Kūkaiaka, 'o Leleiaka
 'O Ku'ulei 'o Hi'iakaiku'upoli nei lā
 Aloha mai nei nō e!

English translation:

O Great Lightning Flashing in the Sky
 Flashing on the earth
 The earth reverberates
 The earth is solid
 The great earth of Kāne
 The earth that is Kapakapaua of Kāne
 The large earth of Kāne presses forward
 The earth of Kāne floats
 The earth of Kāne is suspended
 It rises, and the earthquake vibrates
 It reverberates, it trembles
 The earth, Kāne's stone form, trembles
 The god of this pit is Kamohoali'i
 The redness of the fire adheres to this skirt
 My beloved one who stands and leaps in the shadows
 My favorite one is Hi'iaka of My Bosom
 Greetings indeed!

SECTION 4: Classroom Resources

These lessons are appropriate for students in grades 6-10.

Lesson 1: Genealogy

As with Pele and members of her family, the genealogical linkage of an individual to a group of people and a particular place of setting is unique and maintains a historical passage to one's own future. In this lesson, students will study the genealogy in the film *Holo Mai Pele*, conduct research on their own family's history, and create heraldries using symbols they have devised.

OBJECTIVES:

Students will:

- be familiar with their own genealogical linkages;
- make connections between themselves and their families, their communities, and their environments;
- conduct research on personal family, land origination, and travel;
- write genealogical stories of their families;
- reflect on their everyday experiences and personal beliefs;
- appreciate who they are and their own place of setting;
- reflect on historical events of their own families;
- use language and literature to gain insight into their own and other's lives, and build understanding of different cultures, including value systems, languages, traditions, and individual perspectives;
- make connections between family and objects in the environment and meanings of such items to family;
- utilize significant items in the creation of symmetrical design representing historical, familial, communal, and environmental relationship to the individual (heraldry);
- strengthen familial and communal binds amongst its members;
- express their own feelings and thoughts on historical and current topics of interests to them and to others.

MATERIALS NEEDED:

- Tape of *Holo Mai Pele*
- Family Members
- Poster Board
- Markers

PROCEDURES:

1. If tape is available, view *Holo Mai Pele*. You can also use this website's summary of the Pele legend, poetry excerpts, and video clips, which can be found at *Holo Mai Pele - The Story*. In groups of 2-3, have students write relational events between characters and their environment. Who are these characters? What are the relationships between these characters? What is happening between these characters?
2. Review the essays on Hawaiian Culture, Hawaiian Mythology, and The Hula to place the dance in historical context.
3. Describe a "heraldry" to students. What is the significance of "heraldry" and the symbols that exist on the "heraldry"?
4. Have students create symbols that they think represent what they viewed on the videotape focusing on relationships of characters, significant items or tools used, actions of characters, environment, etc.
5. Students will display these symbols on a heraldry-shape that students decide to use.
6. Students will share their heraldries with the rest of the class and display them.
7. Students will go home and gather information regarding their own families. Students will conduct short interviews with members of his/her family and identify major events that are closely related to the family and its members.
8. Students will develop symbols representing what was gathered focusing on individual members, their personalities, major historical events that have occurred within their families.
9. Students will create a heraldry of their family using the symbols that they have devised.
10. Students will share their heraldries with the rest of the class and display their heraldries.

ASSESSMENT:

Student will complete two heraldries:

1. Focusing on the videotape, *Holo Mai Pele* and
2. Their own family.

As a class, criteria will be developed using the following:

1. Presentation
2. Use of accurate information
3. Adequate research completed
4. Use of different resources
5. Ability to articulate meaning of heraldries

EXTENSION ACTIVITIES:

1. Students will create a family tree utilizing information gathered.
2. Students will create a map of origin of family members.
3. Students will develop a pie graph displaying the ethnicity of themselves in percentages.
4. Students will research the social, historical, economical, and political aspects of the place of origin of their own family.

RELEVANT CURRICULUM STANDARDS:

This lesson correlates to the following McCrel K-12 Standards, located online at: www.mcrel.org/compendium/browse.asp.

Language Arts Standards

Writing

- Uses the general skills and strategies of the writing process
- Uses the stylistic and rhetorical aspects of writing
- Uses grammatical and mechanical conventions in written compositions
- Gathers and uses information for research purposes

Reading

- Uses reading skills and strategies to understand and interpret a variety of literary texts

Listening and Speaking

- Using listening and speaking strategies for different purposes

Viewing

- Uses viewing skills and strategies to understand and interpret visual media

Media

- Understands the characteristics and components of the media

Historical Understanding Standards

- Understands and knows how to analyze chronological relationships and patterns
- Understands the historical perspective

Thinking and Reasoning Standards

- Understands and applies the basic principles of presenting an argument
- Understands and applies basic principles of logic and reasoning
- Effectively uses mental processes that are based on identifying similarities and differences
- Understands and applies basic principles of hypothesis testing and scientific inquiry
- Applies basic trouble-shooting and problem-solving techniques
- Applies decision-making techniques

Lesson 2: Oral History and Timeline

Holo Mai Pele chronologically displays the events of Pele from her arrival to Hawai'i, through her battles, her relationships, her victories and her despairs. This lesson helps students to gain a clear understanding of components of specific historical events through personal and family experiences and beliefs and to put such into perspectives that allow for more informed decision making to take place. Students will create a chronological timeline for the events in *Holo Mai Pele*, then gather oral histories to create both a personal and familial timeline.

OBJECTIVES:

Students will:

- increase primary resources for classroom project focuses;
- make connections between student and their family, their community, and their environment;
- foster and improve positive communication and social skills;
- understand and utilize the inquiry process of questioning and cueing;
- understand first-hand the economic, social, aesthetic, and political components of their own family and community;
- reflect on their own everyday experiences and personal beliefs;
- appreciate who they are and their own place of setting;
- use language and literature to gain insight into their own and other's lives, and to build understanding of different cultures, including value systems, languages, traditions, and individual perspectives;
- identify and evaluate the aspects of accuracy, bias, point of view, and timeliness in information in the form of oral histories;
- use social and interpersonal skills in discussing and understanding varied opinions and opposing viewpoints;

- analyze and evaluate situations and characters to build understanding of self and others and make judgements;
- express their own feelings and thoughts on historical and current topics of interest to them and to others;
- comprehend and interpret oral messages on a variety of topics by listening, observing, reading, and discussing.

MATERIALS NEEDED:

- Tape of Holo Mai Pele
- Family Members
- Roll of freezer paper
- Markers
- Ruler
- Tape Recorder/Tape

PROCEDURES:

1. If tape is available, view Holo Mai Pele. You can also use this website's summary of the Pele legend, poetry excerpts, and video clips, which can be found at Holo Mai Pele - The Story. In groups of 2-3, have students write in chronological and sequential order their interpretation of what is happening in the story. Students are to identify major events of the story.
2. Review the essays on Hawaiian Culture, Hawaiian Mythology, and The Hula to place the dance in historical context.
3. Describe or review the purpose of a timeline. What can a timeline depict? What symbols are used on the timeline? What examples of a timeline exist?
4. Students in their groups will develop a timeline displaying the major events of the story. Students will decide that they will use words, pictures, or symbols as representations of these events, characters, etc.
5. Students will share their timelines with other members of their class and display their timelines in the classroom if allowed.
6. Students will reflect on their own lives and write major events that they remember. They will gather pictures, "artifacts" of their own lives and display them on a timeline. Students will share their individual timelines of their own lives with other members of their class and display their timeline in the classroom if allowed.
7. Students will choose members of his/her family in conducting an oral history of their own family. Students will use the inquiry process in identifying between 20-30 questions focusing on their own family and events that they feel are significant.
8. Students may choose to record the oral history.
9. Students will transcribe the questions and responses on a piece of paper.
10. Using the information given by family members, students will create a timeline of their family. Students may decide to use words, pictures, or symbols.

ASSESSMENT:

Student will complete three timelines:

1. Focusing on the Videotape, Holo Mai Pele,
2. Themselves, and
3. Their families.

As a class, criteria will be developed using the following:

1. Presentation
2. Use of accurate information
3. Adequate research completed
4. Use of different resources
5. Ability to articulate meaning of heraldries

EXTENSION ACTIVITIES:

- Students will create a map of origin of family members.
- Students will research the social, historical, economical, and political aspects of the place of origin of their own family.
- Students will practice the creation of timelines with literature, major historical events, etc.
- The class will maintain a timeline of their school year.
- Students will maintain an individual timeline of themselves throughout the school year.

RELEVANT CURRICULUM STANDARDS:

This lesson correlates to the following McCrel K-12 Standards, located online at: www.mcrel.org/compendium/browse.asp.

Language Arts Standards

Writing

- Uses the general skills and strategies of the writing process
- Uses the stylistic and rhetorical aspects of writing
- Uses grammatical and mechanical conventions in written compositions
- Gathers and uses information for research purposes

Reading

- Uses reading skills and strategies to understand and interpret a variety of literary texts

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- Understands and applies basic principles of logic and reasoning
- Effectively uses mental processes that are based on identifying similarities and differences
- Understands and applies basic principles of hypothesis testing and scientific inquiry
- Applies basic trouble-shooting and problem-solving techniques
- Applies decision-making techniques

Geography Standards

Environment and Society

- Understands how human actions modify the physical environment
- Understands how physical systems affect human systems
- Understands the changes that occur in the meaning, use, distribution and importance of resources
- Understands how geography is used to interpret the past

Places and Regions

- Understands the physical and human characteristics of place
- Understands the concept of regions
- Understands that culture and experience influence people's perceptions of places and regions

SECTION 5: Questions for Discussion

THE PRESERVATION OF CULTURE

1. How can cultural traditions be maintained in today's society?
2. Can traditions flourish outside of their country of origin?
3. What traditions are important to your family and how are they being passed on?
4. What is your cultural identity and how does it relate to your ethnicity?
5. What defines "traditional"? What is the relationship between tradition and innovation?

To read other responses to these questions, visit the *Holo Mai Pele* website at <http://www.pbs.org/holomaipele/a/1>.

SECTION 6: Additional Resources

Holo Mai Pele is available on both home video cassette for \$19.98, and as a beautiful companion book for \$21.95, plus shipping.

To order call 1-800-336-1917 or write to:

WNET
P.O. Box 2284
South Burlington, VT 05407

Educational video cassettes for \$99.00 and the companion book are available from:

Native Books
1-800-336-1917 or
www.nativebookshawaii.com

SECTION 7: Production and Website Credits

Production Credits

Created By

Pualani Kanaka'ole-Kanahele
Nālani Kanaka'ole



Tatge/Lasseur Productions, Inc.

Produced By

Dominique Lasseur
Catherine Tatge

Directed By

Catherine Tatge

Director of Photography

Tom Hurwitz

Lighting Designer

Alan Adelman

Editor

Joel Katz

Chants & Stories Adapted By

Mahealani Dudoit

Narrator

Luana Busby-Neff

HĀLAU O KEKUIHI

Additional Choreography By

Kekuhi Kanahele-Frias
Huihui Kanahele-Mossman

Dancers

'Iliahi Anthony
Shannon Corpus
Kaipo Frias
Haku Ho'opai
Ku'ulei Higashi
'Akolea Ioane
Hi'iaka Kahalewai
Mele Kahananui
Ō'ililipua Kaikaina
Pualani Kalauli
Kau'ī Kanaka'ole
Kehau Nelson-Ka'ūla
Aolani Madarang
Kau'ī Marquez
Maila Sabado Halprin
Kaumakaiwa Santiago
Auli'ilani Shaw
Kuha'o Zane
Vicky Kawai'ula Kobayashi

Children Dancers

Keahialaka Ioane
Kawehipua Kaikaina
Luka Mossman
Kauila Santiago
Kialoa Mossman

Kapa Pounder/Chanter

Hokulani Kaikaina

Chanter

Keith "Kika" Nohara

Props

Marcia Johansen
Na'ea Nae'ole

Assistant To Pua

Hokulani Kaikaina

Technical Director

Eric Stack

Associate Director

Kim Anway-Anastasia

Associate Producer

Dahvi Waller

Production Coordinator

Rachel Connolly

Location Coordinator

Debra Kee Chong

Production Management Consultant

Irish Barber-Kanaka'ole

Production Assistant

Lara Reynolds

Camera & Crane Operator

Ronnie Smith

Camera Operator

Doug Olivares

Assistant Crane Operator

Brenda Smith

Video Engineer

Mitul Patel

Video Assistants

Chuck Baughn
Thomas Haley
Mark "Kiwi" Kalaugher

Audio Engineer

Michael Brown

Head Sound

Charles Roberts

Gaffer

Eric Lebuse

Head Electric

Ames Scott

Electric

Eric Lebuse
Eric Kanaka'ole
Phil Miller
Dan Rosner
Ramsay Sandelin

Electric/Spot

George Akana
Dave Wallace

Head Carpenter/Steward

Al Omo

Carpenters

Guy Aiu
Glen Boyer
Lukas Seno
Kim Shipton

Carpenter/Electric

Don Wheeler

Fly

Pat Cizinha
Matthew Lyons
Alema Ryder

Dolly Grip

Eric Kanaka'ole

Set Designer

Gordon Svec

Blue Screen Engineer

Bob Kertes

Stage Coordinator

Mary J. Lewis

Assistant To The Director

Shane Seggar

Head Makeup Artist

Camille Hendrickson

Key Makeup Artists

Tania Kahale
Karen Preiser

Massage Therapist

David C. Lewis

Footage Researcher

Lisa Altieri

Additional Location Footage

Ken Libby

Stock Footage

BBC
Moana Productions
Na Maka O Ka 'Āina
Tropical Visions

Production Assistants

Mary "Tuti" Baker
Anthony "Chuckie" Buchanan
Celia Calvo
Frances Kaakimaka
Lamond Kanoho Kanaka'ole
David Ray Mulinix
Misa Tupou

Volunteers

Lixian Loong
Alyssa Miller
Sergio Rapu

HILO CREW

Gaffer

Anthony "Tweed" Johnson

Sound

Jim Swearingen

Generator Operator

David Gale

Production Secretary

Aliza Pressman

Production Office Intern

Anna Moore

Production Comptroller

Pat Bee

Online

Powerpost

Sound Editing

Paul Furedi

Sound Mixer

Mike Fisher

Sound Effects

Stuart Argabright

Still Photographer

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Sharon Tavares

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Outrigger Hotels & Resorts
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Big Island Film Office
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Pacific Resources For Education & Learning

Executive Producer

Pacific Islanders In Communications
Carlyn Tani



GREAT
PERFORMANCES

Great Performances Executive Producer
Jac Venza

A Co-Production of
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PACIFIC ISLANDERS
IN COMMUNICATIONS

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Shannon Sonnett

EDITH KANAKA'OLE FOUNDATION

The Edith Kanaka'ole Foundation is a non-profit organization based in Hilo, Hawai'i, whose mission is to promote Hawaiian cultural practices.

PACIFIC ISLANDERS IN COMMUNICATIONS

Pacific Islanders in Communications is a media arts organization that brings the stories of the Pacific to the world. www.piccom.org

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