



PERFORMANCE GUIDE

THE PA'AKAI WE BRING

BY MOSES GOODS & THE HTY ENSEMBLE



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ALOHA

FROM ARTISTIC DIRECTOR, ERIC JOHNSON

Aloha and welcome to the work of Honolulu Theatre for Youth! We are delighted to share these resources with you. We believe wholeheartedly in the power of stories to bring us together across time and distance. When that happens we often find great similarities with our fellow humans that strengthen our sense of belonging, heritage and shared purpose. We also find profound differences which should be equally celebrated. Differences stretch our sense of self and tickle our curiosity for what is possible. Coming from a place that is both geographically remote and culturally diverse, we treasure stories in our community and are deeply honored to share this one with you now. If you would like more information on the company or our work, look us up at htyweb.org.





OUR PARTNERS

We have been fortunate to work with a variety of partners and funders on the creation of this project.

National Endowment for the Arts

Hawaii State Foundation on Culture and the Arts

New England Foundation for the Arts

Hawaii State Department of Health, Office of Public Health Preparedness

American Savings Bank

Playhouse Square Foundation

Ulupono Initiative

Johnson Ohana Foundation

PRODUCTION CREDITS

Created by Moses Goods and The HTY Ensemble

Directed by Moses Goods & Eric Johnson

Devised by

Moses Goods (lead)

Lee Cataluna

Eric Johnson

Pō'ai Lincoln

Lokomaika'i Lipscomb

Mattea Mazzella

Hermenegildo Tesoro Jr.

HTY Ensemble/Designers

Performed by

Pō'ai Lincoln

Lokomaika'i Lipscomb

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Stage Manager

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Dramaturg

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Visual Design by

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Music by

Mattea Mazzella and HTY Ensemble

Lighting Design by

Stephen Pruitt

Costume Design by

Emily Wright and Iris Kim

Technical Direction/Prop Design

Eric West

Design Consultant

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Haku Mele (Hula)

Moses Goods

Pō'ai Lincoln

Lokomaika'i Lipscomb

Hanalei Marzan

Ryan I. Kaha'i'ōlelo Sueoka

Mahalo

HTY would like to extend a special mahalo to the Nizo, Santos and Nobrega families and all the other salt-makers of Hanapēpē. Without their 'ike and aloha, this project would not have been possible.



SHOW SYNOPSIS

This original production introduces young audiences to the Native Hawaiian cultural practices around the giving and cultivating of *pa'akai* (salt). Traditionally, *pa'akai* is food, medicine, a sacrament and a treasured gift. The play follows multiple generations of salt farmers on Kaua'i, mixing ancient stories, hula, live music, original songs and plenty of audience participation into a tasty potluck of performance, joyously served up with aloha.

OLI KOMO

An *oli komo* is a chant used to ask for permission to enter a space. This particular *oli komo* was written to honor the salt ponds of Hanapēpē on Kaua'i and speaks of many beautiful sites that can be seen from the ponds. *Oli komo* are used to state the intentions of the visitors, an unwritten contract promising that the visitors will respect the place they are entering and that they have come to share what they can-- be that gifts, salt, or their own hands to work.

*Pū'olo Waimakaohi'iaka,
Me he 'o ko Kia aka kau i 'alaea,
A i 'Ukula pūne'e ha'aha'a.
Hāpai 'o Kona i ka 'auamo,
Kō aku ka piko Pu'ulani ē.
Eia kō poho 'inamona,
A he lima pū'olo huli ai i lalo,
I alu nō a pū pa'akai auane'i.
I alia nō e komo me ke ku'una,
I hea nō a ke aloha;
A i leo aloha nō ē.
I hea nō a ke aloha; a i leo aloha nō ē.*

*We are overwhelmed with emotion as we approach
Waimakaohi'iaka,
much like Kia our shadows fall upon 'alaea, for
community,
here at 'Ukula where we humbly arrive.
Kona shall carry the burden,
until the summit of Pu'ulani is reached.
Here is your vessel in which 'inamona is made,
carried in our hands primed for work,
in collaboration, such that one day we may share a meal.
In order that we may enter this work with open hearts,
as is the tradition,
all we require is a warm invitation;
we humbly ask for your voice of aloha.*

NATIVE HAWAIIAN SALT TRADITIONS

Pa‘akai has many uses in Hawaiian culture, both practical and spiritual. It is used to salt fish, preserving it so it can last long periods of time without refrigeration and to flavor traditional Hawaiian foods. Pa‘akai is also used as a medicine. When mixed with drinking water, it can help replenish the sodium in the body just like a sports drink. It can relax the muscles when added to a warm bath and soothe a sore throat when gargled. Pa‘akai is used in spiritual ways to cleanse spaces and people of negative energies. It is used both to prepare the spirit for ceremony and to clear the spirit after ceremony.

HAKU MELE

The music for the show was written and composed by the team. It is a mixture of traditional and modern Hawaiian styles, such as oli (chant), hula (dance), kī hō‘alu (slack key), and reggae. There are many oli in this show, starting with the oli komo, the opening chant.



WHERE IN THE WORLD IS HANAPĒPĒ?

Hanapēpē is a historic town on the South Shore of the island of Kauaʻi. The name means “crushed bay” in Hawaiian, which may refer to landslides in the area. The Hawaiian Islands (*Mokupuni o Hawaiʻi*) are an archipelago of eight major islands, several atolls, and numerous smaller islets in the North Pacific Ocean, extending some 1,500 miles from the island of Hawaiʻi in the south to northernmost Kure Atoll. Kauaʻi is one of the eight main Hawaiian islands.



HANAPĒPĒ SALT FARMERS

The making of paʻakai is different on each of the Hawaiian Islands. In Hanapēpē, there are twenty-six different families who carry on the practice of salt farming unique to their island. The salt beds are located on the flat lands between the mountain and the ocean. Underground, beneath the salt beds, are many interlinking lava tubes connecting the ocean to the mountains. These lava tubes full of salt water are accessible via multiple wells, called waipuna, scattered throughout the salt beds. The beds themselves are man-made, shallow, rectangular basins dug into the red mud and smoothed down with lava stones. A dark, rich clay, found in the mud around the salt beds, is used to line the basins. Once the mud in the bed is dry, water is added from the waipuna. From traditional scoopers made from gourds, to plastic buckets on the end of long poles, to pumps and hoses - the salt farmers are resourceful, creating their own tools and adapting their technology over generations. The salty water is then left to evaporate under the bright Kauai sun, leaving behind flaky salt crystals. Six weeks later, the salt will be ready to harvest.

HISTORY OF SALT IN HANAPĒPĒ

Nā Lo‘i Pa‘akai Kahiko

The Ancient Salt Beds of ‘Ukula at Hanapēpē

By Kumu Hula, Kehaulani Kekua

Our ancestors have long perpetuated the importance of spiritual and physical cleansing and purification - not only for ourselves, but for our homes and places where we work, gather and frequent for various purposes. The ocean and the many resources that it provides are primary to our wellbeing. Not only do we gather and harvest fish and seaweed for food and sustenance, but we also find swimming and bathing in the ocean as a way in which to tend to our health and wellbeing. There are two forms of spiritual cleansing and purification that we continue to practice today. One is called, “Kapu Kai” which is a ceremonial bath requiring total immersion in the ocean. The other is “Pi Kai” which is cleansing with the sprinkling of salt water. Prayer and meditation are required accompaniments that are needed to heighten the mana or spiritual power of the ceremony itself.

The important component of course, is the pa‘akai or salt that is prevalent in the ocean. It symbolizes preservation and purification. Everywhere else throughout Hawai‘i, pa‘akai is gathered from coastal areas where ocean water has evaporated from shallow bowl-like indentations in lava rocks. There are many different kinds of salt, pa‘akai lele wai, very fine, dried salt; pa‘akai walewale, slimy salt; pa‘akai pu‘upu‘u, coarse salt; pa‘akai lepo, salt mixed with earth; and pa‘akai ‘ula‘ula, salt mixed with ochreous earth.

However, it is only here on Kaua‘i that you will find salt specially cultivated at the ancient salt beds of ‘Ukula at Hanapēpē. The processes are still very much the same as they were in ancient times. This pa‘akai is very special. For those of us who do not have regular access to pa‘akai harvested from Hanapēpē, it is downright sacred. Although its initial and more common use was for the preservation of food, I only use this pa‘akai for ceremonies, healing and to offer as special makana and ho‘okupu.

What most do not realize is that the lo‘i pa‘akai or salt beds at Hanapēpē are unique and simply extraordinary. We must do everything possible, to protect this cultural resource and to support the Hawaiian families who continue to perpetuate this ancient practice and tradition. The process of Hawaiian salt making at Hanapēpē is fascinating and complex. There are drawn-out steps that are followed to keep the area clear of pollution and debris above and below the surface of the beds.

Activity on immediate and nearby surrounding lands can cause adverse and irreversible impacts on the ancient salt making site. Salt Makers painstakingly monitor and maintain the area, paying special care to the hand-dug wells that are fed by subterranean ocean springs. Perfecting the longstanding practices of preparing and tending to the punē‘e ‘alaea clay beds) requires knowledge and skill that is expertly held by the kupuna generation. From a very young age, children are given different tasks in the salt making processes each season slowly graduating to higher levels of responsibilities over the years that require more skill and proficiency. The life-long practice ensures that the tradition of producing pure and excellent pa‘akai will be perpetuated.

Wahi pana or storied and celebrated places usually do not stand alone. Such is the case of the lo'i pa'akai of 'Ukula. The ahupua'a of Hanapēpē is filled with significant sites from ma uka to ma kai. And there are many fascinating stories that accompany them.

Just beyond the salt beds near the coast, our kupuna constructed a heiau and named it Kauakahiunu. It was specifically dedicated to the primordial gods, Kane and Kanaloa who are revered for the opening of springs and water sources throughout Hawai'i. In most cases, they gifted the people with fresh, sweet drinking water.

However, at 'Ukula, they provided a system of underground springs of highly salty, brackish water.

Ma kai of the airport is Lae Pu'olo or Pu'olo Point - a promontory that has long been known to us as a leina ka 'uhane. This is one of three known leina or jumping off points from which the spirits of deceased ancestors are believed to leap into the nether land of Po. The others are Ka'ana and Polihale.

In the bay of Hanapēpē (referred to more commonly as Port Allen) are numerous hale manō or shark houses. It is said that a sequence of underground ocean lava tubes enable sharks and other ocean creatures to find their way up to the fresh water pool of Manowaiopuna far up in Hanapēpē valley. Pele's older brother, Kamohoali'i is a shark god and the navigator of her canoe. He was known to frequent this upland retreat as a favorite place of residency whenever he visited Kaua'i.

Pu'ulani is the name of a cinder hill at Hanapēpē Heights. It is one of the last places on Kaua'i where Pele attempted to create a volcanic home for herself and her siblings.

Our kupuna knew that the establishment and continued existence of the salt beds involved a greater relationship with the sites that surrounded it. They also acknowledged the powers of nature for such profound gifts and resources that supported their well being.

There is a mo'olelo or story that has been passed down through the years. It tells of the very beginnings of how these salt beds came to be. As with other important natural resources in Hawai'i that were known to our ancestors, they were viewed as gifts from the gods themselves. The lo' i p-a akai at 'Ukula in Hanapēpē are no different. And for this amazing resource, we are reminded of the kindness and generosity of Pelehonuamea - the goddess of fire and the volcano.

The mo'olelo is centered around Kia, a woman from Hanapēpē who often traveled to the shores of 'Ukula to fish and gather food from the sea. One day, she experienced an unusual streak of luck and in her excitement, caught an overabundance of fish. Even after giving away portions of her catch to family, friends and strangers, Kia was left with a great excess of fish. She began to cry helplessly, knowing that had taken far more than she had needed. The rest of the fish would rot and go to waste.

From beyond the sand dune where she sat crying, an elderly woman appeared to console her. When told of her dilemma, the woman gently took Kia's hand assuring her that she would help to resolve her problem.

"Come with me," she said as she led the fisherwoman to an area just beyond the beach. She began to dig a pit in the ground until it filled up with water that came up from within the earth. "Put your fish in here for a little while, then dry it out in the sun," the woman told her as she explained how the salt from the ocean spring would help to preserve the rest of her catch. Kia's crying subsided to a quiet stream of tears, grateful for the kind stranger who had appeared to help her. Assuring Kia that everything would be fine, the woman gently wiped the salty tears from her face and placed it in a basin of 'alaea. The first salt is said to have come from Kia's tears.

PĪPĪ HOLO KA‘AO.

SPRINKLED, THE TALE

TRAVELS FAR.

HAWAIIAN PROVERB

POST SHOW DISCUSSION

WHAT IS A TRADITION?

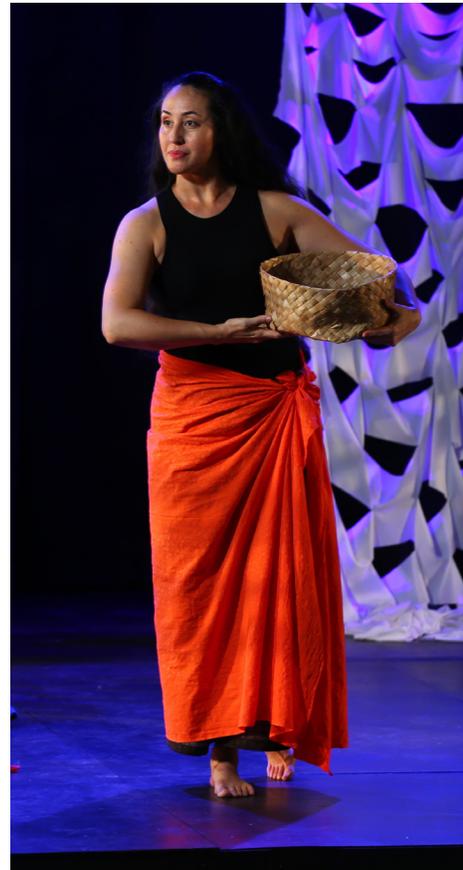
WHAT TRADITIONS ARE IMPORTANT TO YOUR FAMILY? TO YOUR COMMUNITY? TO YOUR CULTURE?

CONTRIBUTING CAN TAKE MANY FORMS. WHAT IS AN EXAMPLE OF THE PA‘AKAI YOU COULD BRING?

GLOSSARY OF TERMS

Our show features ‘Ōlelo Hawai‘i -the Hawaiian language. Here are some of the words and phrases that are used in the performance.

‘Ōlelo Hawai‘i	Definition/ Meaning
Ālia	salt bed/salt crusted area
Aloha	love, affection, salutations
Aloha Wale	only aloha
Hāpu‘upu‘u	young grouper fish
Hei	Hawaiian string game
Hewa	bad energy
‘Iliwai	the skin/surface of the water
‘Umeke	bowl
Ka ‘Āina	the land
Kahu	priest/guardian
Kala	surgeonfish
Ke kai	the ocean, salty ocean water
Keiki	child
Kōkua	helper/aid
Kuleana	responsibility
Kūpuna	elders
Makamae	precious
Mākua	parent
Mana	power/essence
Miko	seasoned with salt
Ni‘i	salt encrusted
‘Ohana	family
Oli Komo	entrance chant often done at the beginning of an event as protocol
‘Ōpelu	mackerel
Pā kini	tin basin, bucket
Pahe‘e	slippery, smooth
Pa‘a	to hold, to keep, to make solid
Pa‘akai	Hawaiian sea salt
Pāpio	young crevalle/jack fish
Pau	finish/done
Pī Kai	spiritual cleansing with salt mixed in water
Pōhaku	stone
Tūtū	grandparent
Tūtū Lady	grandmother
Waipuna	the salt water well



GLOSSARY OF 'ŌLELO HAWAI'I PHRASES (CONTINUED)

'Ōlelo Hawai'i	Definition/ Meaning
E 'ai kekahi, e kāpī kekahi.	Eat some, salt some.
E hō'ike mai.	Show me.
E ho'opili mai.	Repeat after me.
E nini i ka wai.	Pour the water.
E pā ka 'iliwai.	Touch the surface of the water.
E pū pa'akai.	Gather salt. A potluck.
E wehe i ka lepo.	Remove the mud.
Hō'ili'ili mai.	Gather up.
Huli ka lima i lalo.	Turn the hands to the ground. Do the work.
I hele i kauhale, pa'a pū'olo i ka lima.	When you visit someone's home, be sure your hands are full. (Always bring a gift.)

E Pū Pa'akai

E pū pa'akai.
Gather salt.

E pā ka 'iliwai.
Touch the skin of the water.

E hō'ike mai.
Show me.

Hō'ili'ili mai.
Gather.

E pū pa'akai.
Gather salt.



OPEN YOUR HAND

In this play, we meet three young characters – Ni‘i, Miko, and Ālia – who have to be strong and brave when faced with difficult situations. Learning to deal with challenges is a big part of being resilient.

What does it feel like to be resilient? Hold your own hand out in front of you, and keep it open. What does it feel like to be open and ready to give? Strong? Brave?

Just like the three cousins in the play, we’ve all been in difficult situations. Think of something in your own life that made you feel like you wanted to close your hand. Let your hand begin to close as you think of one of those challenging things. Close your hand up tight. Keep that thought in your mind. Do you feel that tension? What does it feel like? It may be uncomfortable for a moment. It may feel like fear, or maybe even anger. Maybe it doesn’t feel good at all, or makes you feel like you can’t share your gifts.

There are lots of ways we can be more resilient in times of great stress. Here are five things that can help us open up our hands again:

- | | |
|---------------|---|
| STEP 1 | Take a deep breath.
As you breathe out, open your thumb.
<i>Breathe in . . . and out . . .</i> |
| STEP 2 | Ask for help.
Maybe ask a teacher, a parent, a counselor, or even an ancestor. Think about who you might ask for help in tough times as you take a deep breath in. As you breathe out, open your pointer finger.
<i>Breathe in . . . and out . . .</i> |
| STEP 3 | Focus on a small action you can do.
Take a moment to tell yourself, “I may be little, but my actions help too.” Take a deep breath in, and as you breathe out, open the next finger.
<i>Breathe in . . . and out . . .</i> |
| STEP 4 | Believe that it will get better.
Think to yourself, “no matter how bad it gets, things can always improve.” Take a deep breath in, and as you breathe out, open the next finger.
<i>Breathe in . . . and out . . .</i> |
| STEP 5 | Be there for someone else.
Is there someone nearby who could use some support? Think of one thing you could do for them; even a small gesture of kindness can make a big difference. Take one final breath in, and as you breathe out, open up your last finger.
<i>Breathe in . . . and out . . .</i> |

OPEN YOUR HAND

Your hand is now fully open.

Check in with yourself and ask, “how do I feel now?”
Maybe a bit more brave? Or strong? More resilient?

By practicing these five things, you can be ready to take on any challenge. And take care of those around you. Just remember to take a deep breath, and share your gift of pa‘akai.

We all have something special to give.
What is it that you bring to share?
What is the pa‘akai you bring?



WHAT IS THE PA'AKAI YOU BRING?

Hei are Hawaiian string games: a traditional, engaging, and delightful way of telling stories and remembering lessons. The *hei* itself is made from a length of string that is tied together to form a circle. While the string is just a single line that loops back upon itself, this allows us to make so many different shapes!

Ask the students to consider the story that was shared through the *hei*; one guest brought something to share, the other brought nothing. Using the *hei* onstage, the performers created the shape of a bowl to demonstrate the idea of bringing your own special “bowl of pa’akai” to share with the world. The scene also reminded us that our gifts don’t need to be material things. One of the most important things a good guest can bring is generosity—the spirit of giving—and gratitude for all they receive.



Encourage each student to think about something special—something other than a physical object—that they can share with the world. Could they share a story, a song, or a joke that others might enjoy? Maybe a dance they’ve learned? They could even teach others a new skill! Or maybe they could offer to lend a hand and help with whatever work might need to be done; that way they could contribute their energy to making that place even better than how they found it. What a wonderful way to be a good guest!

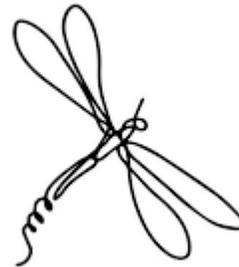
Once you’ve decided on what your special gift will be, ask students to consider this question: “How can I represent that thing visually in a simple line drawing?” For instance, if the pa’akai you’d like to share is a dance, you could certainly draw a person dancing . . . but also challenge yourself to think creatively. Perhaps you could draw the type of clothing worn for that particular style of dance. Or the type of musical instrument used as accompaniment. Or even how dancing makes you feel. The possibilities are endless!

Now, using the technique of “one-line drawing,” have each student draw a picture that represents the special gift they would like to bring. First, place the pencil upon the paper, and begin drawing . . . but without lifting the pencil off the paper! See if you can draw your entire picture using only one continuous line. Just like *hei*, telling stories with one long string!

Go to the next page for some examples to inspire you.

WHAT IS THE PA'AKAI YOU BRING?

Examples of Single Line Drawings:



BONUS:

For students who are just beginning to learn about lines, shapes, and drawing principles, here's a fun warm-up activity to get us started:

Let's begin by folding your paper into four sections. Fold the paper from top to bottom, then side to side . . . now there are four sections on the page!

In the upper left corner, draw a straight line from left to right.

In the upper right corner, draw a straight line from top to bottom.

In the lower left corner, draw a wavy line.

In the lower right corner, draw a line that forms a circle.

Now you're warmed up and ready to try some "one-line drawing!" Turn the paper over and start exploring your one-line drawings!



ABOUT HTY

Honolulu Theatre for Youth (HTY) is a theatre of place, deeply rooted in the cultures and people of the Pacific and dedicated to serving young people, families and educators across the Hawaiian Islands. Founded in 1955, HTY is one of the oldest professional TYA companies in the country and is recognized for its long history of innovative drama education programming and the creation of original theatrical works that celebrate the diverse cultures of Hawai'i.

OUR COMPANY

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Stu Hirayama
School Reservations

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Grants Manager

Jian Gu
Accounting

Eric Johnson
Artistic Director

Reiko Ho
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Moses Goods
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Annie Cusick Wood
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Artistic Team
Jarren Amian
Chesley Cannon
Sarah Danvers
Serina Dunham
Iris Kim
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