



# ORIGINAL PLAYS & CLASSIC HUMANITIES

A Special Series from Kumu Kahua Theatre, for its 2006–2007 Season



**KUMU KAHUA THEATRE**

**PRESENTS**

**ALANI APIO'S**

**KĀMAU**

Kumu Kahua Theatre is pleased to bring back Alani Apio's powerful statement about Hawaiians living in contemporary Hawai'i, *Kāmau*. No pat answers or one-dimensional characters are offered in *Kāmau* (which means "to persevere"), as the playwright explores the complex interrelationships, moral ambiguities, and harsh realities of life in contemporary Hawai'i. The show will play at Kumu Kahua Theatre, 46 Merchant Street in downtown Honolulu, running from March 15 through April 15. This play contains strong language.

First produced by Kumu Kahua for its 1994 summer tour of the islands, *Kāmau* was described then by *Honolulu Advertiser* Drama Critic Joseph Rozmiarek as "a moving and powerful piece on the nature of personal and cultural compromise." The story centers upon Alika, a Hawaiian man who works as a guide for a local tour company to support his adopted family. His employer offers Alika a promotion, at the same time informing him that the company has purchased and plans to build a hotel on the oceanfront land where Alika's family has lived and fished for generations. Weighed down with responsibilities and confused by alcohol, Alika struggles with his conscience as he considers his alternatives.

Kumu Kahua Artistic Director Harry Wong III and Kumu Kahua actor and Board member Wil T. Kahele will co-direct the production, with set design by Justin DeLand, light design by BullDog, and costume design by Alvin Chan. The cast features Kumu veterans Elizabeth Pūkaua Nui 'o Kamehameha Sniffen Ah-Nee, James K. Bright, Dawn Gohara, Neal Milner, Gilbert Molina, Aitofele C. Simpson-Steele, and Laurie Tanoura. Chloe Amos, Dusty Behner, and William Murray will make their Kumu debuts with *Kāmau*.

Kumu Kahua Theatre is an air-conditioned, intimate 100-seat performance space; to avoid disappointment, patrons should purchase tickets in advance. Performances are at 8 p.m. Thursday through Saturday, and at 2 p.m. on Sunday afternoons. Tickets can be purchased with a credit card by calling 536-4441, or by visiting our Box Office between 11 a.m. and 3 p.m. Monday through Friday. Ticket prices range from \$5 to \$16. For more information about this and other productions, visit [www.kumukahua.org](http://www.kumukahua.org).

Kumu Kahua productions are supported by the State Foundation on Culture and the Arts, celebrating more than thirty years of culture and the arts in Hawai'i (with funding from the National Endowment for the Arts); the Mayor's Office of Culture and the Arts, Mufi Hannemann, Mayor; the Hawai'i Community Foundation; the Hawai'i Council for the Humanities; and foundations, businesses, and patrons.

## Notes from the Playwright . . .

When I was an angry young man I wanted to go to war. I wanted revolution. I wanted to get arrested at Kualoa Park for occupying it and declaring it sovereign. I wanted to flood the airport with Hawaiians and force a shutdown, cutting off our economic engine. I wanted to sit on the road, arms locked with each another, blocking the gate to Pearl Harbor until we were arrested and made headline news internationally. Because I thought revolution was what was needed.

It's now been a decade since I finished *Kāmau A'e*, *Kāmau*'s sequel. I always envisioned the plays as a trilogy, and have always talked about them as such. However, I'm now theoretically close to the middle of my life, and in fundamental ways a different person than the one who wrote *Kāmau* in the late 1980s. What connected those two first pieces and what filled me with passion then matter much less to me now. The islands are different and the battlefields have changed since 1994.

Sometime in the past six years it dawned on me that even if we Kanaka get a measure of justice for what has happened—some significant amount of land given back and resources to manage those lands—we would still be facing some ugly problems here in Hawai'i that would ultimately render moot whatever gains we could make for ourselves. It occurred to me that if the majority of the rest of the population continued to live here in ways that were destroying the lifestyle and the land that I love, then no matter what we were able to build, the sheer numbers and impact of the rest of the population would most likely not allow us to live as we'd like to. (Acknowledging that we're not all in agreement with how we would want to set up the islands, that many Kanaka would choose not to participate, and that many non-Kanaka would rather live with us.)

For the past six years I've worked on projects in Wai'anae, and watched that coastline flood with homeless. Although many are, they're not all Hawaiian. I was walking through downtown at night a while back and there were homeless all over the place. I nodded or smiled to whomever would make eye contact because I decided to force myself to face them. There's a lot of misery here and it's not only with us Kanaka. Several years back the experience of *Kāmau* helped pushed me to work for sovereignty. But the story has always been about an 'ohana that's been torn apart. So now, thirteen years later, I'm back to caring about how Alika is going to hold everyone together: Stevie, Michael and Lisa, his boss, the Clements' who have now retired here, the building inspector who's now on Ice, and the homeless who now live in the shadows of the hotel he runs.

— *Alani Apio*

ALANI APIO lives in Kailua and works as a community liaison for the Board of Water Supply and several private, local companies.

The cast and author of *Kāmau*: front row (from left to right), Dusty Behner, Chloe Amos, Julia Nakamoto, Elizabeth Pūkaua Nui 'o Kamehameha Sniffen Ah-Nee, Laurie Tanoura; back row, Dawn Gohara, Aitofele C. Simpson-Steele, William Murray, Alani Apio, James K. Bright, Gilbert Molina, Neal Milner (photo by Brad Goda).



## The Directors' Cut . . .

What follows, with a few changes, is my director's note from the first production of *Kāmau*.

• • • • •

My grandmother tells a story about my dad's tutu, my great-grandmother, about why she didn't marry a Hawaiian man. "Hawaiians, the men too lazy, ah." You see, my great-grandmother was a smart woman and wanted someone who could provide for her kids, someone who could help manage her lands, someone responsible, you know. But my father's Hawaiian, and he woke up at 5 a.m. every weekday morning, put on his shoes, and went to work for years to support our family.

*For all you Hawaiian men my great-grandmother did not marry*  
*For all you warriors in OCCC & Hālawā—whom I fear*  
*For all you most displaced & most sacrificed*  
*For all the fathers*

I intended two things with this note. First to honor my father and his generation's success in proving the stereotype of the lazy Hawaiian man wrong, and to connect Alika's struggles to what I imagined their struggles to be. The second was to declare my personal connection to the play. At the time, I had directed maybe four plays and each one affected me personally. Since, I've rarely been as engaged. Returning to the play, I'm reminded why I pursued theatre.

— Harry Wong III

HARRY WONG III is Artistic Director of Kumu Kahua Theatre. Besides the 1994 premiere of *Kāmau*, his KKT productions have included Alani Apio's sequel *Kāmau A'e*, *Māui the Demi-god*, Okazako's *Specs*, Murayama's *All I Asking for Is My Body*, Jones's *Season of Yellow Ginger*, Baker's *Kupua*, Kearns's *Pidg Latin* and *How Kitty Got Her Pidgin Back* (co-produced with Honolulu Theatre for Youth), Yew's *A Language of Their Own*, O'Malley's *To the Last Hawaiian Soldier*, Sakamoto's *Aloha Las Vegas*, the trilogy of Territorial plays by Saamoto, Bond, and Inouye, Carroll's *Massie/Kahahawai*, and most recently, Tonouchi's *Gone Feeshing*.

• • • • •

"Be careful what you ask for, you may get it." This adage has become a part of my life—so much that it is practically my mantra. Sometimes I get what I ask for, and other times I get what I ask for and realize I should have been more specific.

When Kumu Kahua artistic director Harry Wong III asked if I'd be interested in co-directing a play this season, I enthusiastically said yes. Thinking of course, that it would be maybe something light, minimal in cast, an easy-to-tell-story. Something a brand new director like me could get his feet wet with . . . just to the ankles, you know, nothing that would "scare the bunny."

Upon hearing my acceptance, Harry informed me that the play he had in mind was *Kāmau*, and I realized I should have been more specific.

I had not seen the original production of *Kāmau*, but I knew of its reputation. Thought provoking yet controversial, sensitive material to Hawaiians and non-Hawaiians alike, a contemporary classic written by Alani Apio. When you get what you ask for and it isn't exactly what you want, you either throw it back, or accept it and choose to learn from it. I of course chose the latter.

My interest in theatre directing started a few years ago when I realized I couldn't attend a play without jotting mental critiques in my head about what was being performed in front of me. If I didn't critique, then the play had completely enthralled me. I was sucked in to the story and the actors' performance. As I made my interest known, I got the opportunity to direct a play reading with a full cast and also competed in the director's challenge, "The Work," a dark night staple here at Kumu. I was quite relieved when Harry told me he would be the co-director.

Every night is a learning experience. It is challenging to think as each of the characters in the play instead of just one. But through it all, watching these talented individuals breathe life into the characters night after night, and seeing these characters become more and more alive, make it all that much more rewarding. One of the cast members recently asked me, "So Wil, how's your first time at directing going so far?," and I thought for a minute and I said, "Great . . . I like it, I really, really like it."

—Wil T. Kahele

WIL T. KAHELE, actor, director, stage manager, and current Kumu Kahua Theatre board member, is a veteran Kumu actor, having appeared in *To The Last Hawaiian Soldier*, *Fanny and Belle*, *Folks You Meet in Longs*, *Gone Feeshing*, *Territorial Plays*, *The Songmaker's Chair*, and *King Kalakaua's Poker Game*.

# CONTINUING HAWAIIAN TRADITION INTO THE MODERN WORLD

## KU'UALOHA HO'OMANAWANUI

In the 1970s, the Makaha Sons of Ni'ihau recorded a song penned by Mickey Ioane titled "Hawai'i '78." The song asks,

*If just for a day our king and queen  
Could visit all the islands and see everything  
How would they feel about the changes to our land?  
Would they smile, be content, or just cry?  
Tears would come from each ones' eyes  
As they would stop to realize  
That our people are in great great danger now.*

Penned nearly two decades later, Alani Apio's *Kāmau* reflects the central theme of the classic anthem depicting the struggles faced by Native Hawaiians trying to balance the pressures of modern life with maintaining and continuing cultural practices and family traditions in contemporary industrialized society. The story revolves around three cousins—Alika, Michael, and George, raised together and as close as brothers. At the point the story begins, George has already committed suicide, unable to cope with the pressures of caring for his yet to be born child. Michael has tried to continue the cousins' dream of owning a fishing boat and making a living practicing this aspect of Hawaiian culture and their family tradition, only to have his anger and generosity get the best of him. Employed as a tour guide, Alika doesn't connect his dependence on alcohol with his unhappiness in his job, which he describes near the end of the play as "telling lies" and "pimping my culcha."

Complicating matters for Alika is his sense of responsibility to his family—taking care of George's asthmatic daughter Stevie, helping Michael continue his lifestyle making a living on the sea, and trying to figure out the puzzling clues his deceased mother's ghost keeps reminding him of on how to carry on and come into his sense of kuleana, or responsibility. Alika is caught between two kuleana—his responsibility within his 'ohana, and his responsibility to his job. The situation is made more complex when the company Alika works for buys the land their family home sits on, and they are faced with the equally loathsome choice of either being evicted from the 'āina and forever severing their family ties to it, or remaining on the land and performing their cultural practice as a tourist attraction for resort guests.

Complicated messages voiced by different characters surround Alika throughout the play, revealed in different ways: flashbacks to his childhood (Mrs. Yamamoto, the boys' elementary school teacher, tells him "You boys are going to be tested all your lives. . . . Your cousins can't get you a job, or put food on your plate"); conversations with his boss ("It's not your land and these aren't your islands anymore. The game's survival. I've got a family to feed and so do you. And no matter what we do, they're gonna keep building"); an exchange with a tourist on one of his tours ("I'm not giving up twenty years of my life just to hear some punk tell me the United States of America took his goddamn palace. You don't know shit, kid. We all got sob stories"); conversations with his mother's ghost in his dreams ("It's about responsibility. . . . You have to carry the burden, and to do that you have to keep your aloha for life. I know it sounds stupid, our aloha's been sold and used, but for us Hawaiians it's all we got. . . . It's a big mess, my boy. But you've gotta carry it 'cause your 'ohana is depending on you. Kāmau. Carry on. Say it.").

Perhaps the most prevailing element of *Kāmau* is its lack of specificity in regards to both time and place. We know the play is contemporary, but nothing indicates if it is set in the 1960s, 1970s, 2000s, or any point in between. References to Alika's tours to 'Iolani Palace, Punchbowl, and Pearl Harbor reveal the play—including their beachside family home—is located on O'ahu, but that is all we know. It is this lack of specificity

which makes the play more powerful, as the looming dispossession of Alika's family from their ancestral land, and his confusion over what his kuleana is, where his loyalty should be, and how he will carry on, are issues faced by many Hawaiian families over time, beginning with the privatization of Hawaiian lands through the Mahele of 1842, and the overthrow of the Hawaiian government in 1893, and which continues until today with ever increasing economic pressures to develop Hawaiian lands and dispossess Native Hawaiians for the sake of capitalist greed. The danger Ioane's song cautions against is the impending demise of Hawaiian culture, practice, and tradition, as Hawaiians are repeatedly dispossessed of our land and our cultural practices which depend upon it.

Near the end of the story, Alika takes his niece Stevie to the family ko'a (fishing shrine) and instructs her, "No matter what happens we must take care of it." He then proceeds to teach her how to patch net, "Cause there's always gonna be holes in your net." Perhaps this metaphor is most enlightening in how we can understand the central messages in *Kāmau*, and offers insight into how we, as contemporary Kanaka, are able to carry on. The word "kāmau" is primarily defined as "to keep on, continue, persevere, last, add a little more." It is alternately defined as "to drink, especially intoxicants; to eat to your health; trumps, to trump." As Hawaiian culture places high value on kaona or metaphoric meaning, it is this richer, more complex understanding of the word which helps us understand *Kāmau* as not just a lesson in survival, but how we ultimately add a little more of ourselves, offer a toast to life in the most difficult of circumstances, and live in the truest and deepest sense of aloha passed down to us by our kūpuna.

KU'UALOHA HO'OMANAWANUI is completing her PhD in the Department of English at the University of Hawai'i at Mānoa. She has published widely in the areas of Hawaiian literature, music, and culture, and serves as Editor in Chief of *Ōiwi: A Native Hawaiian Journal*, which strives to support creative writing and visual art by Native Hawaiians.

*See dese stones, Alika . . . My stories are all I have to give you.*



ABOVE: Mrs. Yamamoto (Dawn Gohara), Alika (James K. Bright), and his cousins Michael (Aitofele C. Simpson-Steele) and George (William Murray)

BELOW: Alika tries to make sense of the death of his cousin George.



ABOVE: Alika (James K. Bright) with his niece Stevie (Chloe Amos) and her mom (Dusty Behner)

BELOW: Tour guide Alika Kealoha poses with the Clements (Laurie Tanoura and Neal Milner)



Elizabeth Pūkaua Nui 'o Kamehameha Sniffen Ah-Nee plays the spirit of the mother of Alika Kealoha (James K. Bright).

All photos by Brad Goda.

# KĀMAU AS RESISTANCE LITERATURE

LAURA E. LYONS

Alani Apio's brilliant play *Kāmau* stages the impossible realities faced by one Native Hawaiian family in the wake of American colonial domination of these islands and the continued dispossession of native land. Not unlike hula, drama brings together the oral and visual in the moment of its performance. In content and form, then, this powerful play belongs to the impressive body of writing by Hawaiians about their history, culture, and experiences. Without taking anything away from that primary context, we might additionally understand *Kāmau* as a form of resistance literature; that is, as a literary work that not only seeks to represent on stage a political problem, but that also is itself a resolutely political act.

Writing in the wake of both successful and thwarted attempts at decolonization across the globe, the critic Barbara Harlow notes that "the writers and critics writing within the context of organized resistance movements comprehend the role of culture and cultural resistance as part of the larger struggle for liberation" (10). Representing conflicts over language, attempting to counter the official historical record, and insisting upon the ongoing material effects of cultural economic domination are but a few of the hallmarks of resistance literature we see at play in Apio's sharply drawn drama.

From the Hawaiian spoken by Alika's mother and the hotel security guard, to the pidgin that Alika speaks with his cousins, to the "standard" English of the play's two school teachers, *Kāmau* does more than represent the linguistic diversity of Hawai'i; it also demonstrates language's role in defining reality. Ngũgĩ wa Thiong'o, whose play in his native Gikūyū language prompted Kenyan authorities to detain him, writes of language as a necessary "weapon" in the native artist's arsenal. Such writers, he insists, "have to speak the united language of struggle contained in each of their languages." For Ngũgĩ and others, language conveys the metaphors and images through which a people understands itself, and so in *Kāmau*, Alika's mother's compelling story of the 'ili'ili offers an indigenous image of individual responsibility and collective struggle that counters the American individualism instilled in Mrs. Yamamoto's class.

Language also conveys and frequently codifies history. The canned speeches that Aloha Tours provides Alika expunge native resistance from the "official" historical record, and present the events from the overthrow of Queen Lili'uokalani to admission as inevitable, modernizing moves. Alika's departure from the pre-packaged narrative prompts volatile confrontation from one tourist and the hope of genuine understanding from another, herself an American history teacher.<sup>1</sup> Such moments speak to revolutionary writer Amílcar Cabral's statement that "the foundation for national liberation rests in the inalienable right of every people to have their own history."<sup>2</sup> For Cabral, national liberation and the reclaiming of history can only be achieved when the people wrest control over the productive forces, the economy, and control their land. Hawaiians, as Alika points out, don't have such rights—"Da only rights we got is fo' remain silent." His comments foreshadow the criminalization of his cousin Michael. Later, as Alika listens to his Boss's assertion that Michael cut two security guards, the audience witnesses a different version: Michael physically abused while grasping for a knife he never reaches. Here the connection between history as the recounting of events and history as power to determine the future is brutally dramatized.

Alani Apio stages the logic of land development in Hawai'i as a monologue. When the Boss reveals company plans to develop a resort on the land where Alika's family lives, the now speechless tour guide is allowed no response. Private property bulldozes over Native customary practice on the land, or commodifies those practices for touristic consumption. As Haunani-Kay Trask notes, "Refusing to contribute to the commercialization of one's culture becomes a peripheral concern when unemployment looms" (195). Such is the horrendous choice Alika faces, one of a "1000 little cuts" Apio has elsewhere discussed "to our self-esteem, self-identity, cultural pride-to our souls."

*Kāmau* offers a gripping story, an occasion to reflect on how our own lives (whoever we are) are bound up with the history of these beautiful and troubled islands, but also an unflinching statement that a future that presents native people with a series of untenable choices can and must be resisted.

## Notes

1. For an excellent discussion of tourism and “anti-tourism” in this play, see Paul Lyons’s *American Pacificism* 193–95.
2. This statement comes from a speech, “National Liberation and Culture,” that Cabral delivered in February 1970 at Syracuse University. The translated text can be found at <http://historyisaweapon.com/defcon1/cabralnlac.html>.

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LAURA E. LYONS is Professor of English at the University of Hawai‘i at Mānoa.

## **KĀMAU: LEGACIES AND CHALLENGES FOR THE HUMANITIES**

Two public humanities events will be held in conjunction with *Kāmau*. Supported by the Hawai‘i Council for the Humanities, and co-sponsored by the University of Hawai‘i at Mānoa’s Kamakakūokalani Center for Hawaiian Studies, Center for Biographical Research, and the Departments of English, and of Theatre and Dance, these events allow the audience to discuss the play’s issues and to ask questions of the people involved in the production on a night other than a performance night.

### **Event #I: *Kāmau: The Past, the Present, Hawai‘i***

Tuesday, March 20, 2007, 7:30 p.m., University of Hawai‘i at Mānoa Kamakakūokalani Center for Hawaiian Studies Auditorium, 2645 Dole Street

This event will deal with the issues the play raises about contemporary Hawaiians’ relations to their past through a long history of profound and invasive change. Jonathan Kay Kamakawiwo‘ole Osorio will speak about the constant negotiations and struggles faced by Hawaiians since contact to persevere (*kāmau*) as ways change, connections to the past seem to fray, and tensions arise in the Hawaiian community over the appropriate ways to respond to those from outside, and to new aspirations within the community itself. Laura Lyons will talk about *Kāmau* as part of larger resistance literature, often the product of decolonization around the world, that often emerges as indigenous or marginalized peoples find a voice through art and performance to assert their identity and will for self-determination. Playwright Alani Apio will talk about how this play, and its sequel, *Kāmau A‘e*, reflect and extend his own understanding of theatre’s role in addressing contemporary social issues. Harry Wong III and Wil T. Kahele, the co-directors of this production, will describe the process of bringing the play to the stage, with Harry Wong III, the play’s director in 1994 as well, commenting on how twelve more years of change has affected this new production. A scene from the current production of *Kāmau* with special relevance for the evening’s discussion will also be presented. Questions and discussion will follow.

### **Event #II: *Kāmau: Hawaiian Literature, Hawaiian Theatre***

Tuesday, March 27, 2007, 7:30 p.m., Kumu Kahua Theatre, 46 Merchant Street

This evening the focus will be on Hawaiian dramatic arts in the context of Hawai‘i drama and Hawaiian literature. Theatre historian Dennis Carroll will set *Kāmau* within the traditions and practice of Hawaiian theatre as a form of identity formation, a forum for analysis and debate, and a voice for political advocacy. ku‘ualoha ho‘omanawanui, folklorist, literary scholar, and founding co-editor of *‘Ōiwi: A Native Hawaiian Journal* will talk about *Kāmau* as a powerful and representative example of contemporary Hawaiian literary writing. Playwright Alani Apio will talk about how his experience as a Hawaiian writer and as an actor within Hawai‘i’s literary and dramatic tradition shaped his approach to the writing of his plays. Harry Wong III and Wil T. Kahele will examine how their own assumptions about the issues raised in the play influenced or gave way to the demands of creating a compelling piece of theatre. A scene from the current production of *Kāmau* with special relevance for the evening’s discussion will also be presented. Questions and discussion will follow.

# Kumu Kahua Theatre: Local Drama & the Humanities



Kumu Kahua Theatre's name translates into "Original Stage," and its dedication to producing a genuine reflection of the life and experience of Hawai'i has enabled the theatre to develop into one of the most original and exciting companies in America, and in the Pacific region. Throughout its thirty-six year history, Kumu Kahua has been committed to preserving and enriching the cultural legacy of Hawai'i and its diverse population through the art form of theatre. Its stated mission is to produce "Plays about life in Hawai'i, Plays by Hawai'i's playwrights, Plays for Hawai'i's people."

With support from the Hawai'i Council for the Humanities, and cosponsored by the University of Hawai'i at Mānoa Kamakakūokalani Center for Hawaiian Studies, Department of Theatre and Dance, Department of English, and Center for Biographical Research, Kumu Kahua Theatre is sponsoring two free public events devoted to examining some of the historical, cultural, and artistic issues that arise in its upcoming production of Alani Apio's *Kāmau*. The events will take place on Tuesday, March 20, at 7:30 p.m. at the University of Hawai'i at Mānoa Kamakakūokalani Center for Hawaiian Studies, and on Tuesday, March 21 at 7:30 p.m. at Kumu Kahua Theatre. For more information about these programs, see page 7 of this guide, or contact Kumu Kahua Theatre at 536-4222, kumukahuatheatre@hawaiiintel.net, or the Center for Biographical Research at 956-3774, biograph@hawaii.edu.

Kumu Kahua performances are being supported by the State Foundation on Culture and the Arts, celebrating more than thirty years of culture and the arts in Hawai'i.

Funding for this series of programs is provided by the



## Public Humanities Events for *Kāmau*, by Alani Apio

Tuesday, March 20—*Kāmau*: The Past, the Present, Hawai'i (at the University of Hawai'i at Mānoa Kamakakūokalani Center for Hawaiian Studies, 2645 Dole Street, Honolulu)

Tuesday, March 27—*Kāmau*: Hawaiian Literature, Hawaiian Theatre (at Kama Kahua Theatre, 46 Merchant Street Honolulu)



Kumu Kahua Theatre  
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