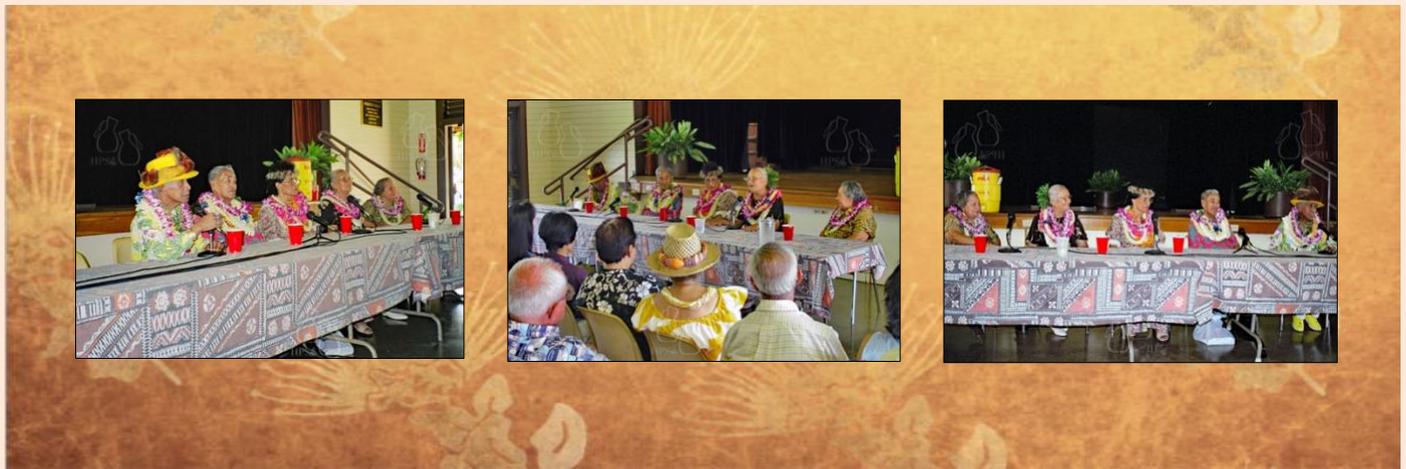


<b>Ke ‘Ano Wikiō</b> (Type)	HPS Event: Panel (edited)
<b>Kūpuna</b> (Elders)	Edith McKinzie, Puluelo Naipo Park, George Holokai, Joan Lindsey & George Naope
<b>Nā Helu Wikiō</b> (Tape #s)	HPS 0234 - 0236
<b>Lā</b> (Date)	June 1, 2003
<b>Wahi</b> (Location)	Ku‘u One Hānau (Bishop Museum Music & Dance Festival), Atherton Hālau, Bishop Museum, Kalihi, O‘ahu
<b>Luna Ho‘omalū</b> (Moderator(s))	Maile Loo (HPS), Noelani Tachera (Bishop Museum Host)
<b>Kanaka Ho‘opa‘a Mo‘olelo</b> (Videographer)	Gene Kois
<b>Nā hoa kipa</b> (Others present)	Blossom Joshua Kunewa, Leiana Woodside, audience members



<p><b>Nā Loina Ho‘ohana</b> (Access &amp; Use)</p>	<ul style="list-style-type: none"> <li>➤ <i>This Transcript is provided as a research tool; Each document represents one (1) multi-hour session</i></li> <li>➤ <i>HPS does not include Hawaiian diacritical markings in peoples' names, mele titles, or commercial names/locations that do not historically use them (i.e. Halekulani Hotel)</i></li> <li>➤ <i>Information in brackets reflect physical movement, background sounds, censored content, clarifications, colloquialisms, and "sic" terms (words likely intended by the speaker)</i></li> <li>➤ <i>DISCLAIMER: Please be advised that this transcript may contain content of a mature nature that may not be suitable for youth</i></li> <li>➤ <i>When citing this resource, please use: "Hula Preservation Society"</i></li> <li>➤ <i>For questions regarding use of content contained herein, please contact <a href="mailto:archive@hulapreservation.org">archive@hulapreservation.org</a> or call (808) 247-9440</i></li> <li>➤ <i>We acknowledge there may still be corrections needed. If you find items of question (content, spelling, etc.), please take note and kindly contact us at <a href="mailto:archive@hulapreservation.org">archive@hulapreservation.org</a> We appreciate your kōkua!</i></li> </ul>
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**PANEL – “TREASURED ELDERS” – BISHOP MUSEUM MUSIC & DANCE FESTIVAL, WITH EDITH MCKINZIE, PULUELO NAIPO PARK, GEORGE HOLOKAI, JOAN LINDSEY & GEORGE NAOPE**

**Raw Tape #s: HPS 0234 - HPS 0236**

**Date: June 1, 2003**

**Location: Ku‘u One Hānau (Bishop Museum Music & Dance Festival), Atherton Hālau, Bishop Museum, Kalihi, O‘ahu**

**Bishop Museum Moderator: Noelani Tachera**

**HPS Moderator: Maile Loo**

**Videographer: Gene Kois**

*(0:09)*

[TEXT SCROLL]

On June 1, 2003, the Bishop Museum in Honolulu hosted a music and dance festival entitled, “Ku‘u One Hānau” in conjunction with their exhibit on hula.

HPS was a partner in the effort and organized a kūpuna panel featuring five of Hawai‘i’s beloved hula masters.

*(0:31)*

[PHOTO WITH TEXT]

Nā Kumu Hula

George Naope, George Holokai, Puluelo Naipo Park

*(0:37)*

[PHOTO WITH TEXT]

Nā Kumu Hula

Joan Lindsey, Edith McKinzie

*(0:43)*

NT: [OLI HO‘OKIPA]

NT: Aloha!

AUDIENCE: Aloha!

NT: Mahalo iā ‘oukou pākahi a pau no ke kipa ‘ana mai ma ka hale a Pauahi. Mahalo no ka ahonui a me ka ho‘omanawanui. I want to welcome all of you to the Hale of Pauahi, on our ‘āina of Kaiwi‘ula, or to the Bishop Museum. And thank you for being so patient in waiting while we get started this afternoon. We have a beautiful uh, panel this afternoon. We're very honored and very, very blessed to have each and every one of you here. And

before I introduce our kumu hula of over 50 years of perpetuating and dedication and commitment, so that many of us, especially of my age and younger, would be able to carry on and learn the traditions of our past. So before I introduce our kūpuna kumu hula, I'd like to bring up a very special woman who is very significant in bringing all of our kūpuna here this afternoon. She is a woman who we worked together recently in putting the hula exhibit together, very instrumental in allowing us to share the kūpuna that she mālama. So please help me welcome Maile Loo.

[APPLAUSE] [NT GREETES ML WITH LEI]

ML: Mahalo. Aloha mai kākou. So happy to see all of you this afternoon, and I have the distinct privilege of bringing our panelists up to the front. They're all hiding in the audience right now. So why don't I start right here with Auntie Edith McKinzie. Will you come up and join us in the front? Come.

[APPLAUSE]

ML: Yeah; well, go down the other- the other side; more safe.

[NT GREETES EM WITH LEI AND GETS HER SEATED]

ML: Welcome, Auntie Edith. [APPLAUSE] And sitting right next to her, here in the front, is Auntie Joanie Lindsey. Welcome.

[LAUGHTER/APPLAUSE]

ML: Okay? Okay. [CHUCKLES] Make me scared. [LAUGHTER]

[NT GREETES JL WITH LEI]

ML: Sitting next to her here in front, we welcome Auntie Puluelo Park. [APPLAUSE] Welcome. [APPLAUSE] Auntie Pulu made her 50 years last year.

NT: Yeah. [NT GREETES PNP WITH LEI]

ML: Celebrated with her on Kaua'i in October. And we have here in our second row, welcome-he's-have you had a little break now? You ready to go again? Uncle George Holokai. Mahalo [APPLAUSE] for your wonderful performance. [APPLAUSE] That was a great show you folks put on.

GH: Maika'i; mahalo. [NT GREETES GH WITH LEI]

ML: Working hard today. [CHUCKLES] Last, but not least, hiding in the wings, all the way from the Big Island, so happy he could join us today, Uncle George Naope.

[APPLAUSE] [NT GREETES GN WITH LEI AND GETS HIM SEATED]

(5:00)

ML: While Uncle's getting settled, I'll just tell you a little bit about um, how we have come to bring them here today. It's through a non-profit called Hula Preservation Society. We have a kiosk inside the hula exhibit. And we have been working with kūpuna in our community for several years now to try to document their life stories and their lives with hula, and their experiences, and um, try to gather them for occasions like this as we can. We have a few more in the audience I'd like to introduce. Here in the front we have the Joshua Sisters. [APPLAUSE] Auntie Lorraine, Auntie Blossom, Auntie Gladys. [APPLAUSE] Um, we also have Auntie Leiana here, Auntie Leiana Woodside. [APPLAUSE] We've worked with her. [APPLAUSE] And mahalo again to all of you for agreeing to let us uh, hear from you this afternoon. Now I'll turn it back to Noe.

NT (off mic): Mahalo. Can you guys hear me back there? [PAUSE] Yeah?

NT (off mic): Um, we-we'll give some time this afternoon for questions and answers. But I'd like to really start with our kūpuna. And maybe if you could please share who you are, where you've learned, um, where you're from. Just whatever your na'au feels to share with everyone and we'll go down the row and begin with that.

EM: George, you first.

GN: You. No.

[LAUGHTER]

NT: Alphabetical order, maybe? [LAUGHTER]

GN: All the-all the-all the antiques first.

PNP: You first, George. [LAUGHTER]

JL: Okay; all in favor of George.

NT (off mic): Okay, all in favor of 'Anakala George. [APPLAUSE/LAUGHTER]

GH: Antiques! [LAUGHTER]

GN: [COUGHS] Um, oh, oh, yeah, yeah. I forget my name. [CHUCKLES] Uh, I'm uh ... uh, George-George Naope. Lanakilakeikiahialii.

GH: 'Ae.

GN: Uh, I've been teaching for 55 years now. You know. And my uh, first teacher was Mama Fuji, who was um, from Keaukaha. The mother of Edith Kanakaole And so they lived right next door to my great-grandmother, who was a lady in waiting to Liliuokalani. My grandma died at 113 years old. That's how come I learned the hula. Not because I like. [LAUGHTER] Uh, and that day-every day hula... uh, thank God for Sunday. Gotta go church. No can dance hula on Sunday, yeah?

ML: Can I move it closer please?

GN: Huh?

GH: Get closer [LAUGHTER] Uh, mahalo.

GN: You lucky you no can hear me! [LAUGHTER] And um, I've-I teach hula in Germany, Frankfurt, Hamburg, Munich, and Berlin. And I've been teaching in Japan for 48 years now. So I enjoy the hula. [APPLAUSE] And it's always nice to see the foreigners dancing, you know, they're doing our thing. That's the only thing the haoles haven't taken from us yet. Is the hula. The hula is Hawai'i, and the hula is aloha. The hula is also sharing. And enjoying everybody who performs the hula. Like today, I saw this old bag. [GESTURES TO GH] [LAUGHTER] He was good. I mean, of course he was doing stuff from our era. [CHUCKLES] And my first teacher was, as I said, was uh, Mama Fuji. And then my second teacher was um, Ilalaole. And then I had oli's from Daddy Bray, of course Auntie Iolani Luahine and Auntie Lokalia Montgomery. And ... I enjoy, I'm still teaching today. Kinda little bit slow, yeah? But ... thank God for the-what you call that stuff? [GESTURES LIKE RIDING SOMETHING] Putt-putt so that I can get-I can get around. Okay now, your turns. [LAUGHTER]

[APPLAUSE]

GH: Uh, mahalo, thank you. I'm George Holokai. And I'm from the island of O'ahu. And I've learned uh, my hula from Tom Hiona, and also from uh, Lillian Makaena. And also from um ... Papa Bray, David Bray, Sr. And uh ... he took me um-well, he got me up early in the morning to get down to the studio before the sunrise. And I was wondering why I had to get down there so early. But he says, No, I have a reason. So we had to get down to the studio.

*(10:00)*

GH: So when I get down to the studio, he's chanting and praying and everything. So I said ... so after that, he told me, George, you are taking over the studio as of now. He says-I said, Well, what am I- and he says, I just 'ūniki'd you. I said, Oh, I am? [GN LAUGHTER]

GH: And um ... so he said, Yes, he says, in a little while, he said, maybe very shortly anyway, he says, I will walk out of the studio and you'll never see me again. And he did. I have never seen him. I didn't even know he passed away. And-'til years after, and then somebody told me that he had passed away, not knowing that he had ... left me the studio. And then plus, he had lot of jobs, and I had to carry on his work. But I was so hilahila, because I was-I was young. I was only 20 years old when I started. And I was very young. And I was hilahila, so I had-I in the back of the curtains, I would oli while all the ladies are out dancing. So everybody would tell me, Get out in the front, get in front. I said, Sh-h; mind your business. So I would oli. And then uh, musicians would uh ... play the music, nudging me; Get out, get out in the front, get in out-no. I said, No. I says, You sing and I'll-he said, But you're taking the lead. I said, Yeah, I know. He said, But we want you to get in front. I said, No, I don't-I shame, no. So finally, it took me a long time to get out in the front and face the public. Even chanting; took me a long time. But then the thing is uh ... I started my hālau in 1952. And my studio was right next door to the um, the old Pago Pago. I don't know if you remember that-It was a nightclub. The uh ... the American Chinese uh, the Japanese Chamber of Commerce is standing there now. And uh, my studio was right next door to Club Pago Pago. And it used to be the DuBois Photo Studio. So I was there for a number of years, then I decided, no, I want to go outside. So I moved to King Street across from the Agriculture and Forestry. And around the corner, there were many kumu hulases around that area. Around the corner on um, Keeaumoku Street

was Maiki Aiu, then me. Then down yonder by the Paawaa-Pawaa Dry Goods, upstairs was Auntie Lena Machado. Across the street was Joseph Kahaulelio. And around the corner was Auntie Rose Joshua. So there were many of us all around here, and we always uh, get together, just wala'au, sit down and talk. And uh ... then in 1952, I got uh, a phone call from Aloha Week to be the court chanter. And I was ha'alulu. I called my uh, kumu hula. I says, Mama. I says, Aloha Week called for me to be the chanter. I said, And what? I don't know; should I take that job or what? She said, You go! She said, Because I taught you all those chants. I said, Oh, really?

[LAUGHTER]

She said, Yeah. And she said, I taught all those chants, so you go. You go and I'll tell you what. I said, Okay. So I called them back and said that I would accept the job. So I was with Aloha Week for about seven years. Then I finally gave it up. Because every year, I had to close up the studio for three, four months. And then when I start again, I have to hustle for the students to come ba-uh, to come in, and I had to pay my bills. So ... [LAUGHTER] finally, I just gave up uh, Aloha Week. And then after that, I started working with uh ... different uh, entertainers. I was offered a job with Alfred Apaka's show at the uh, Kaiser Hawaiian Village, Tapa Room. Then I worked with Haunani Kahalewai at the Royal Hawaiian. Uh, Tavana's show at um, Queen's Surf. And anyway, I did plenty. Um, oh, and uh, Haunani Kahalewai at the Royal Hawaiian. So I worked with all these different people, and also I played music with uh, Auntie Vickie Ii and Auntie Pauline Kekahuna. And uh ... so I got to meet many of the entertainers through Auntie uh, Vickie and Auntie Pauline Kekahuna. And so from then on, I did shows at uh, Halekulani and uh ... then I started uh, judging for hula competitions. And at that time, uh, Merrie Monarch uh, they didn't have the aren-uh, the competition at the arena. It was at the Civic. And uh ... I think I was there about three years, then finally they moved it to the Civic-uh, to the arena, rather. And the first year, there was no stage, you know, all on the floor. And Dottie was in charge, and she got all the judges. She says, All you judges; tonight you gonna oli. Hmm?

(15:00)

GH: All of you going oli. Oli what? The royal court is coming in, so you're gonna oli them in. I said, Oh, really? [GN COUGHS] So all of us took turns facing each other, we just chant each other, take turns, and the court came through. And that was it. And they have never done it since. And I'd like to see it come back again. Have the judges oli. And then have the court come in. Because that-that was something um, something different that I have never seen or done. And of course, with Aloha Week-one year we had oodles of chanters. Had Iolani Luahine, and him [GESTURES TO GN], ju-uh, Joseph Kahaulelio. Anyway, there was a mass of us chanters. And we all chanted down Kalākaua Avenue, we all took turns chanting. Chanting the court ... down Kalakaua Avenue.

GN: And I was the-I-and I was the youngest.

[LAUGHTER]

GH: Yeah. M-m. [LAUGHTER] But it was such a wonderful uh ... thing to see. That all these chanters would come and oli for the court. I hope that someday they will do the same. Have all the-like-like now we have lot of kumus, lot of chanters. I would like to see all of them come and Merrie-uh, what, either Merrie Monarch or um, Aloha Week. Get all of these chanters and ... have a tremendous uh, court of chanters and to uh, chant for the court. Mahalo.

PNP: Aloha.

AUDIENCE: Aloha.

PNP: I have been in the hula for 50 years. And it's nice to hear George and-the both George talk about their time. Um, I also come in that category. Um, back when the Merrie Monarch is-we'll keep with the Merrie Monarch for now. Um, I went there when they first started. And I remember I-I told George, I didn't know I have to bring musicians. He said, Oh, yeah. I said, Now, what do I now? My dancers don't have musicians. He said, I'm gonna go on with you. I said, Oh, okay. Then he took so long, uh, I wondered what happened to George. They're calling me and my group, I had my group up there. And was only five dancers. Because we didn't look at it as competition.

GN: It wasn't.

PNP: Uh, it was something that he created that he wanted the hula to come back. But not as a competitive thing. It was more like um ... you share what you have in your hālau. You know, each kumu do that. And that was George's idea. He didn't even think of competition. Anyway, he said he was gonna come and help, and he didn't. So I got out there and I thought, Where is he? Looking behind. I says, I'm waiting for the musicians. He didn't come. I said, That's all right, I'll start it. So I started. He comes running out; he said, Hey, you didn't even give us chance to do it. And then he said, Puluelo, gosh almighty, wait. I says, No, you-they're calling me. And he started laughing. So he joined them. And that's the first time I really got to-to know George. I found out that he's such a wonderful, clownish. He's uh, always clowning around and always teasing. But it was a good kind, you know. Not-not to offend. More to-like brother and sister type.

Anyhow, coming back to my hula days. I started off with Katie Nakaula, when I came to Honolulu. I'm from Kohala, by the way. Born and raised there. Well, born there, not raised. But I came away when I was quite young. And I took from my tūtū um, right next door to my grandfather. Um, I'm with the Merseburgh's. That's-was my grandfather. And my dad, on my paternal side are the Naipo's. And they were the uh, first-the Naipo's were the first Soda Works in Kohala, from Kohala to Hilo. And um, I found that out after I grew up. Then um ... um ... in Kohala, I uh, had this Tutu lady that lived next door to me. And she was um, Tutu um ... oh, what was her name? See? I have my senior moments.

Um [LAUGHTER] anyway, she lived next door to tūtū, and she was my grandmother, too. And uh, she saw me dancing. I was dancing in my grandfather's yard. 'Cause my grandfather have a yard that was, I would say, um-

(20:00)

PNP: --designed for an ali'i home. Because he had only the royal tables, the royal chairs all carved. And it was so beautiful. It was like walking in paradise. So I used to come out early in the morning and dance the hula. I didn't know anything, but I started dancing. Then I heard this lady go, Huuui; Hui. And I'm looking by the fence, I see this tū-oh, Tutu Tuttle. Um, she had her hair so long that it touched the ground. And she said, Mai mai, baby. So I went over there. I was embarrassed, 'cause she caught me dancing hula in the yard [CHUCKLES]. And she says, No, you don't do the hula like that. I was doing all kinds of shaking the body, 'cause I see the tūtū's do it, so I-and she uh, No, no, no; it's not done that way. See, you learn first how to dance the vamp. Go back and forth. I said-and I'm watching her feet. And as she danced, I didn't even care to learn it, because she was such a beautiful dancer. And she just swayed in the wind, and-you know, Kohala have that beautiful breeze.

And-and I'm watching her, and she says, Baby, I want you to learn because that's what we are; Hawaiians must learn the hula correctly. Yes, tūtū. She said, Tomorrow morning you come over here and I teach you some more; all right? All right. I'm running in the house, telling Mama what happened. Well, it didn't take long. I was going out there every morning waiting for her. Uh, we had to move and-from tūtū's house. So ... and oh, incidentally. I was brought up by maids and butlers, because my grandfather was housing all the ali'i's. And we have a bed of today of Prince Kuhio that's up in my grandfather's home.

PNP: So when I came to Honolulu, we ... we didn't uh, adopt to the people here because it was a different upbringing. And they were more like ... I can come your house whenever I please, walk in and ... up there, we can't do that. You know, there's such a thing as protocol. And um, I was surprised that my mom kept us from neighbors. Because we-they-they didn't believe that we should have friends, uh, anywhere here. So we lived here in-and we came during the Depression, I believe it was. My dad was looking for work, and he finally got Hawaiian Dredging Company. But I was not used to the living over here. It was so entirely different. So my mom kept us away from the neighborhood. We can stay in our yard, but we can never go to the neighbor's. When we went to school, my mom didn't-she made sure that we were-and I was educated in Catholic school over at St. Anthony, Kalihi. She would be there to pick us up. We could not go to children's home and play. And I wondered why. And as I grew up, I says, Why-why aren't we allowed to play with children? And then she explained, because that's how she was brought up. Well, ironically, I brought my own children up like that. I didn't want them to have ... people just uh, go over people's house and stuff. And I kept them at home. And ... they wondered why I wouldn't let them go to people's house. And one day they says, Oh, we're gonna have a pajamas party. I said, What is that? They says, Oh, we go over and s-No, you're not going nobody's house sleep. You sleep in your own home. You know, it was like that. And my eight children couldn't get over.

And then I wondered, why was I like my mom, doing the same thing, keeping the children home. But when was hula, they learned it from me. Right there in Hau'ula. That's where we built our beach home. And I didn't want them to learn hula from anyone. So this is when I was with Lokalia. I had gone to her and I learned the hula the right, proper way. But before her was Auntie Na-uh, Katie Nakaula. Now, Auntie was a court dancer for King Kalakaua. So you know, it was kinda hard, because she had a different way of dancing. Not the-and I like-truthfully, I like um ... the grace of the hula. It's how a woman stands up and how she presents herself.

Auntie Katie was more ... to kahiko, and she had her very, very hard way. I found it hard. Maybe it wasn't that hard, but I found it very hard to learn the hula from Auntie.

*(25:00)*

PNP: But I stayed with her. Then finally, Napua Stevens, who's my cousin, um, she called me-I called her. I says, Oh, you know, I'm with Auntie Katie and ... oh, I'm having such a hard time. Um ... she said, What's the matter? I says, Oh, I don't know; Auntie has uh, does kahiko, and it's always 'uwehe to the ground. And ... 'ami all the way down and come up doing your 'uwehe. And I couldn't do that. It was so hard. So I learned the 'uwehe in a different way, and she had a different way. But just learning from Auntie Katie, I think I would have been more of a kahiko than 'auna. Then when Napua called me, she says, You know what, my friend teaches hula. She's Lokalia Montgomery. I said, Oh, yeah? She said, Yeah. You want to learn 'auna? She teaches it too. So I said, Oh, can I go to her? She said, Well, let me call her first. And she called. And she said, Okay, she would see me. So I went there. And when she got up to dance, I thought, that is what I like. That type of dancing. Very state-stately, and it's the way she carried herself across the floor. So I asked her if I could join her. She taught me kahiko, she taught me 'auna too.

And the other one that came in was Auntie Vickie Ii. She taught us the music, which was the kā'eke'eke's. It was beautiful. And Auntie Pauline, she came in and played the music for us to go to Princess Kaiulani and perform. I never forgot that, and that was the first time I have ever been on a hula show with my whole group. And it was such a thrill, you know, being out there. And that's when I met Auntie Joshua, 'cause she was there that night too. Yeah, their mama. And um ... uh, I really enjoyed the hula and knowing more about that, I began to grow. And let me tell you something. You grow only if you want to. Some haumāna stays with your kumu. I feel that it's good to go to other kumu's and learn something that your kumu don't have. And I believe in it, because ... I, too, would like to learn some of the kumu hulas' hulas of old. They have something I don't have. So I always teach my children or my haumāna, go out and learn your hula from others. And if you like it, stay. But then always remember where you came from. And that's my story.

JL: Aloha. Nice to see many of you I haven't seen for a long time. Uh, first of all, Maile, mahalo for inviting me. My pleasure. I always like to share time about my ... time in hula. I was born Joan Sniffen Nauoeokalikookalanialoha. This name was given to me by my grandmother, and I don't use it often. Only for something very formal. The reason for it is that when I went to Kohala for a concert, I just used part of my name. And of course, that made my grandmother very unhappy. So since then, I very seldom use my Hawaiian name, although I love it. But I use it when I have the occasion to, and I'm proud to use it. But not in an everyday thing. I was raised by my Korean grandparents, and I had lot of aloha from them. They gave me aloha, and that's where I learned to love the things that I saw, to love the things that I came in contact with. And also for my Kohala grandfather who raised me when I was little and who taught me that everything around you is for you, for you to use, for you to enjoy, for you to share. Of course, at that time, there was a lot of words, you know, you don't understand that. But many beautiful experiences that led me to hula is from my experience at Kohala. Like my grandma used to make those feather leis.

And she'd sort the feathers by their grade and the quality. And she kept them in the barn. And one day, she sent me to the barn to gather the feathers for her, which I did. And of course, it meant going back five times to get one box, one shoe box of feathers. And this was too much work for me, so I decided that I would carry all five boxes at one time. If you can imagine; I was only about six years old then. And here came the wind. And if you're from Kohala, you know how the winds are.

**(30:00)**

JL: Off went the boxes of feathers, blew through the winds. And-and then I ran in, and Grandma was there by the door and very angry. And then I said, Oh, Tūtū, the pōpoki went jump on me. And she said, No; I saw you. And-and that made me think. You know, many a times it's so easy to um ... put the ... onus on someone else. But then this is where-when I was-when I was ready for hula, all the things that happened when I was little was incorporated in my desire.

My first kumu hula was my aunt, Caroline Peters Tuck. A wonderful woman. And I'm just sorry that many of my haumāna didn't have the chance to meet her. Everything to her was beautiful. People would talk about her, would criticize her. But to her, that-they were beautiful, notes of beauty, note-notes of recognition. And I thought to myself, how could she ever do that? I wouldn't be able to do that. But you know, we learn to do that. After Auntie Carol, I had the opportunity to audition for Lena Guerrero, and it was wartime, and so they needed hula dancers. And my then sister-in-law, Pansy Kaai, and I went for auditioning. And Pansy was a beautiful

dancer. Real palupalu. Everything about her was so soft; and beautiful girl. And when they had to lay off dancers, they chose me over her, not because I was as good as Pansy, because I was completely opposite. I was clumsy, I could feel myself going down, I could feel myself falling, and all those wonderful things that you don't want to see when you're on stage.

But the thing was uh, to Lena, it was the smile that was important. Not the gracefulness of the dancer or the one-you know, the ... the beauty of the dancer. But if you smiled, it made people happy. That was important. Later on, there was still this urge to continue, and I had the privilege of dancing for uh, Auntie Lena Machado. And of course, each time you go to a new leader, then you learn something new. And everything is different. But see, I learned from Auntie Carol that you take what you like, and you move on. I started under Auntie Lokalia Montgomery, and uh, same with Pulu, we're hula sisters. And I also was a chanter for the Aloha Week court. And that was very uh, time-consuming, but a wonderful experience. Um, and Vickie Ii-for my 'ūniki, Auntie Lokalia allowed me to have my own hō'ike with my haumāna, which I did. I was still green yet, but I had my hō'ike. And my completion was the niho palaoa that she presented to me, telling me that I met all the requirements.

JL: But the important thing that I want to share with you, it's not who my hula instructors were, but the philosophy of each one of them. It's so different. And you, because you have the responsibility of teaching others, you need to know what you can present, what you can force on them, and what you cannot. But the bottom line is, we cannot force whatever we believe in to our haumāna. They have to love it. In the beginning when you teach, you want everything to be so perfect, so fast. Then you learn, you know, that's not quite the right way, because each of us have our own minds, our own feelings. And so many of-learning how to teach the hula comes from the children themselves. You know, their-they are our challenges, I learn from them, I learn from other kumu, just listening to their stories. One thing I would like to share with you, because this is something that we don't often share, is when I was young-how many of you remember Lucky Luck Show?

PNP: [CHUCKLES] Yeah.

JL: Yeah. Many of you do. And it's a-it was a wonderful thing to take the children to Lucky Luck. I mean, it was a big deal. I felt that it was a big deal, and it-was always proud to present my students. Well, I don't know how many of you knew uh, Mr. Hutchison who use to make pū'ili's.

GH: Oh, yeah.

JL: Anybody remember? Okay.

GH: Ambrose.

JL: One day, I went to him to get some pū'ili's, and um, he told me that he saw my students on Lucky Luck. And he crushed me. Everything he saw on TV that was presented by my students, he took me to the mill and he grind me and everything.

(35:00)

JL: And you know, amazingly, I listened to all of that for about fifteen minutes or more, that he was telling me all the things that he didn't like what I was doing. Because there was um, an animosity with my kumu. Well, I didn't

know this. You walk into something. And you know, praise the Lord, when he was through with me, I looked at him and I said, Uncle, if my children did wrong, it's because I taught them wrong. Please; will you teach me the right way? And he looked at me, he stared at me. He said nothing more. He gave me my pū'ili's, and the next time I went for more pū'ili's, he-he tells me, Your kids were the best on TV. [LAUGHTER] And I praise the Lord for that, because I was still a young lady, and um, didn't know anything about the hula world. I was still learning. I wanted to be good. But that's not enough to have the desire to want to be good. You have to pay the price, and the price is your own mana'o, your understanding, and spiritually how you feel. As long as you feel ... that you're doing something you love and you want others to love it, there's always guidance for you and you'll appreciate it. Thank you.

[APPLAUSE]

EM: Hau'oli nō wau e hui pū me 'oukou. I'm delighted to join all of you this afternoon. I-I wasn't really feeling, you know, up to par for the past couple of weeks. So I wasn't so sure whether I could be on this panel. However, uh, I just want to say a few things. I think-uh, and there's bios written for every one of us, and the hula book that's put out by Kalihi-Palama Culture and Arts. So if you want to find out anything about us, you may find it in that book. Uh, but one of the-the statements made said that uh, they-they want us to talk about our experience. Well, my whole experience from the time I was little uh, has been with hula. Because I come from a family of musicians. They not only played the ancient kinda music, they played guitar, 'ukulele, bass. And so you being a member of that family, they're gonna say, Come on baby, you know. Whether-I had an aunt who was uh, studying formal hula. So she talked to my dad and she said, I think you better get this kid a uh, you know, enrolled in a class. So-but she was taking hula from Mr. Kaoo. So my father made me-he knew someone who um ... who taught hula. So I have been trained formally. But at-but before then, you know, at home your parents tell you, Come on baby, get-get up and dance. And they play the 'ukulele. And pretty soon, you know, you're moving around, and then-but dance has been my whole life. I mean, I've had it from the time I was little, hearing it within the-so your family environment is what makes you who you are today. Because it-it brings back lots of things for-for you to remember. But I mean, it's the environment that you are raised in. So I was raised with music, and I was raised with hula. My aunt, like I said, was-you know, studied with Kaoo, so she got my father into taking me to learn formal hula. And guess who my teacher was? Joseph Ilalaole. He was at that time one of the teachers who was teaching at um ... well, we have um, at-there-there was this hula school out right where Kapahulu Avenue is. This-I'm talking about maybe 70-some years ago. I mean, you can just know my age already. [LAUGHTER] But uh, but that's-I mean, the school was located there uh, on Kapahulu Avenue and Kalakaua, right on the corner.

And Mr. Mossman ran that school. So the teacher, however, started to teach at his home. And my father took me every-every Sunday. We-you know -I mean, it wasn't just Saturday and Sunday. But on Saturdays, he would go, take a newspaper, drop me off over there, and sit in the car while I'm taking lessons from Ilalaole. So because my aunt wanted us to be sure to continue-and I'll tell you why.

(40:00)

EM: My grandfather was a writer for the newspaper, Hoku O Hawaii. So Hawaiian was basically-I was raised with-I mean, with my family who spoke only Hawaiian. That was their first language in the house. So you know, they would tell-tell us kids when they don't want us to hear any kinda things that they're talking about, Hele 'oe i ke kai

pāpa'u. See, they want you to go and play in the shallow waters. They don't want you to hear what they're discussing. Well, anyway ... I had formal training with uh, Ilalaole.

And then about maybe after I studied with him, my-one of my aunts said, You know, I think you really need to go look into the matter of studying with-there's another lady who teaches traditional dance. And her name was Eleanor Hiram. Her grandmother was Keaka Kanahele, one of the most famous uh, traditional dance teachers living at that time. And uh, during that time, uh, you know, we knew of people who were teaching hula. I mean, we knew-we could count how many hula schools you had in Hawai'i. Because they didn't have that many. Okay, but anyway, um, I went to-after I studied with him, my aunt said I-I need to study with Eleanor Hiram, because they were doing the hula pahu. And that's important because that's another type of dancing. This was the drum dancing. The other one is the ipu. The ipu is different from the drum. So I had first um, uh, the-the ipu dancing, and now I was going to be introduced into the drum dancing. So I studied with Eleanor Hiram and uh, I ... studied with her until one of her sons got ill, and she couldn't teach her classes. So she asked me to teach for her. But I could-I mean, because music was part of my life, it was easy for me. It wasn't hard. I didn't really have to-and if I wanted anything translated, all I had to do was ask at home. Okay.

EM: But something happened in my family and my uncle died. I had an uncle who was also a composer. And my uncle who was a composer died. So I had nobody in the family that knew all this kinda stuff about traditional things. So what I had to do was make up my mind, do I wanna learn more? I did go to Hawaiian church, where services were in Hawaiian at Ma'ema'e. And um ... uh, at Ma'ema'e Church, so uh, you know, I-my ear was familiar with all of the things that they-the-the sounds of the Hawaiian language. And so I-I decided that that's what I was going to do, go and study. And I went to the University to study Hawaiian language because my folks didn't want my sister and I to learn the language. Now, I mean, most people think, well that's terrible to have your parents not want you to--no, they wanted us to succeed in school, and school was not in Hawaiian, it was in English. And they wanted us to succeed in school. I think most of your parents-many of you who are Hawaiians know that your parents wanted you to be good in English so that you can uh, progress in school.

Well, anyway, that's what started me in getting into formal education. Went to the University, I took all-every Hawaiian class they had. I took everything. I quit a job at Pearl Harbor Naval Shipyard. I had a very good job that I had during the wartime at Pearl Harbor Naval Shipyard, but I quit that and went to study at the University. Well, I was very fortunate to have had a wonderful teacher there who introduced me into many things that opened the doors for me. And that's why I'm doing some things for the Bishop Museum today. Today, I have um, I'm in charge of um, a program that the museum has that um ... we're indexing the Hawaiian language newspaper, and it started from 1834. Right now to the present time, we're up to 1861.

I had made a proposal that it would take us over 20 years to index the newspaper. Now we are indexing. There are other people that are doing other things which is helpful too. So you know, if you can get on the Internet, you're going to be-I mean, you can draw almost anything that they have put on the Internet. I mean, they're looking into that so this kind of Hawaiian information is available for everybody. And I think um—

(45:00)

EM: --Puakea back there is one of the members of that group that's doing uh, the work that's going into the Internet. But I'm working with five translators. And these translators go column by column in the newspaper, and I can just picture my grandfather writing for the Hoku O Hawaii. We were in-we haven't been in the Hoku O Hawaii,

because that didn't start until after 1900. But we're in newspapers from 1834, when they started Lahainaluna. And every chant, every name, and so we're indexing the papers right now by names, personal names, by place names. And one of the reasons for place names is many of our mele's have all these places we don't know where they're at. Okay.

And then uh, but names, place names, and by subjects. So any subject you want to know about. Uh, uh, our translators just go through the um, the-the newspaper column by column, and then that's being uh-Bishop Museum right now has from 1834 to right now, um, 1860. I'm working on 1861 right now. But they have it all the uh, the-[APPLAUSE]-so this information is now available. So you know, I mean, this is-this is the kind of stuff that people in hula, we want to know where all of this information is located. Like we have lots of people-as an example, um, a few of us over here on this table, except for my good friend George from Hilo. Um, was at uh, the keiki-we had a meeting yesterday for Keiki Hula. And you know ... we have two of the most magnificent chants submitted to, so that the kids-I mean, the-the children in the Keiki Hula Competition, their chant has already been preselected for the male and the female. And so that is what's happening right now. But Mrs. Pukui was one of the-I mean, she not only worked at the-this museum, but I have looked at so many translations and s-uh, that has been done. But she's the best we have. And I mean, I really mean that. If you-you know, and she worked at this museum. She helped this museum try to um, gather all the information that they can on the culture. So you know, the culture, the music, everything. But she and her daughter Pat, they-they worked on it. But anyway, that-I think I've said enough.

[LAUGHTER]

EM: Uh, I'm sure some of you are going to have some questions. And uh, and the panel members can, you know, they can answer it. But thank you for listening to me.

(47:54)

AUDIENCE (off mic): Auntie Edith, please tell us. You say you went to the university. Did you give up dancing then?

[TEXT SLATE]

Audience Question: "Auntie Edith, please tell us. You say you went to the university. Did you give up dancing then?"

(48:00)

EM: Well, I-I did-I-no, I didn't take hula there, because I already had the training. Yeah. So I didn't take hula at uh, at the university. I had modern-I did have modern dance from Eleanor Hiram, too. But she was in the hula pahu and the traditional dances, you know, with the uh, with the ipu and all the hula instruments. You know, we learned from the chants. So uh, I also-wha-what I-what I didn't tell you folks is that I also serve on every committee that judges hula. From-from Keiki Hula, to the high school competition, to Kamehameha Day, and to Merrie Monarch. I have been on that panel right now. So that we judge people in the-in the hula. But I-I-and hula has changed. I mean, that is one of the things that has happened. Like everything else, I think all of us you know, in time, time changes. So we have lots of changes. But anyway, um, I want to answer questions. But uh, no, I didn't uh ...

(49:06)

AUDIENCE (off mic): You didn't dance? You didn't dance professionally-

[LOWER THIRD TEXT]

Audience Questions: "You didn't dance? You didn't dance professionally?"

*(49:10)*

EM: Oh, but I-I-I did dance professionally, yes. Uh-huh. At the-you know, like at the Royal Hawaiian Hotel and all of those nice things in Waikīkī. And you can't miss it. You can't miss these three girls over here. Their mother owned the Magic Hula Studio. When you go on Kalakaua Avenue- start of Kala- you can't miss it. That's where these girls-their mother was in business when I was learning hula. They were in business a long time.

[APPLAUSE] And I thought I saw Noenoe uh, Zuttermeister. I thought I saw her in the back. Her mother, too, was in the hula business for a long, long time.

*(49:52)*

AUDIENCE (off mic): I'm in-I'm interested in learning hula. Um, but I'm most passionate about kahiko. Um, I'd like to know from each of you if you have the time that um, what do you think is the significance of kahiko versus 'auana? How do they related to one another? And can you learn one without the other?

[TEXT SLATE]

Audience Question: "I'm in-I'm interested in learning hula, but I'm most passionate about kahiko. Um, I'd like to know from each of you if you have the time ... what do you think is the significance of kahiko versus 'auana? How do they related to one another? And can you learn one without the other?"

*(50:08)*

JL: That's a perfect question for Uncle George Naope, so we'll have him take over.

[LAUGHTER]

EM: Go to it.

JL: You're on.

GN: I deaf I never hear.

PNP: The mic, the mic.

JL: Use the mic.

NT: He said, What is the significance of kahiko and can you take one without the other; kahiko and not 'auana, or 'auana and not kahiko-

*(50:29)*

[LOWER THIRD TEXT]

Audience Question: "What is the significance of kahiko and can you take one without the other? Kahiko and not 'auana? Or 'auana and not kahiko?"

*(50:39)*

GN: Well, kahi-okay, enough. Uh, kahiko is the history of Hawai'i's-it's Hawai'i's culture. And-and the 'auana is present-day Hawai'i. Kahiko, most every kahiko is done either with the ipu uh, ipu heke or the pahu. But-and most of the uh, old kahiko are temple dances, you know. And to the gods, and that's why the missionaries closed the hula. See. And-and-and the hula wasn't done in Hawai'i for over 75 years. And Kalakaua brought it back. Then he added the 'auana into-into ...

*(51:19)*

AUDIENCE: Well, would-would you say it's imperative to master kahiko before you move on to 'auana?

[TEXT SLATE]

Audience Question: "Well, would-would you say it's imperative to master kahiko before you move on to 'auana?"

*(51:22)*

GN: Huh?

JL: He said, if you have to master kahiko before you go on?

GN: If you don't know kahiko, you don't know hula. If you do kahiko, you can do 'auana. If you do 'auana, you cannot do kahiko.

[APPLAUSE] [CHEERS]

GN: That's the kahiko. The kahiko is Hawai'i.

*(51:46)*

ML: Can I ask what do you folks think about kahiko you see today?

[TEXT SLATE]

Audience Question: "What do you folks think about kahiko you see today?"

*(51:50)*

GN: Sadly different. [CHUCKLES] No no. But you see, in the kahiko, and we teach- we try to keep the traditional dances. We don't add modern steps into the kahiko like you see it today. Many kahiko is doing all the twisting kind feet movements, all the 'auana stuff. In 'auana, you can stand on your head, as far as I'm concerned [LAUGHTER], you know, and do the hula. But kahiko must be kept, otherwise we lose our-we lose our ... heritage. And the hula, as I said, is the only thing we have left that we Hawaiians can call our own, is the hula. No matter where you go in the world, they dance the hula all over the world, but they doing the hula, sometimes not so good. And-but they-they do the hula. You cannot change the word. You know, they tried to change all of our words and-and to their-to their liking. But you cannot change the hula. And once they see the-the real

Hawaiians doing the hula, uh, they-their minds change, too. Hey, we better get-get help and learn the right way. And this is what we-we're tr-we're trying to do, is keep the-the traditional hulas and don't-don't change them.

You know, and like the hula. Everybody has-every teacher has his or her own way of-of dancing. And this is what I think the hula is all about. The hula is the ability to create one's most inner feelings and not somebody else's. You know. And many times you see that in songs I compose. I see them dancing, then not-not dancing to mine, but Hawaiian-one Hawaiian word means many things. So I say, How come you dance the song like that? They say, Oh, Uncle, you know, you know what this song is about? This is the place where I met my husband, so I just -putting their own meaning to the dance. Which I think is not wrong, but some composers sometime mad. But that's why Hawaiian language is you know, Auntie Lorraine Joshua before. You cannot beat them, they do the kind modern hula you never seen in your life.

[LAUGHTER]

GN: And all the cellophane skirts and all that kinda stuff ... But Auntie Rose is the one that made me go Japan. She calls me, she's teaching this Japanese lady in-in Honolulu. Then the girl, she wants to learn hula, so Auntie calls me in uh, in Hilo. I going send this Japanese wahine over there. She like learn kahiko. That's how I got to go to Japan, through Auntie Rose. 'Cause I knew Blossom forever and ever, and Lorraine, of course.

EM: Could I just add something? Uh, how many of you in here have ever attended a class where they have traditional hula dancing? How many of you? Okay; so there's not very many. Okay. I want you to take your left hand. Hold your left hand up. You're gonna thump it down and you're gonna clap it once. Do that.  
[THUMPING/CLAPPING] Down, and clap. Down, and clap.

(55:00)

EM: You know, all these people on this table are dance teachers. We have the name for that. When you go to school, you have to learn that. It's called a what? A pā. That beat is called a pā, and you can hear it on every ipu beats. If you're watching Merrie Monarch or whe-what-whoever you're watching, that's one of the beats. Down and tap is called a pā. Now, if you go down and you hit twice, down, tap-tap, it's called a kāhela. So what was the first one called?

AUDIENCE: Pā.

EM: Pā. And the second one?

AUDIENCE: Kāhela.

EM: Kāhela; good. See, you can remember. All right; let's try it. Kāhela. Kāhela [THUMPING/CLAPPING], kāhela, kāhela, kāhela, kāhela, pā. Kāhela, kāhela, kāhela, and pā. Okay. Now, Hawaiians uh, when they introduce their music, their musics are scored almost like uh, regular places that you go to study music. Okay. So that first one was pā, the second one was kāhela. The third beat that you will always hear is ... down, down, down, tap-tap. Try that one. Down, down, down, tap-tap. [THUMPING/CLAPPING] Down, down, down, tap-tap. Down, down, down, tap-tap. Okay. All right. So the first one was pā, the second is kāhela, and this one here is called kūkū. Okay. Can you remember? What is it?

AUDIENCE: Kūkū.

EM: Okay; let's try the pā, the kāhela, and the kūkū. Can you remember? We'll just go through it once. And then I'm gonna give you the introduction to all the music. Okay? Try the pā first. Down, tap, down, tap. [THUMPING/CLAPPING] Okay; kāhela. Down, tap-tap. Down, tap-tap. Kūkū; down, down, down, tap-tap. Down, down, down, tap-tap. Down, down, down, tap-tap. Those are the basic beats, okay, that they use.

And so the steps work with it, the music work with it. Okay now, these are-these are kinds of things that you're going to experience when you go to these people's classes if they're teaching traditional-the traditional dance. Sometimes they te-they only teach modern dance, okay, so they're gonna use the 'ukulele and stuff like that. Now, that's another thing too, knowing about the tuning of the 'ukulele. Okay. Now, I want you to try three kāhela's and a pā. Okay? Three kāhela's; go. [THUMPING/CLAPPING] Kāhela, kāhela, kāhela, and a pā. Kāhela, kāhela, kāhela, and a pā. You will never, ever forget this, because when you watch Merrie Monarch or watch any of the tapes, you'll know what the dancers are doing. And so we have lots of people. Sometimes you know, when we're judging, they say, I wonder how come they-they didn't vote for that person. Because the-because they don't know the music either. You know. I mean, lots of people talk about it. But they need to know what the background is for most of this stuff. Okay? And I'm just giving you the basic things that uh, if you're studying traditional that you have to know that. You have to know. And you know, once you learn it, you-they can-no matter what beat it is, your body is going to swing to that beat or the foot movements is going to go. But it matches. It works with the foot movements, the hand motion.

Now, the hand motions are the most important things, because that's where the story comes in. Tells you what rain-you know, all of you know how to do rain. Love, you know what to do about your arms. But you see, there's story and the-the hula is really a storytelling thing. They do their history with it, they do all kinds of stuff. Okay, right down to the dirges, you know, like when someone da-dies. They have a style of chanting. They have different kinds of styles of chanting, so this works with all those traditional things. And I think that's-once you-you get an idea of it, then you know what to expect when you go certain places. See, most people are not familiar. And s-I mean, it can be kind of tiring, yeah, if you-that's all you hear.

Okay, now, I want you-I want you to just do the beat of the pā. I mean, the-the-the pā-yeah, the pā beat. Okay. I want uh, I want the-these people over here to chant Eia No Kawika. Okay? [KŪPUNA LAUGHTER] All right? They're gonna do-our introduction beat is what? Three kāhela's and a pā. And then you guys-okay, let's go. [THUMPING/CLAPPING] Kāhela, kāhela, kāhela, and a pā.

[CHANTING KAWIKA/ IPU BEATS KĀHELA & PĀ]

*(1:00:00)*

EM: Okay. Now, that's just the-that is a kāhela with a pā. We can do that-I mean, that's a ... uh, you're doing a kāhela with a pā. Now, let's try it just with the pā. Okay? Three kāhela's and a pā. That's your introduction. Go. [THUMPING/CLAPPING] Kāhela, kāhela, kāhela, and a pā.

[CHANTING KAWIKA/ IPU BEAT PĀ]

EM: Okay. Now, remember, what was that third beat I said?

AUDIENCE: Kūkū.

EM: Kūkū. Okay; kūkū is what? Down, down, down, clap-clap. [THUMPING/CLAPPING] Okay. Now, you're gonna find the rhythm's gonna change. Okay? Let's try uh, taking it from the-from the ... the opening. Okay? Got three kāhela's and a pā, and then we're going to go into the kūkū beat is what? Down, down, down, clap-clap. [THUMPING/CLAPPING] Okay. All right. Now, that's-that-and we-we still gonna chant Kawika.

KŪPUNA: Okay.

EM: Okay. [LAUGHTER] Okay, all right. Let's-let's try that. Okay? Uh, three kāhelas and a pā.  
[THUMPING/CLAPPING] Kāhela, kāhela, kāhela, and a pā. And-

[CHANTING KAWIKA/ IPU BEAT KŪKŪ]

EM: You see? It's so simple. Uh, Hawaiian music is so simple. That's why the kiddies, you know, the-the-the young children that we have, they can remember it like-you think, how could those kids remember all this kind stuff? Easy. That's what they do. They know their beats, they know what their foot has to do, and they know what the hands have to do. Okay. So story comes with that. But anyway [APPLAUSE] the reason-the reason I'm doing this is because I noticed-I mean, you can see in the faces that people are not familiar with what we're talking about. So ...

[APPLAUSE/ KŪPUNA CONVERSATION]

JL: A short extension to what Auntie Edie just said. There's two style that we learned. You notice that Auntie Edie, when she lift her hand, it was up in the air. The other one is, you know, leaving it down.

GH: Yeah.

JL: Yeah; same thing, but leaving it down. There's one in the air and the other down. And if you have problems lifting the ipu and doing your pa'i, then it would be easy to leave the ipu down and pa'i. [CHUCKLES] Yes.

[APPLAUSE/ KŪPUNA CONVERSATION]

**(1:02:38)**

NT (off mic from audience): Is it more traditional to do a hela or a Kala-a kawelu let's say on one side and the other, or standing and do it to the right first, then the next time you do it on the left. Or does that matter?

[LOWER THIRD TEXT]

Audience Question: Question from Noelani Tachera, Bishop Museum

**(1:02:53)**

JL: Uh ... I think I'll speak for me. It does matter when we do things of old. That whatever we do on the right, we repeat on the left.

PNP: M-hm.

JL: And uh, sometimes on our kāwelu, when we do that, we add something else, but we also do the same thing on the left. So it's not just right, right, right. Is that what you're asking?

NT: Yeah.

JL: And then with that goes the feeling too. You know, all of that has to be worked into your hands, your feet. Like you know, when we-when we smell the flower, it's so easy to, Oh, this is the flower. We all know this is the flower, and we're smelling the flower. But that's not good enough for hula. 'Cause hula, this is the flower, we want you to know this is the flower. And what happiness do we gain from the flower? Is this-

GH: The fragrance.

JL: Mmm [GESTURES], the scent of the flower, you know. And that's uh, that's the thing that all has to go together.

PNP: M-hm.

EM: So the text of the-uh, that's what your dancing, is the text. The hand movements depicts the text. I was just giving you the beats.

[KŪPUNA TALKING IN BACKGROUND]

EM: What the-and then-but the foot movements also has names. So that's another ball game. You know, you're gonna have to learn the foot movements.

JL: Here, Auntie.

EM: No, no; I'm not gonna cover that. [LAUGHTER] Everybody gotta stand up and hula. [LAUGHTER]

AUDIENCE: Tell us all about the face, too--

*(1:04:11)*

[TEXT SLATE]

Audience Question: "Can you tell us about the face?"

EM: Oh, yeah; the-

AUDIENCE: --the face, yeah.

[TEXT SLATE]

Audience Question: "The face is so important?"

EM: The maka.

AUDIENCE: The face is so important.

**(1:04:18)**

JL: It is. Auntie, you want to take it? [LOOKS AT EM] You want Auntie to answer you? [ASKS AUDIENCE MEMBER]

EM: No, no, no. You-you can answer.

AUDIENCE: Well, I just want to hear you tell about it; you tell.

JL: Oh, yeah; I love that part. [LAUGHTER] My favorite part. Uh, we-you know, when I was in Kōhala, even if they scolded you, you know, it was with a lot of feeling and a lot of aloha. So when we finally get to dance, then it's with a lot feeling and a lot of aloha. So we know that this is love. But are we convincing that this is love. And you can make love any way that you want, just by holding your heart [GESTURING], or just by blowing a kiss or just say, you know what I have in here, it's for you. So when we talk about love, it's-you know, it's love. I want you to feel my love. And I want you to know that my love, I give to you. Please enjoy it. Something simple like that.

AUDIENCE: Thank you.

JL: Thank you for asking.

[APPLAUSE]

**(1:05:23)**

AUDIENCE: Do you think you should have to learn Hawaiian before you can start dancing hula or is it not necessary?

[TEXT SLATE]

Audience Question: "Do you think you should learn Hawaiian before you start dancing hula?"

**(1:05:27)**

JL: I'm gonna answer this, 'cause I like this part. [LAUGHTER] It is very important. Yes, it's very important. But we won't go there. [LAUGHTER] Okay. [LAUGHTER]

**(1:05:49)**

AUDIENCE: I know that each of you probably have a favorite kahiko chant. And I know it would take two weeks or three weeks or a year to explain each one how you- but could you give us an example of any one of your favorite chants-favorite chants?

[TEXT SLATE]

Audience Question: "I know that each of you probably have a favorite kahiko chant. And I know it would take two weeks, or three weeks, or a year to explain each one probably. But could you give us an example of your favorite chants?"

*(1:06:04)*

GN: Mine is-mine is Aloha--

PNP: You want me to speak? Okay.

GN: Mine is Aloha Oe. [LAUGHTER]

GH: Keoki said, because his favorite is Aloha Oe. [LAUGHTER]

PNP: Um, in the drumming my favorite is Kaulilua. I'll tell you a little bit about it. I couldn't graduate. I couldn't get my kumu hula unless I learned Kaulilua. We were given the three mele's, the Aua Ia, um, Kaulilua, and the um, A Koolau Au. And for some reason, I could not get that beat. You know, Kaulilua, you use the um, pūniu and you use the uh, drum. I could not [CHUCKLES] you know, get-get together, in other words. [ANOTHER KUPUNA DOING THE BEATS ON THE TABLE]

And I would go in and I says, I-play brave, you know. She says, go to the pahu, do your Kaulilua. I go, Oh, no. I said, I'll do the other two first. No; Kaulilua. [LAUGHTER] Okay. So I start. And the minute-and I could see her face goes-[LAUGHTER]-like it was so terrible. And I'm looking at her, and she says ... Go home, try again. Oh, and I used to walk out of that hālau, and I used to be very ill inside. I-the third time she told me to go home, I wanted to quit. I went out, and I told my husband, That's it; I'm gonna quit. Because you see, in our days, we were not given the song. You have to do your own research. There were no papers like we do today. No nothing. So you have to study the words, go find it, or do something on-on your own to get the words. And I know she-I even brought my tape recorder. She says, Take that back out; you're not allowed; no tape recorder. So I learned my hula by heart. That's it, by heart. All in here. But you know what I used to do when she would do it, I would run in my car as soon as she said, That's it, go home. I'd run in my car and I'd start writing. [LAUGHTER] Writing all what I learned. And even then I miss it. But Kaulilua was my worst. It took me almost a year to learn Kaulilua. I could not get that beat. And when I did, she stood up and she clap her hands and she said, Oh, that's so beautiful. Do it again. [LAUGHTER] Wow. I was perspiring. [LAUGHTER]

PNP: I was perspiring so badly, but I went through it and I -she said, You did a marvelous job. All right, you come back next week, and we'll do our pā'ina. And that's when I got my private with her. See, I was a private student. I was not with uh, any group. And I think Joanie was a private too. Were you? [ASKS JL NEXT TO HER] Yeah. We were private students, yeah.

JL: Punahēle. [LAUGHTER] Punahēle.

PNP: Oh, and yes; my name is Puluelo. I didn't tell you that. A lot of people want to know what-they think my name is from that dictionary. Uh-uh. I have a kapu name. That name is uh, very, very um ... um ... at first I didn't like it. Because even my kumu said, Oooh, that's a weird name. [GASPS] That's all she had to say. I had to go home and cry and call my mother up. How come you folks named me that ugly name, Puluelo? [LAUGHTER] And she says, Who told you that? I says, My kumu says it's-it's weird. She said, What? So she calls Lokalia. Of course, I didn't know I was causing trouble between Mother and Kumu.

*(1:10:00)*

PNP: Anyway, she listened to my mom. She said, You don't even know; that's a kapu name. The only one that has it was my mother. It was passed to my daughter by uh, her before she died. And-and I didn't even have the baby yet, but I promised her I would name her, my first child, Puluelo. Well, I never knew all these years, you know. And 25 five years old, I didn't even know what my name meant. And when I asked her, that's when she sat me down and told me. I think it's now that you should learn what it's about. Well, Tutu Lady, which is my great-great-grandmother, was to give birth to my grandmother. And this one day, uh, Tutu Man was going out. Uh, you know, the olden times, they had midwives living with you one month before they um, hānau. Well, uh, evidently my um ... uh ... grandparents were the Bells of-of uh, Ko-Waimea at that time. And so Tutu Man was going out fishing to get-for the uh, people that's-the midwives that's staying over. When he got um, to the boat, she's calling, Grandma's calling. Oh. She's talking in Hawaiian. No, I want to go out with you. He said, No, it's almost time your baby going come. No, I know when it's gonna come. Oh, all right. And the midwives are saying, No, no, no. But he went, he carried her, put her in the boat. They went right out to the reef. Not far. It's like the reef and the land is right close. So he goes out there and he says, Okay, I'm going down. He did deep sea diving. He went down. She said, All right. She was gonna sit in the boat. Then he comes up with a whole kākā line full of fish. And she went-oh, she got excited. She said, Oh, so much good uhu and what not, with the red menpachi and whatever. Oh, she was so excited. She was taking it out, putting it in the boat. He said, Oh, I think I'll go back and get one more. You all right? She said, yes, she was all right, go.

Well, now on land, there was a tree, and it's low tree. A kahuna sits on that tree every single morning, and she chants, you know, around. This time, she was watching that boat. She was on the tree watching that boat. Then she saw ... after Tutu Man went down, few minutes later, she saw Grandma, Great-Grandma lie down. And that's when she started oli. She oli, she was telling the um, the uh, midwives, line the shore. The baby is about to be uh, due coming. And they're all screaming. Where is he? He was down under uh, in the ocean. Finally, he comes up. He saw the baby was born. Only the head was out. He go, Oh, my gosh. He just threw everything. Got that around his neck and pulled her in. Well, that day, the ocean was like glass. You know, once in a while we have our ocean like glass. And there were no waves, no nothing. So he gets almost to shore. A huge 'ale came over. This kahuna that was on the tree started oli down from her tree. She was coming down from the tree. He grabbed her and all the midwives are there, running with her in the room. The minute he placed her down, the baby was fully born. And this kahuna lady happened to get right to that door at the time when she heard the uwē. Yeah? And she says, If that's a boy, it shall be called Puluikaale. But if it's a girl, it shall be called Puluelo. And the elo is the-the hidden meaning of what happened on the boat. That's my name; Puluelo.

[APPLAUSE]

PNP: Mahalo.

JL: The pahu is my favorite, and the 'āla'apapa second.

*(1:14:13)*

[LOWER THIRD TEXT]

Auntie Joanie takes a moment to share of her family's hala traditions and the lessons she has learned.

**(1:14:19)**

JL: Uh, there's-there's one thing that I'd like to share. Um ... we all know what the hala is. And again, back in Kōhala, you know when we had festivities, it was so nice to give-if you were to receive a hala lei, that was beautiful. My mother-in-law made her living and raised eleven children because she used everything from the hala to uh, make money and raise her children. And I know that many of us feel that the hala is for the dead. Because whenever there was a funeral, you would see a lot of hala lei. But it's-and it shouldn't be for hula. And I personally disagree with that. 'Cause I think the hala was beautiful, and when I was going through my 'ūniki, I learned that this is one of the blossoms that were put on the altar with the lama wood and uh, the other beautiful ferns. And when ... my experience about a year and a half ago, we took our kūpuna to Kona to dance. And someone went up to the one of the kūpuna, 'cause she had uh, a hala lei on, saying that, You cannot use that, it was bad luck, and all of this wonderful stories. And uh, it came back to me, and I asked who was the person. And they pointed the person out to me. And when the person came in, and I told her very nicely, I said, If you don't mind, I would like to have a few minutes with you after the program. And after the program, she stayed, and I shared with her about the hala. So when people tell me that it's bad luck, it should not be used for hula, maybe so for them. But each of us, because we come from different hālau's and different kumu, we need to know and need to appreciate what's given to us. And if it's with our family, who can tell us it's wrong? Sometimes lot of things we learn from family, so who-you know, why should we listen to other people saying that. All your life, you were brought up this way, you learned to love different things, and all of a sudden somebody walks into your life and say it is wrong. Um, it's only wrong if the person feels that it's wrong. I-I wanted to share that, 'cause it's uh, dear to my heart. Thank you.

[APPLAUSE]

**(1:16:41)**

AUDIENCE (off mic): It was such a treat today, um, Uncle George-

[TEXT SLATE]

Audience Question: "It was such a treat today Uncle George Holokai for us to see your new students perform. Because forty years ago when I started in hula those ... some of the hula steps you were doing today, the combinations I haven't seen since ..."

AUDIENCE: --to uh, see your new students uh, perform. Because--uh, 40 years ago, when I first started in hula, those--some of the hula steps you were doing today, the combinations, I haven't seen since then. It was just wonderful.

**(1:17:00)**

[APPLAUSE]

GH: Mahalo, thank you, thank you.

JL: I'd like to add that um, Uncle George's-the dancers, he did mention that many of them were kumu hula. And to know that many of the young ones are coming to Uncle George or to other kumu hula to learn the old ways, I-I would predict that eventually the old ways will come back. And then we'll move on to the very ... future ways,

and then go back to the old. Because if we-uh, and this is a personal opinion. If it doesn't happen that way, yes, we will lose it.

AUDIENCE: Mahalo.

GH: I'd like to say something about it. Uh, when I was-well, the thing is ... I was asked to go-uh, come back and teach hula. I said, What? They says, Oh, lot of uh, the kumu's want to learn hula. I said, Kumu's? I said, For what? They-they-they know how to dance, they have their own hālau. They says, No, Uncle, they want to learn your style of hula. They said, because the thing is, many of them, they don't know how to use implements. I said, What? So anyway ... uh, when the class did start ... I said, Who's coming? Oh, I don't know. I said, What you mean? She said, I don't know. I said, Well, when-who-who's coming? Uncle, I don't know who's coming. I said, Well, the thing is ... who's uh, what-how many is in the class? I don't know. When they-they gonna-uh, what-the class is gonna start Sunday night. So as they come, then you get to know who's in the class. So I said, Oh, my goodness. So before you know it, it's seven o'clock-uh, no, six o'clock in the evening. I said, Oh, wow. I see everybody walking in. I said, Oh, my, these are kumu hulas. Oh, oh, alaka'i's. Oh, no. Oh, no, no, no.

GH: Before you know it, these were all kumu hulas, kala-alaka'i's all coming. I said, Oh, wow. I says, oh, goodness. I says, I've-you know, I've had workshops with kumu hulas, but this is a hula class. [LAUGHTER] And I thought, Oh, no, please! But then the thing is, everybody stuck to it. But they wanted to-the first number they wanted to learn was Papakolea. [LAUGHTER]

GN: That's beautiful.

GH: Then ... the second number ... I was-uh, what-one of the-the lady was in charge, she said, Oh, Uncle, do uh, Home Kapaka. So somebody tells me, No, Uncle, you know, there's a Holokai Hula. I said, Yes, it is. Says, I want to learn that. I said, Okay. So I taught them. Papakolea was first, and Holokai Hula was after. They said, Uncle, you know, your step ... kinda goofy. I said, What you mean? The hand going some place, the feet going some place else. [LAUGHTER] I said, That's me. That's me. She said, Yeah, because you know-I said, You know—

*(1:20:00)*

GH: --if you can get the hand going one way and the foot going the other way, then you're not senile.

[LAUGHTER/APPLAUSE]

GH: So ... so that's why-that's why uh, and then plus Thursday night they-they learned that Suzy Q. [LAUGHTER] Oh, I never see that. How does the foot go? So I have to teach them. But they-they don't bend their knee. They're upright, they're hopping. I said, No, no, no, you have to bend your knees down and then do the Suzy Q. [LAUGHTER] But anyway, that's how that class started. And then all-uh, well, we had to move the class from one uh, area to a bigger place, 'cause was getting too many. So now I am teaching at uh, Paki Park from 5:30 to 8:00. And the-what, couple of weeks ago, all of them when jus' swamp - everybody came in one time. I said, Oh, no. I said, Cut the class, cut the class. No more, no more, no more, pau. So ... now everybody's asking to come. But I said, no. I said, Put your name down. I said, we have-we have to have a waiting list. [LAUGHTER] Because now, if they don't come to class for one month, they're gonna be called and see if they're gonna continue. And if they're not, then we drop their name and then we bring the new ones coming in. But then the thing is, you know, it is nice to see all these kumus to come. And they said, Uncle, we want to learn your style of dancing.

GN: I said, Oh, mahalo. I said, Thank you. So I just come in and-and then we have a lot of fun. We have lot of fun. Everybody's uh, making fun of each other or whatever. [LAUGHTER] But then the thing is, we-we all have wonderful time. Mahalo. [CHUCKLES]

[APPLAUSE]

BLOSSOM JOSHUA KUNEWA (BJK): Aloha. I'm Blossom Kunewa. As I was just um, telling the panel here that I've been a judge myself when; we all are judges. And uh, I was asked ... why is it that on some of my papers I put on, open knees, not pleasant to the eyes. And I said, Well, I said, let me give you an idea. I said, when you're dancing, your hands is all-the stories are all in your hands. Right? And all of a sudden when you're looking up, and all of a sudden this thing comes opening up. Where do your eyes go? Down there where it's not supposed to be. So I said, You give that a thought. I said, Your teacher is not wrong. She says, Is my teacher wrong from teaching? I learned from her, am I wrong for doing that? I said, No, your teacher is not wrong. But I'm just giving you an example. That's for you to see what style you'd rather have. You rather have a nice, soft puff style, or rather-you rather have this action style that takes away the motion. So I mean, there's so much, really, to hula. And as ... coming from my mother, Rose Joshua, I mean, uh ... I just-I mean, she is just-her ways of teaching, she al-she always say, Blossom, said you know, when you were little, you always wanted to see Shirley Temple.

BJK: Shirley Temple, when Shirley Temple was in movies then. I said, Please, Mom, Please, Mom. She said, No, hula first. And then when she says, Why do you want to see Shirley Temple? She said, Oh, she's so beautiful, she's so good. She said, Well, you can be an actress too. You can be just like her. You see her portrays what she does. You have to portray what you do. In a nice way. And she says, Like hula, I mean, hula-you have the basics that you cannot take away. Your kāholo, your quarter turn, your lele, your-your hela, your uh ... she said, that's your basic. You cannot take basic away from it. Like a plane, when it first started, you know, they had to crank the plane to get the propeller going. You see nowadays, you don't have those. Why? Because when engineering, you increase. You increase your-your-your mana'o. But you do not take the basic away.

GH: Right.

BJK: Your basic is always there.

GH: Important.

BJK: But you always like to add a step that will be pleasant and within. She's brought some steps from different um, Polynesian, like the Samoan step, the Tahitian step. She's adding, which was really pretty. A little of each she says share. It depends what you do and what you present. I thank you very much.

[APPLAUSE] [BJK SITS BACK DOWN IN AUDIENCE]

*(1:25:00)*

JSL: Actually, on the 'uwehe, both open-knee and you know, straight forward, of course the straight forward is very graceful, looks very nice when you have a holomu'u or a holokū, it looks nice and very ladylike. But there are different styles how to do the 'uwehe, right Auntie Leona (sic Leiana)? And I think in the competition if they all

do it the same way, it's a style of the hālau. And uh ... you know, for-for a judge to mark it down, I think need a- needs a lot of thought to that. But both ways, I've seen it done. And of course, uh, we can teach both ways and uh, it's as effective. But I remember when I was growing up, and Auntie Leona (sic Leiana) them used to dance. And some of them used to uh, do the open-knee 'uwehe. They got the biggest hand. [LAUGHTER] And those who were doing it real ladylike, I mean, forget it. But no, it's the style. It's what we like, and if we like something we stay with it. If we don't like it, then we move on to something else.

EM: I think one of the- I mean, what we're discussing right now has to do with choreography. Choreography is-is an interpretation of the words. Because hula, you dance the text. The word 'uwehe means to open. Now, the-the- today I saw a couple of things uh, in use. As an example, I saw-uh, uh, Puakea disappeared just when I wa-wa- was gonna ask. Oh, there he is. [LAUGHTER] You see? I don't know what kind of-what kind makani you folks were doing. Your-the teacher is here, so um ... yeah, what's the name of the makani that you folks were doing?

GH: Oh; the wind.

EM: You see, it's-it's-it's the interpretation of the teacher when she takes that mele. And if it's a soft movement-the wind, is it a soft, swaying motion of the wind, or is it a-I mean, uh-

GH: Oh, no, no, no.

EM: -a storm? So-

JL: No, no; it's-it's blowing.

EM: You see, it's the choreography that goes, that's why you-I think the people who are dancing, when we say the 'uwehe, they-they object to the 'uwehe. It's because they want to bring their skirt. And part of it is the teacher's presentation. You-you're not judging the teacher, you're judging what you see. Uh, the judges judge what they actually see the dancers doing.

KUPUNA: Right.

EM: So you gotta know that they-they have certain rules that they have to follow. The judges do. But the teacher wants that skirt to lift a certain way. Or they want-uh, I mean, the hula skirt or the pā'ū or the tapa, whatever they're using, they want it to move a certain way. And so that's part of the choreography of the-of the dance teachers. You see, uh, otherwise we would take away some of the creativeness that the teacher has. Because that was one of the things that I suggested at Merrie Monarch. It's-it's-because I-I said something uh, once, and I said, Johnny, how could you just run off the stage? Hawaiians don't do dance like that and jump off the stage. And then he said-and but you see, he was trying to create an impression. Okay, that's what he did. But-but ... we know that in hula, your foot's supposed to caress the floor. When you move it, it's supposed to caress it. But you're not supposed to hear it. I think every one of us know that the teacher would say uh, bring your feet up so that you don't rub the heel; we can hear the mats.

PNP: Not supposed to hear it.

[KUPUNA AGREE]

EM: You see, we used to dance on lau hala mats. They tell you not to do that. But you see, it-it's just whoever creates the uh, the-the um-

GN: Hula.

GH: Hula.

EM: The dance, you know. What accent they want, where they want it. And if they think it's spectacular, that's what they want. I mean, that's where they're going. So uh, otherwise we would take away the creativeness of some- some. So you know, you-you-we need to expect some changes. Uh, like today, for example. Good example. George is the best examples I saw. We talk about Hawaiian dancing, right? We know all the basic steps for Hawaiian dancing. But you see, Hawaiians were very creative. You know what he did? What George Holokai did? He used a Samoan dance step. Okay? He incorporated into it. And the kids love it. Okay? That's what you did. Right?

GH: Yes.

EM: With the Samoan dance.

GH: Suzy Q; Suzy Q. [CHUCKLES]

[LAUGHTER]

EM: That's not a hula movement. [LAUGHTER] That's a Samoan dance movement. Okay. So you have to watch-I mean, uh, we have to watch what goes on, and what kinds of things. And like-like uh, he was saying. What we have to do when we're grading them, we may have to drop a few points or something like that. You know. Cause everybody who goes to da-I mean, uh, Merrie Monarch wants to win.

GH: Yeah.

EM: They don't-they're not gonna spend all that time to go there and not win.  
(1:30:00)

EM: They want to win. Okay. But the winners, you know, gonna have to have everything else that goes with it. Okay. Not only the chant, but the-the expression of the mele's. They may-uh, they have to give you that feeling. How they uh, how they dance, how they move their hands. Open or-or how they close. Whether they take it and they bring it in to form a flower. I mean, how are-are you using. These are things that are taught in a dance school. So you know, the-these are the people to ask. Because they're the ones who make up the motions that the children use for that particular mele.

[APPLAUSE]

GH: I'd like to say something about um, the hula motion. Uh, like Auntie Edith was uh, talking about the wind. Uh, the ladies had two hands. Whereas the men would just use one hand. And another thing is uh, on the um, Ke Anu

O Waimea, uh, what ... Kīpu‘upu‘u and uh ... Pāhili, uh, the wind. Okay, the rain was this way, the wind I did it this way.

JL: ‘Ae.

GH: And then so lot of them said, Uncle, where did you get that wind from? I said, I learned that from my mama. I said, This was years ago when I had uh, I was teaching for Parks and Recreation. I forget what song it was. But I said-I asked my mother to you know, help me to put motions. So the-this was the wind, yeah. So that’s why I added that on. So I said, You know, now, it’s gonna be a monkey-see, monkey-do. [LAUGHTER] I said, I gonna see who going-what hālau going do that. [LAUGHTER] Mahalo.

[APPLAUSE]

GH: No, but you know, many times when uh, people do different steps or whatever ... next year, Merrie Monarch or whatever other competition, it’s gonna-you’re gonna see the same motions, monkey-see, monkey do. [LAUGHTER] So I told-I told my students, I said, No. I said, I going see who going do this. That’s a monkey-see, monkey-do. Mahalo. [LAUGHTER]

*(1:31:45)*

AUDIENCE: [INDISTINCT] George, since you began with Merrie Monarch in 1963, how do you see the hula evolving up until today?

[TEXT SLATE]

Audience Question: “George, since you began with Merrie Monarch in 1963, how do you see the hula evolving up until today? Is it better? Worse?”

*(1:31:56)*

AUDIENCE: Is it better? Worse?

GN: Well, when-when I started that 40 years-40 years ago, its-its-it was not uh, a competition, yeah? It was just uh, an exhibition of the different hālau’s. So when we finally decided ... we doing kahiko, as part-as part the important part was - the kahiko was important. And-and the ‘auana came after. Because we wanted to bring-bring back the kahiko. But only-out of 36 hālau’s, only three hālau’s could do kahiko. It was Joseph Kahualelio, Auntie Vickie Ii, and Mary Wong from Kaneohe. Only a few who did. And so for a while, I had to give them chants and stuff and-and when you had uh, 36 hālau’s. And 36 hālau’s did the same chant. 36 hālau’s did it different. And that’s what the hula is all about. To create your own inner feelings and not somebody else’s. See, every teacher has his or her something good. You know. And if you’re smart and you take from all these different teachers, you take the best of that teacher and the best of this one and the best of that one. Put ’em together with yours, then you have your own style. Your own creation of dances. You don't follow.

GN: Like the ‘uwehe, one of the- ‘uwehe step is one of my favorite steps. But you know, time and place as far as I’m concerned you spread your legs, you know. But if you-if you look at the teachers who teach this and you see the dancers that dancing the ‘uwehe and by spreading the leg, it’s one of the most difficult steps in the-in hula, is the

‘uewhe. And to be able to master it, first of all you gotta ‘ai ha‘a, you gotta bend down. You no bend down, you cannot lift your feet up. So and you notice that the-all-some of the-most of the dancers who do that, their teacher is all about 300 pounds. So the feet, the ‘ūhā, all stuck together [LAUGHTER] and pull the leg, they’re stuck so the only way they can ‘uwehe, go chuk-uh-chuck. [GESTURES] [LAUGHTER] But they no can lift up the body. [LAUGHTER] That’s true. Try watch. They’re fat. You know the ‘ūhā so big [GESTURING]. They stand like this. [GESTURING] They not gonna put their feet together. They just stand like; they stand apart, spread the legs.

GN: Right?

JL: That's right.

GH: I like see you demonstrate. [LAUGHTER]

GN: I’m good. [LAUGHTER] My mother-my mother told me that.

[LAUGHTER]

GN: No, no; no, but that’s true.

JL: I’d just like to take this opportunity to share with some of you uh, those who are interested um, on the song Pohai Kealoha, sometimes when they use it for competition, they’re zapped because they’re said it’s kanikau. But it is not a kanikau. It was composed by Lena Machado, and she composed it for a dear friend that lived out in Ewa. And we danced it.

*(1:35:00)*

JL: And uh, Piolani, who takes care of Auntie Lena’s compositions today, uh, she will tell you anything you want to know about Auntie Lena’s songs. You know, contact Piolani Motta; she can tell you. But Pohai Kealoha is just a beautiful song with a love-lot of aloha.

EM: And I-I-I just want to say something about uh, the types of mele’s. They have-they have-I mean, today we found so many things that had not been done before in the past. So-so they were restricted to certain usage of certain mele’s. Right now, we have all kinds of stuff that’s coming out. Like uh, Pat just shared two beautiful chants with us. One for the male, one for the female. So you have to know which competition you’re talking about. With Keiki Hula, the males dance a certain mele, and the females dance a certain mele. Okay. They-the-the teacher doesn't bring in an outside mele to put it in. You have to take that mele that they furnish you, and then you create from that. Okay. That's-that’s one of the ways they do. Now, if they have-the house chant is what I’m thinking about, George.

GN: M-hm.

EM: You know when-when they have a house chant. Merrie Monarch used to do that. I know that for a fact, because one year, I submitted for-to them all these surfing chants. They’re all in the hula. We got all these chants for surfing. They had to go find out where the surfing heiau’s are. I mean, the teachers ga-gave me an earful. They said, Where you think we gonna find the stuff? I said, Do some reading. Do some reading; you can find it.

Because they're in Kamakau's, they're in so many books that we haven't bothered to look at. But it tells you where the surfs are, and we got all these surfing chants. We have house chants. All kind-everybody's house usually have a name. And your name has-I mean, there's a chant for your house. It talks about the building. This building here, I created years ago, when they built this building, there's a chant that Bishop Museum has that I composed for this building.

EM: I did this years ago. It was just for this building. The building of the-I mean, the grounds itself and the buildings that-what came-uh, what was put into the building. So we have house chants, we have dirges. I think there's thousands of dirges. That means that when somebody passes on or they-you know, they-they die, you say farewell to the spirit. Not every culture has that-I mean, where they do it publicly. The Hawaiians do it, and they call it kanikau. And that is said right there at the funeral service.

EM: You say goodbye to that-you know, because sometimes you hear them say, Hey, watch out boy, don't-don't-Papa, take-don't put shoes on him because he's gonna go holoholo. That's what they-that's what they would tell you, right? [LAUGHTER] Yeah. But anyway, but these chants gives you all kinds of things. And they have family things. That's what we're trying to locate right now, you know, in doing the indexing. So that the families could get back some of their chants. I mean, they had fire, the fire burned everything. So they lost everything that was written. Okay. Unless you study with them and you know it, the ... so there's-there's-you know, we're trying to make up for the losses. So I know Merrie Monarch has new chants that are given to them, and they use it as house chants. You know. And Keiki Hula, the high school competitions that we have, that's what's happening. Right? And the language. You know, the usage of the language. That's why I was asking him what kinda wind. Today, I saw the idea of the word kahiko being used. Now, because I'm a language-I'm a retired language teacher, kahiko means something old.

EM: That's what most people do, if you go open the dictionary, that's what you will find. But kahiko means adorn, too. So there's several meanings. So whoever is creating has got to know all these extra meanings. So we gotta give them a little leeway. Otherwise, they won't s-our creativeness will stop. You know. We have to allow that.

EM: You know. I mean, I have to give the museum credit for trying to get us funded so that we can try to index the paper. And so they're making these news prints available for us, you know. Because most of our translators are older people. I mean, uh, their eyes get weak, it's hard to read. So they need a reader. That's what happened with Mrs. Pukui. And my-my involvement with her-her at this museum was that they said, Well, can you just uh, read it out loud to her? And then see-that's wonderful when you can do that. You know why? If you mispronounce it, they're gonna correct you right then and there. So you-you'll know the next time, you're not going make the same mistake.

*(1:40:00)*

EM: And so-but it's nice that you know, for the older people. Because they will tell you when you make a mistake, they correct you. You know. And they do that in hula too, everybody. But everybody wants to be a judge, though. I gotta tell you. [LAUGHTER] Everybody who attends a hula says, Oh, I don't think that is so good. And always tell them, What kind of training do you have-- they make all these kind of statements, you know. But everybody wants to be a judge.

JL: Auntie Leona? (sic Leiana)

LEIANA WOODSIDE (LW) (off mic): Auntie, I also wanted to uh, continue on the 'uwehe.

*(1:40:31)*

[LOWER THIRD TEXT]

Kupuna Kumu Hula Leiana Woodside shares a story about her mama, Ida Pakulani Kaianui Long ...

*(1:40:36)*

LW: When she was about-oh, about almost eighty years [CLEARS THROAT]-uh, 80 years old, she came to visit me. So I told her, Mama, I want you to do a hula for me. She said, oh, I can't do that. I'm too old. I don't want to dance. I said no, no, no. And it was just my father and I, and I had another girlfriend, you know, Lois Guerrero.

GH: 'Ae.

LW (off mic): She was there. So we were all sitting around. And I told her, You dance a song for us. So I went and I got Ko Mai Hoeueu. And I played.

GN: 'Ae, that's your songs.

LW (off mic): I said, Mama, you dance the ma'i Hoeueu. Of course the first thing she says is che! [LAUGHTER] I told her, do what-what you can. However you want to dance it. I'm not-I just want to see you do it. Just one thing. So I put it on. She 'ami'd at every 'ami and every side that she could use, and she 'uwehe, using only two steps. Every different 'uwehe and every 'ami.

EM: Good.

LW (off mic): It was beautiful.

PNP: Was it the 'uwehe that's up or- ?

EM: You know, I didn't tell Lei this, but years ago, I went to Maui with Maiki Aiu. She had a-she had a program there, uh, but I was staying with Auntie Alice Namakelua. And I went to your family house, and they opened a trunk. I want you to know they opened a trunk, and in it I saw a Hawaiian language newspaper printed in 1917. The death of Queen Liliuokalani. They had saved that paper. And I thought, wow, you know-you see, families still do those things. I mean, some of these old things that are in there, and I'm sure that newspaper has lots of other mele's in there, you know. Now we know how to index, so we want-we want to get all that material, see.

*(1:42:17)*

[LOWER THIRD TEXT]

Auntie Leiana shares a story about Aloha Week and Iolani Luahine

*(1:42:21)*

LW (off mic): Auntie Io was very big in Aloha Week. And she would just call all the hula dancers to come. Three songs we had to always do: Kaulilua, Aua Ia and Halehale Ke Aloha.

GH: 'Ae.

LW (off mic): And uh, she would pick out uh, some girls I never met before, from all the different hālau's. Pick up that ipu and start, and they all danced the same. All the hālau's danced those songs the same. Traditionally, passed down the same motions, the same steps.

EM: You see, today-

LW (off mic): And that's the way Auntie Io wanted it. She didn't want to change the steps. All wanna do it the same.

EM: They do have a thing called labanotation. Laba-labanotation is a writing of a dance, no matter what kinda-what style or what culture you belong to. They labanotate the dance. In other words, musically, they can write every movement that you do, whether you use your eyes and you're blinking your eyes, or how you use-which finger you're using. They notated it so that a hundred years from now, they can imitate the exact thing that they saw during that period of time. So science has gone a far-a long ways. And I mean, it's making all of these things possible for us. So you know, we're getting exposed to all of these kinds of things that were not available to us. And I mean, you know, and I'm-I'm really thankful. I'm thankful for this museum for allowing us to do that.

[APPLAUSE]

*(1:43:52)*

[LOWER THIRD TEXT]

Audience Question: "I have a question. We always hear from our kupuna that islands used to have different styles of hula. Can you tell us, if you know, the differences in styles from island to island?"

ML (off mic): I have a question. Um, we always hear from our kūpuna that islands used to have different styles of hula. A lot of you have Big Island roots, and can you tell us if you know what are the differences in the styles from island to island?

*(1:44:06)*

GN: In Kaua'i, they have their own-their own style and steps. Which is beautiful. Moloka'i has its own. Hilo has its own, Kona have their own. So-and-so as I-I say, if you watch how many dancers, same dance, 10 guys doing the same dance, 10 different ways.

PNP: M-hm; yeah.

GN: That's what the hula is all about, no? Sharing. No copy.

[LAUGHTER]

GH: 'Ae. Monkey-see, monkey-do. [GN DOES GH WIND MOTION AS AN EXAMPLE]

[LAUGHTER]

JL: But in the old days, you didn't have to worry about that. You didn't have to worry about somebody taking your motions or anything like that.

GN: True.

JL: 'Cause each one was identified by what-how they taught. So you know, we all respected that. I-during our time, uh, John Piilani Watkins-

GH: 'Ae.

JL: -was a wonderful composer—

*(1:45:00)*

JL: --entertainer. And uh ...

PNP: Hula teacher too.

GH: Kumu, too.

JL: And his songs were outstanding. And people criticized John, and at the very next minute they were imitating John's. And that was-[LAUGHTER].

EM: That's the way it goes.

JL: I think-I think pau, yeah? But-

GN: Yeah, I hope so.

JL: -before we end, um ... [STANDING BEHIND GN] I'm fortunate to know Uncle George Naope when he was a young man, before he knew me.

GN: Eh!

JL: He was playing music uh, very young, in the-in the bars, I think, yeah, Uncle? [LAUGHTER] Oh; oh, in nightclubs. Excuse; e kala mai--

GH: Yeah; right.

JL: Oh, nightclubs.

GN: Hotel Street.

GH: Right. I remember that.

GN: Shut up. [PLAYFULLY TO GH] [GH & PNP LAUGHTER]

JL: And he was young. I think he was only about 16 years old. [LAUGHTER] Um, and-and watching him throughout the years. He's really wonderful. He's uh, a resource to any kumu hula. Everybody here is, and everybody out there is. Uh, all you have to do is ask. And uh, George is a wonderful entertainer. And I-I remember him from then, and he still has the energy to entertain, even if he complains. If Uncle George doesn't complain, it's not Uncle George.

[LAUGHTER/APPLAUSE]

GN: That-that's why I don't-I don't judge. [LAUGHTER] I have enough enemies already. [LAUGHTER] I judge now in Seattle and Japan, but I'm uh ... I'm make up a new-new category for judge. The tie judge. [LAUGHTER] So nobody tie, eh? So I no need vote.

[LAUGHTER]

GN: And if get-get tie, I just tell them, no tell anybody, tell only me. [LAUGHTER] But you cannot-you cannot do that. You know, I don't write on the comments when I judge. I never write your dancers did well; Kumu, please see me after the show. I give them my number and-and I wait for them, nobody come. Until I see them outside and say, Eh you, come over here. [LAUGHTER] How come you never call me? Uncle, you scold, you talk loud in-in front everybody. I say, That's the only way you going learn and you no do the same mistake again. [LAUGHTER]

JL: And-and what he's saying is so true, because they always say, Well, we scared got to Uncle George 'cause he tells the whole world. [CHUCKLES] But he doesn't tell the whole world. The whole world is there to hear.

GH: Yeah.

JL: And that's the difference, right, Uncle George? [GN GESTURES]

[LAUGHTER]

GN: You know this motion? [GN GESTURES]

[LAUGHTER]

JL: [STANDING BEHIND GH] Yeah. And uh, Uncle George Holokai, uh, before I got to know him personally, I ... used to see him perform and used to wonder how a young man, so young, could have so much talent. And we see that in so many of our entertainers today. But he's always been a gentleman, he still is a gentleman, and he has a heart of gold, always wanting to help. All we have to do is ask. And uh, he never says no. The only time he can't do it for us is when he's really not feeling well. So we're so happy that Uncle George still have the-the

health to continue with uh, being judge at Keiki Hula and some of the other uh, places that he goes to. And all his mana'o that um, uh, wisdom that he shares with us. So we say mahalo to Uncle George.

GH: Mahalo. Mahalo. Thank you.

[APPLAUSE]

JL: [STANDING BEHIND PNP] And Puelo, I refer to her as my sister because we're hula sisters. Not only that, we come from Kōhala. And you know, when you come from Kōhala, you're really special people simply because the people around you, you know, the kūpuna's make you feel so special. And nowadays we don't have that. We don't have enough time to make our kamali'i's feel so special, because we ourselves are busy. But Pulu, um, as far as I know Pulu, whenever I asked her for help, she was always there for me, and for others, too. And whenever she has a hō'ike or an 'ūniki, she loves her students so much that it's such a pleasure to sit through her hō'ike or her 'ūniki and enjoy her program, as well as enjoying Pulu. Because from the beginning to the end, it's real genuine. It's not just uh, superficial. It's down deep. Uh, you don't make it up. It's in you. So we say aloha to Auntie.

GH: Oh, mahalo.

[APPLAUSE]

JL: [STANDING BEHIND EM] And uh, for Auntie Edie, there's so many things that I can tell you about Auntie Edie. But we don't have the time for it, but I'd like to share with you that she was my um, 'ōlelo Hawai'i teacher. And when she was at um, Honolulu Community ...

EM: College.

GH: College.

JL: College-thank you, Auntie. See, she's still teaching. [LAUGHTER]

GN: That's ancient days, that's why.

JL: I walked into her class maybe two months or so after she started, and she-I heard her say, um, How do you say I'm tired in-in Hawaiian?

**(1:50:00)**

JL: Nobody said anything. Now, I'm just walking in. Nobody said anything. So she asked it several more times. And I said, kāia. And she looked at me, her eyes opened big. But you know, in Kōhala, that's how we talk, too.

JL: Instead of māluhiluhi au, we say kāia.

PNP: Kāia; right.

JL: We use kaona, we use all these other words. And then uh, in her classes that I-I learned you know, there's other words that we could use. And of course, um, Puakea back there, those of you know that know Puakea know all about him. But it's important for me to share with you that whenever I called Puakea for help, it was never uh, Oh, I'm sorry I can't do it. He always helps, and he always calls back. So what I'm impressing on you today is that there's many-many of the kumu and many of the uh, Hawaiian culture and Hawaiian source-resource teachers that you can go to. I know sometimes in the old days, it was uh, a little harder to go them, because they would consider that you maha'oi, you know--somebody has to bring you in and you have to ask politely. Is that right, Auntie Leiana?

PNP: Yeah.

JL: Uh, you just-just couldn't barge in and ask questions. But you know, with uh, all our resources today, we're so wonderful uh, to be in good hands. And um, Maile, we thank you for keeping up the good work to keep hula alive. And all of you that asked questions and all of you that love uh, hula enough to bear with us. And it's been a long time. Thank you very much and until we meet again, we say aloha-

[APPLAUSE/INDISTINCT CONVERSATION] [JL SITS DOWN AGAIN]

ML: Mahalo to all of you. We look to you for guidance. You keep us grounded. You give us a foundation that we need to keep moving ahead. So we say many thanks to you.

JL: Mahalo.

ML: Thank you for being here.

[APPLAUSE]

GH: Thank Mama too. Thank Mama too.

*(1:52:06)*

[ALL STANDING TO SING DOXOLOGY IN HAWAIIAN WITH BLESSING FROM JL]

[APPLAUSE]

*(1:52:53)*

[GENERAL CONVERSATION/ KŪPUNA MINGLING WITH ATTENDEES]

*(1:57:34)*

[KŪPUNA MOVE OUTSIDE ATHERTON HĀLAU FOR MORE SOCIALIZING AND HPS PICTURE TAKING]

*(1:59:02)*

[PHOTOS WITH TEXT]



## **TRANSCRIPT: Treasured Elders Panel, 2003**

Mahalo for a lovely afternoon in celebration of hula!

*(1:59:09)*

[END]