

The two most important people responsible for my six brothers, five sisters and myself the true Hawaiian concept of our rich native cultural heritage were our parents -

① My father, THOMAS KANANIOKEAUPUNIMALAMALAMA (THE LIGHT OF THE KINGDOM IS RIGHTEOUS) MAUNUPAU and

② My mother, EUNICE KEOLAMAULOAKAMOIIWAHINEOKAMALAMALAMA (QUEEN OF WISDOM) MOLAKA MAUNUPAU.

I received my Hawaiian training at a very young age -

③ Sing the Hawaiian mele by memory with correct enunciation and pronunciation

Learning the traditional hula at the same time under the watchful supervision of my 'ohana kūpuna.

④ ~~Employed as a Hawaiian Instructor and Hawaiian Specialist for twenty nine years in the City and County of Honolulu, Department of Parks and Recreation I was able to widen my native experiences with the "FOLK DANCE OF HAWAI'I - THE TRADITIONAL HULA" at seminars and hula workshops with -~~

Mary Kawena Puku'i - Hula kahiko for adults and children

Tom Hiona - Traditional chants with different styles and the correct names of the "PĀ PAHU"

Nona Beamer - Childrens dance chants

Alice Keawekane Garner - Comic Hula

Lena Machado - The graceful hula auwana and songs composed by her.

John Kameealoha Almeida - All his compositions recorded and not recorded.

Appreciation by participating halau performers with the traditional hula today is most exciting, bombastic and very creative. Ka po'e 'o Hawai'i enjoyed and excelled in competition -that is what is being perpetuated by our young Kumu Hula. However from the Hula Masters should come support, encouragement and direction in keeping the traditional hula in its own Hawaiian Perspective.

Mahalo nui loa e ke Kumu Hula - ho'omau ka hula kahiko!

Adeline Lee

The best thing about my life today is that I am able to pass on my knowledge to an alakai. The knowledge and tradition of the culture was given to me only to give out. How will people learn about and respect the culture if no one tells them about it? The responsibility of the kumu hula becomes then to choose someone who will be faithful to what is being passed down.

I come from a family of eleven and we were all taught to sing and play instruments from childhood. My father, Thomas Maunapau Lee ⁽²⁾ taught me that you can be raised in a Western world but still remain a Hawaiian. We were all sent to Catholic private schools where we were told never to speak Hawaiian but when we arrived home the language was spoken fluently and constantly.

My first kumu was my aunt, Mrs. ~~(2)~~ Baker. Family members would come and share with us any knowledge and training they had ~~and that is how we were taught.~~ ⁽³⁾ In 1950 I joined the Department of Parks and Recreation and this was how I began to teach the hula. There was a required hula course that all the instructors had to attend and this was how I was able to learn under some of the great kumu hula of our culture. Nona Beamer taught us dances aimed specifically for children and more than that she showed us the joy of children and childhood. Tom Hiona taught us the names and styles of the different drum beats, and we were trained by ~~Alice Garner~~ in the comic side of the hula. Because we had to teach all ages of students, ^{Alice K. G.} Aunt Mary Kawena Pukui taught us a wide variety of traditional hula that was suitable for children and adults. ⁽⁷⁾ Ten of us would go into these workshops but when we came out we would teach the same hula but it would be infused with our own personalities.

Basically what I see being done today in hula kahiko is the same thing that was done in my time. Today's hula is very bombastic. Creative individual personalities have always brought out the different aspects of the hula but they have never changed the hula. The hula is too vast for that. There are one hundred different steps to the traditional hula but the most you can use in one hula is six. What I see today is a revival of what was done before. The young people love their culture so much they want to bring it out.

The teaching is so condensed today that in two hours a haumana must learn the chant, the step, the beat, and then the performance. In the end the students only want to learn the dance and not the entire preparation or performance of the hula.

I credit my father for giving me my background in the Hawaiian culture but when I was growing up I didn't appreciate that kind of discipline in my life. I used to wish he would just let us run free. Today I am so grateful for the direction he gave to me.

Adeline Lee

My father raised our family, there was eleven of us, in the Hawaiian way of living. I know no other profession except to be a Hawaiian. I was taught to sing and play instruments as well as to learn the hula from our ohana. My Dad took us around the community at a very young age. I don't think I had any other recreation. I just know we had to go with my Dad all the time and he would give Hawaiian culture lectures in the community. Before I was born he had accompanied Doctor Kenneth Emory ~~to the island of Maui~~ to give the Hawaiian Name places to the Island of Maui.

These were the Hawaiian names to districts ~~maui~~ and valleys that for the first time was place on a map.

So we have the background of my father. He was the one to educate all of us in the Hawaiian culture. When it came time for school we were sent to private schools however the Hawaiianess was still present at home.

He spoke the Hawaiian language very fluently with my mother, her mother and his parents. The Hawaiian language was used constantly. However when we were sent to the private schools, it was frowned upon to speak Hawaiian. We were told never to speak Hawaiian. My dad was very strong Catholic so all of us were raised catholic. But they weren't going to take the Hawaiianess away from his children so he raised us in that fashion. I and my brothers entered many contests because the desire of the hawaiian to compete with each other was always there. There are many contests today of hula competition but it was always so. the hawaiians were that kind of people. The idea was not to see who was best but to see if they were equally as good. But today we have a different type of lifestyle in which the competition is different. But my dad taught me that you can be raised in the Western style but still remain a Hawaiian. I began to work at the Dept of Parks in 1930 and turned in my badge in

1979. I taught the students the language itself and the dance. I lay my background to my dad the most strictest man on this earth. At that time you don't appreciate the discipline but today I am so glad he didn't let us do what we wanted. He was very strong and firm with us that we do exactly what he told us. I would say I was hired because i was one of the children of Thomas-- who was a great supporter of the parks and rec system in our neighborhood. My first kumu was my aunt, Mrs. Baker. At that time we were taught that we would learn from our family members whatever they had to give us. So family members would come and that is how we were taught. We were taught how to dance the proper way. I remember the old Liholiho School, and Liliuokalani School and Crane park, there would be Hawaiian culture classes that rotated around these neighborhood schools and my father made all of us attend these classes. He knew that he was only one man and we would be the ones to carry it on so he got us all interested in the culture. Under the parks and rec they had a set course for all the instructors so i was able to take advantage of teachers such as Tom Hiona,

I don't see any changes in the hula. What I see today is a revival. The young people love their culture so much that they want to bring it out. Basically what I see being done today is what was done before. I see them wanting to do what ~~that~~ was ~~done~~ done before. However everything is very homastic. The change is in the acceptance of the people towards the hula, not in the hula itself. There are a 100 different steps in the traditionnal hula but you cannot use all of them in one hula. The most you can use is 6. The hula, the stylings don't change. It becomes more creative and individual personalities bring out different aspects of it but the hula itself doesn't change. 10 of us would go into the workshop and come out and teach ~~another~~ the same hula infused by our own personalities. You need to have discipline in your personal life. I never knew what it meant to have friends. I grew up without friends. That is a price a kumu has to pay.