

Nana I Na Loea Hula

Kumu Hula: Peter Lonoaea

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(NAME FOR BOOK?) Peter William Kauaimaka ^{Lonoaea} Lonoaea. (DO YOU TEACH HULA RIGHT NOW?) In my school classes, yes. (SCHOOL CLASSES WHERE?) James ^{Campbell} Campbell High School. (HOW LONG HAVE YOU BEEN WITH THEM?) Five years now. (DO YOU ONLY TEACH HIGH SCHOOL CHILDREN?) Yes, girls and guys, grade 9-12. (DO YOU HAVE A NAME FOR THE HALAU?) No. (PRIVATE CLASSES?) No. (DO YOU TEACH BOTH KAHIKO AND AUANA?) Yes. (HOW DID YOU START?) I teach the way I want but it's with in the ways of the ACCN which is the DOE approved course curriculum and so the classes that I teach the hula in is all my classes, as part of the culture, but the primary classes that dances of Hawaii classes. (HOW MANY STUDENTS?) In that class, I have 7 boys and about 24 girls. (DO YOU TAKE THEM TO COMPETITIONS OR ONLY STRICTLY FOR SCHOOL?) They go to the High School Hula Competition, the only one that I take them to. (IT'S REALLY FOR THE SCHOOL SYSTEM?) Yes.

(WHAT AGE DID YOU FIRST START HULA?) Play with hula and starting hula, there's a difference. (YOUR FIRST ENCOUNTER WITH HULA?) First encounter with hula was I guess 6, 5 years old, but it was more of a play type them. It wasn't structured. (WHEN DID YOU GET SERIOUS ABOUT IT?) When I went to college.

(YOUR FIRST TEACHER?) Aunty Sally Wood Naluai. (WHERE DID SHE TEACH?) At the Polynesian Cultural Center. (THAT WAS WHEN YOU WERE AT SCHOOL?) Yes. (HOW LONG DID YOU TAKE FROM HER?) I was there '69, graduated I, '74, left in '75. I guess that's 5, 6 years. (WAS THAT PART OF THE CLASSES OR PART OF THE HALAU?) It was part of the night show and from the night show it would branch to a select group of hers and this is were included in the select group at that time was Sunday girl, Keith Awai, Cy Bridges, myself, Ellen Gay, we were all part of that one select group. Unfortunately, because I was teaching on the other island, they uniki and I didn't because my job took me to the other island teaching, I wasn't able to uniki. (SO YOU TOOK UNDER HER FOR ABOUT 5 YEARS?) Yes. (WHAT KIND OF JOB DID YOU HAVE TO GO TO?) Teaching. I went to the island of Lanai, my first stop. That was in '75. (WITH AUNTY SALLY YOU LEARNED BOTH KAHIKO AND AUANA?) Yes. (OLI?) Yes. (OLI, JUST CHANT OR WITH THE DANCE?) With the dance. (METHODS AND STYLES SHE HAD?) The style or method that she used is where you listen and you learn verbatim. And you just follow. (NO WRITING, SIT DOWN, LISTEN AND DO?) Yes. (EVEN WHEN YOU WERE IN A SELECT GROUP?) Yes. Aunty

Sally would have words and things, but it would be for her use, and then if we wanted to pick up, we just had to pick up listening. (DID SHE MAKE YOU RESEARCH?) At that time, she left it up to us, if we wanted to, it wasn't like we had to. (HOW MANY STUDENTS IN THE SELECT GROUP?) Well, it came and went depending on who came to school, but the steadies were 5. (ELLEN GAY, IS SHE TEACHING TODAY?) Yes, but I don't know where. (WHEN YOU TOOK HULA FROM HERE DID YOU ENTERTAIN AT SHOWS OR DID YOU GO OTHER PLACES?) Yah, that's ~~were~~^{what} ~~where~~ the small group was. Sometimes, like if we had a show else where, we'd ask her or if she had something coming up, she'd ask us and we'd learn something. (DO YOU REMEMBER WHERE YOU PERFORMED?) Performances were all small kind, private parties, hotels mostly, but you know it was during the time I was going to school, Church House Hawaii, is ~~were~~^{where} my knowledge broadened because they had the State Foundation on Culture and the Arts and Aunty Hoakalei, so I danced with her ~~of~~ her son Wailana, that's how I got into that. Then, I taught at the workshop because they didn't have too many male teachers at that time. Male teachers came later on, before males. And through those workshops, I met all these other instructors which many have passed on which I consider very interesting and a learning for me. Like Aunty Elenor Hiram Hoke, Uncle Henry Pa, Lokalea Montgomery, all these people that you either went to workshops with or you met them. (YOU MET THROUGH WORKSHOPS TAKING WITH THEM OR WORKING WITH THEM?) Working with them because I was a young boy at that time, and like I said, they didn't have too many male classes. And Cy and I would usually teach at the male classes, and till later on, then have all those other male teachers come out in fact I remember one at Kamehameha Schools, the biggest guys and I didn't know these people till later on. I was teaching Maikai Keaunui Waimea at Kamehameha in one of those workshops and all of these other present kumu's weren't uniki yet, they were all in my class. I learned to do more research because of them. Cazemero brothers, they all came from Maiki I think and John Kahai, and it was unique, all these young kumu that were going to be kumu with in the next two years, but I didn't know that was going on. Then Aunty Maiki and I talked to her prior to teaching she said just teach. She had her students in there. (HOW OLD WERE YOU AT THAT TIME?) 21. (SO MUCH YOUNGER THAN THOSE PEOPLE?) Yes, and I can still see the video tape that they make at the hoike after all the classes perform. I can still see them doing that. Had Darrel Lupenui there. (IT'S A GOOD MEMORY?) Yah. (AUNTY SALLY NALUAI WHAT WAS HER STYLE OR DIFFERENCES?) The auana you see the specific difference. Her style of dancing is really straight back, tall which I try to get to my girls. There's a lot of halaus that we see them bend a lot. You do bend, but it's not real low bending, not in the auana anyway, but in the kahiko, it's another story, you bend more. But in the auana style, I don't know how you could put traditional, all that time it was really

Definition traditional, traditional. When she taught us the Kaulilua, she said this is Luahaahela's step for this particular move. This is what she learned from him at this particular time. This is the stip that you need to remember. (DO YOU REMEMBER THE DANCE FROM SO AND SO?) Right. (DEFLECTION OF HULA KAHIKO?) Hula kahiko. That's the question that still is trying to be answered by many kumu each has their own interpretation. Hula kahiko at least in public they didn't have all those new, what I call contemporary kahiko hula, the steps the way they dancing. (TODAY IS CONTEMPORARY?) Yes, most of the halaus. (WHAT YOU LEARNED IS FAR DIFFERENT FROM TODAY?) Except of the halaus that are interrelated with hers like Aunty Maiki's students, their motions are similar to Aunty Sally's of course they came from the same root, so in that sense yes, but when students create on their own, like I create on my own here, although I stick to much of traditional things like, I still create, I think that is important for hula to survive, to be able to create, but also to maintain what was taught previously. (IF YOU DANCE KAULILUA, WOULD YOU CREATE IT OR KEEP IT?) That in my mind is traditional. I would do it the way that I was taught. (SO FOR YOU CERTAIN CHANTS ARE KAHIKO?) I will not change, it will have to be the way I was taught. (WHEN DO YOU CREATE?) Usually new chants or chants I didn't learn from anyone in particular. (MORE CONTEMPORARY?) Yes. Like Maikai Keaunu Waimea that I taught them, I created the motions after I got the words from Aunty Hoakalei. (DID YOU RESEARCH?) A little bit. That's the thing, I did a little, but not enough. That's the reason why the class came up and I know who asked the question about the things was Bobby Cazemero, Robert Cazemero, he asked me a question about the chant and I couldn't answer because I didn't know and that's when I felt that research was important. (WHEN YOU WERE TRAINING WITH AUNTY SALLY NALUAI, DID SHE TELL YOU SHE WAS TRAINING YOU TO UNIKI?) No. She just taught and that's the reason why when I met to go to the other island, then she trained other students that were with me specifically for uniki. They knew they were going to uniki and that was her last uniki, she hasn't uniki anyone since then, and I missed out. (WHEN YOU ARE WITH HER YOU WEREN'T GIVEN ANY REQUIREMENTS?) No. It was just learn and learn by watching that's all. (DID YOU TAKE ANY TEACHERS AFTER HER?) Not really other teachers, just workshops basically. The closest to Aunty Sally would be Aunty Hoakalei, and that's through the State Foundation. (YOU WENT WITH HER AS A STUDENT?) As a teacher. (YOU WERE WORKING WITH HER AT THE SAME TIME AS LEARNING A LITTLE BIT?) Right. That's how come when we went to New Zealand and she was in charge of that part of me. Aunty Edith Kanaka'ole, so that's why I went. (WHEN YOU WENT TO LANAI, DID YOU GO AS A HULA TEACHER OR A TEACHER?) Teaching. (DID YOU TEACH HULA THERE?) Yes, I did. Everywhere I go I teach hula and I get into the course. No matter what I get into the courses. I taught hula there

for, hula kahiko, Aunty Elaine Kauhi was only teaching auana at that time and beautiful lady and eventually she picked up, but my students, and all my classes performed, they did the May Day and everything. That was the first thing to kahiko as far as, in my mind. (DO YOU REMEMBER THE YEAR?) 1976. (SO YOU TAUGHT STRICTLY KAHIKO THERE OR BOTH?) I only taught kahiko that year. In fact the physical fitness team, they went to the mainland and so they wanted to learn a hula from Hawaii so I taught them a Hilo Au, another one, but anyway they performed it in the mainland and they were well received and everything else, but that's still brand new right in the islands. The renaissance just started. (HOW LONG DID YOU STAY IN LANAI?) 1 year. (THEN YOU MOVED ON?) To Molokai. (HOW LONG DID YOU STAY?) 4 years. (SAME THING WITH DOE?) DOE and Kamehameha Schools. I was a traveling resource teacher, so I taught music and performing arts. There I was pre-school to 7th grade. (THERE YOU TAUGHT HULA?) It was in a program. (SAME KIND OF PROGRAM?) Yes. Kahiko. And I also got together with some of the other kumu's from the island. First I taught them, then Rachel Kamakana, Ritti, Nora Kakahara, and these are kumu in their own right on the island that picked up from me because they were so interested in picking up hula. (SO YOU WERE THE ONLY ONE AT THAT TIME?) No, had Aunty Harriet Ne, and they all knew Aunty Harriet Ne, but they wanted something different, so that's why they came to me. Then of course there's John Kaimikawa also. (HE WAS THERE ALREADY?) No. He was learning. I would take him to get used to doing it in public. (HE WAS WITH DARRELL AT THAT TIME?) Still yet at that time. Yah, still yet. (THEN FROM MOLOKAI, YOU WENT ON TO..?) Then I went on the Hana. I was there for 6 years. Now I'm intermediate through High school 7-12 and again hula becomes part of my May Day program. I started it off again and at the same time met another kumu, she's married now and she also teaches that group there. Namahana Kalama. (NAMAHANA WAS THERE?) She came afterwards, she came about 2 years later and then we got together the May Day Programs together.

(AFTER LANAI, YOU CAME BACK TO OAHU?) Came back to Oahu, ended up at Cambell High School. (OAHU IS WHAT YEAR?) Well, I took a year off teaching, but I started teaching again in 1987. (HOW WOULD YOU DESCRIBE YOUR DANCING STYLE?) Dancing style was a combination of Aunty Sally and John Kaimikawa. (DID YOU TAKE LESSONS FROM JOHN?) No, but when we went through the, when Molokai was sending good to the Merry Monarch, we wanted to do Molokai numbers that was unique to Molokai so we asked John Kaimikawa for chants and to get the chants, the words, he have us the words, he also introduced basic steps that he uses so I have incorporated some of his basic styles with the style that I already had, so it's a mixture now. (IS IT BECAUSE YOU LIKE HIS STYLE?) Yah, and he was pretty close to what I already knew, it's

just that I liked it so I incorporated it. (DO YOU COMPOSE?) Yes, but nothing like many of the other kumu, it's only for myself. (DO YOU DANCE WHAT YOU COMPOSE?) It's the fun kind. When I was teaching Elementary in Molokai, I created a lot of fun kind for the kids because I didn't want to do the same kind of things that they learned from Kamehameha Schools. So, I created my own color song. I created my own body parts song. Borrowing too, just changing words like the one that's in the book now Keiki O Ka Aina, that I created back then on Molokai to teach them body parts, but my own personal songs and chants. (SO THAT SONG IS NOW IN THE SCHOOL?) Yes. And a Kiko O Ka Aina. Father Abraham and all I did was change the words. (WHERE DID YOU SING IT THE FIRST TIME?) They had this kupuna workshop that came to Kilohana and I taught all my kids already and they wanted a short program so I was there that time at the workshop, so I brought my young kids, my students and they performed that in front of the kupunas and that's when it became notarized, since then they adopted it. Adopting it to each school changing the name, the place, but the basic tune stayed, rather by accident. (DID YOU ENCOUNTER ANY DIFFICULTIES DURING YOUR HULA CAREER?) Yes, the usual when people say the things you do are wrong, and things you do shouldn't be done this way. If it comes from my kumu more so I would listen, but if it comes from outside people, it becomes like I don't know, I would listen if it's more like a constructive criticism, but I was more of a criticism that it sounds like it's more jealousy. I would just ignore it. (WHAT KIND OF JOY DO YOU GET OUT OF HULA?) Seeing it all come together, especially when you create, but even numbers that are traditional, seeing it done the way that you taught you've been taught hoping they could do it the same way. (DO YOU FIND IT HARD TO TEACH CHILDREN TODAY?) For me, most of my students come from different schools already, or they don't know anything. A majority don't know anything, they just come to my class, thinking it's a cruise class. (MOST OF THEM ARE BEGINNER?) Yes, and a lot of my former students say Mr. Lonoae'a why don't you start a class, I'll come, I'll come, I'll come, but I always tell them that my classes is the jumping on point, after you see and you want, then seek out other teachers. I will suggest people to go to, I don't have the time, other wise my students in school would suffer and I don't want that to happen. Now I have some students for sure that John Kaimikawa dancing with him a few here and there. (YOU DON'T REALLY PROGRESS WITH THEM, YOU JUST FASHION THEM?) Yes. I let them go. If they are really interested, then they will find someone. If there not a least they had some experience. (YOU DON'T FEEL BAD ABOUT THAT?) No, I don't feel bad because I don't have the time, because I was not uniki. (YOU NEVER THOUGHT OF OPENING A HALAU ANYWAY?) No. Only because I'm not uniki. I don't feel proper. I do hoike, that's different, students and which is almost the same requirements, like I did hoike a students and which is almost the same

requirements. Like I did hoike a student of mine on Maui, Hana, because he was really close to me and my hula and I told him I cannot uniki you because I wouldn't feel right, but I can hoike you and you have to do this, this, you have to create a chant, create motions, teach other students, everything else almost like uniki, except you will not uniki. (THAT'S INTERESTING TO KNOW BECAUSE PEOPLE WILL CALL THAT UNIKI?) No, but it's not. (YOU NEVER FELT LIKE GOING TO SOMEONE TO UNIKI?) No. I would love to, but I don't have the time, plus my body is not as nimble as it used to be. (WHEN YOU LOOK AT HULA TODAY, DO YOU THINK IT HAS CHANGED?) Yes, definitely, it's many of the, not all, many of the hula are real fast. I know we had some fast hula and I know I am guilty of that too. I tend to speed up some hula here and there, but not the ones I consider traditional, they're always the same, but some other hula, especially the ones I create. I love to sing, so I am guilty of that. (OLD TRADITIONAL HULA WAS A LITTLE BIT SOFTER?) No, not softer, but not as fast. There's a tendency to make everything faster because that the

(DO YOU HAVE A FAVORITE CHANT, SPECIAL?) Kaulilua. The way Auntie Sally taught us she taught a specific motion for the girls and specific motions for the boys and then she went into the kauna behind it and that was interesting especially at that time I was young, to learn things like that. I was 18 or 19, to me that was young, and to hear things like that was interesting so I just found out I liked the drum beat, she had different drum beats, but she used one specific style and that's the one that I use also. She said this particular style came from this person and this particular style came from this person, but she tends to use this style so I did the same thing. (SPECIFIC MOTION FOR BOYS AND GIRLS BECAUSE OF THE KAUNA BEHIND IT, CAN YOU TELL, RECALL?) I think what she meant, again I'm just trying to recall, the motions are different, the kauna was the same. (BUT FEELING OF BOY AND GIRLS WAS DIFFERENT?) Yes. (WHEN YOU TEACH TODAY DO YOU TEACH THE SAME WAY YOU WERE BY HER?) Yes, try but it's difficult especially when you have a lot of biggedness. (WHEN YOU LOOK AT THE YOUNG KUMU TODAY?) Oh, so many good one, so many, they have a lot of good teachers today. (DO YOU THINK THE STYLE HAS CHANGED THEM?) Basically, if I look at the dancing I can tell basically where it comes from. I'm not always right, but most of the time I am pretty close that I came from Auntie Maiki or it came from Darrell Lupanui, John Kaimikawa. (WHEN YOU TALK ABOUT YOUNG OF TODAY, CAN YOU GIVE ME SOME NAMES?) There's so many young ones that I don't even know their names, the only time I see them is here and there at the competitions and that's the time and that's when I hear their names. That's why to me they are young and I do not know who they are. (MOST OF THESE PEOPLE DIDN'T UNIKI FROM ANYONE, BUT THEY ARE CALLING THEMSELVES HULA TEACHERS, BUT THEY ARE STILL GOOD?) Yes, like although they have

Hawaiian roots, not all of them are Hawaiian, even the ones that I consider real good, they don't even have an ounce of Hawaiian blood in them, but their so into the culture that they sort of adopted it, and it has become a part of them. Sure they got some more research to do and more learning, but there will come a time, like for me, a lot of things I learn in time and am still learning, but those young teachers the chanting styles, wow, I wish I had it when I was younger, I wish I had it now. They pick up, very accomplished in their own right. (DO YOU THINK HULA IS GROWING IN A GOOD SENSE?) I think, it is growing and it has 2 extremes and everyone else falls in between. I am in between and more towards the traditional extreme, others in between or towards the contemporary extreme, but I think it is good for the hula. I don't think hula itself. I know the traditional ones should remain traditional if at all possible and some people would say at that time it wasn't traditional, it was new which was true, but for our sense of identity, we have to maintain that one part and then create and do everything else, but we still have to maintain that part that connects us to that past, that was, you still need it. (HULA AUANA?) I like hula auana. Hula auana is actually is simpler than the hula kahiko, but actually it's harder to preform than the hula kahiko the sense that there's so much you have to have so much of that inner, that comes with the dancer in the hula auana. While the hula kahiko, you don't really need that inner projection, you need that outwardness to show the audience. Hula auana is something else, you can have the nicest motions. (THAT'S PART OF HULA AUANA, HOW DO YOU GET IT?) You have to work, some people it's natural. (DO YOU THINK LANGUAGE IS IMPORTANT?) Language is really important, no use teach the hula if you don't know something about the language and I'm still learning more about the language. Language, at first when I learned the hula I didn't think language was important until you need to find out more about hula itself. It's the corner stone of hula is the language, without the language, you can do all the dancing you want, but you won't appreciate. (BRINGS THE INNER PART OF YOU OUR?) Yah, you understanding of the hula helps you preform it better. (IN HULA AUANA, WHICH ONE DO YOU PREFER?) I like both. (VERY SPECIAL SONG THAT YOU LIKE?) Wainone, because of the way that Auntie Sally danced it and it's meaning, memory of her, because she danced it and the way she danced it, her eyes and especially her eyes. Many of us don't dance with our eyes today, not enough of us I should say. (DID YOU GET TAUGHT HOW TO USE YOU EYES?) You just look at her and you pick it up that there's a lot of eye contact, a lot of playing with the eyes in the hula auana and I guess that's what I mean about the inner parts a lot of people heave nice motions, but it's not this eye thing, that I miss. (WHO DO YOU CONSIDER HULA MASTERS TODAY?) Anybody that's older than me. Anybody that's older than me is a hula master. I should qualify that, anybody that's older than me, that's been through hula ... (WHAT DOES UNIKI MEAN TO YOU?) I

feel if you want to be labeled a kumu hula in the traditional sense, yes, you need to be uniki because that is what it is to become a hula teacher. I think they should, I think that all people should uniki, properly of course, there's adaptations of that today and variations, but as long as the essence is there. (THERE IS A PROPER TRAINING FOR THAT TOO?) Yah, to be trained properly, because you want to maintain what was done before, the only way to do it is to be trained. (ARE YOU INVOLVED IN OTHER CULTURAL THINGS, YOU WENT TO TAHITI AS A DANCER, DID THEY ASK YOU?) Yah, they asked me because there was a change in date and everything, I tried, but I don't think I made it. (IN YOUR CLASSES AT SCHOOL, DO YOU TEACH ONLY THE DANCE OR HOW DO YOU TEACH THEM?) In the regular class, there's only so much you can do, and I don't like to excuse myself, but I'm not to great on uniforms that's why my uniforms are very simple, so those things aren't really taught in my class. The chant, motions, the kauna, the mo'olelo and things are taught in my classes. (YOU STAY WITH IN THE DANCE?) and the language. My classes are performing arts classes, they have to perform publicly and I always have to gear myself to putting on the best show as possible within the span of time I have, so I strap for time. (WHEN YOU TEACH, IS IT IMPORTANT FOR THEM TO LEARN EVERYTHING?) I think it's important that they learn as much as they can by me, but I can only offer them so much from the mind side. I try to give them something I've been taught but you don't find in books of course, you don't find except from another kumu that passes on to you. (WHEN YOU WERE WITH AUNTY SALLY, DID SHE TEACH YOU EVERYTHING?) No, just basically hula, she did tell us some of the just a lot of things like .. That's the reason why, because of the uniki, I don't feel. The other people learned a lot of other things because they had to learn all the other things that I didn't get to learn. (DID YOU LEARN THAT LATER?) On my own research. (WHAT DO YOU THINK OF WORKSHOPS?) I think it's good, but at the same time, I think it has service purpose because there was a time there was no any real strong hula halaus around and so the workshop went out to teach and make people more aware and which eventually strengthened halaus and made new halaus. And I think it's done it's job, it's purpose and workshops now held today, if held, should be for specific type, for like I don't know, animal dances. Teach all animal dances to kumu and specific things that you cannot learn in halaus in general that is. That type of workshop. (DO YOU THINK HULA WORKSHOPS SHOULD BE FOR KUMU OR CHILDREN?) I think they should have both. (IF YOU TEACH TRADITIONAL, TEACHER SHOULD GO, AND IF TEACHER TEACHES, THEN CHILDREN SHOULD GO?) But yet at the same time there are a lot of teachers that can't make the workshops for one reason or another so they'll send their students and they'll have to get the information from the student. (IF YOU GO TO A WORKSHOP, IS THAT ENOUGH TIME TO PICK UP A STYLE?) A style no, but it's enough time to pick up what it is and

what the teacher is trying to impart. (DO YOU LIKE TO TEACH OR ATTEND WORKSHOPS?) I only attended, well, my first hula workshop was at Nanakuli and Aunty Maiki was teaching there and that's the only one I attended and all the other ones I taught. Now, I would just like to sit and watch. I wish they had workshops earlier that I could have taught at, I mean not taught at but learned, instead of teaching at because I think I lost a lot by teaching, but people gained, other people gained, but I think I lost because I wanted to learn from the kumus I was teaching and the only time I could get to learn things was from when they were talking story and I just sat there and listened to whatever they were saying and that's hula knowledge that I grabbed because they were talking to each other. It was all informal, I wanted to learn from them. (DO YOU HAVE PEOPLE IN MIND THAT YOU WOULD LIKE TO LEARN FROM?) I don't know about my body, I know it could be better, even when I teach my own students, my body gives away. (HULA TAKES A LOT OF STRENGTH?) Yah, especially the kahiko. The auana you could get by but the kahiko you need to be. I really agree with the traditional Hawaiians that the ho'opa'a always the old ones and the olapa are the younger ones, because there is a reason why. (DO YOU HAVE SOMETHING SPECIFIC TO STATE IN THE BOOK?) I don't know. I keep going all over the place. I think that goes into the hula must first know themselves meaning know who you are, what you are and maybe they can find out why they are here. I guess because I like to gear it mostly to the Hawaiian people with Hawaiian blood because we have a lot of hula students that are non-Hawaiians. I want them to know who they are, what they are and why they're there. There's a lot of things that they can never get without being in the Hawaiian family. Like there's a lot of things I cannot get because I am not Japanese. I'm not in the Japanese family. (IF YOU ARE A HAWAIIAN, YOU ARE SAYING IT IS MUCH EASIER?) It should be. (IS IT BECAUSE..?) The culture is with in you but it's too bad that we're a chop sue culture now, but there's a lot a part of Hawaiian culture that is with the hula and within the everyday life and if you can find it, separate it and then be able to use it, you'll be a better person.