

Nana I Na Loea Hula
Kumu Hula: Lucy Lee
Interviewer: Lovina LePendu
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My full given name is Lucy Mildred Crowell Lee. (HOW YOU WANTED IN THE BOOK?) I think, because I have helped so many people what ever they needed, whether it was hula or they did lot of shows, everybody in Honolulu calls me Aunt Lucy.. Aunt Lucy Lee! That will be fine.

(DO YOU TEACH PRESENTLY?) NO! I don't I am retired from 1978, however even after my retirement I got involved with Tavana's Polynesia Spectacular where I did the Hawaiian section for him and I worked for him also as his costume designer for his show until the show was sold, and he retired which gave me 15 years with Tavana.. (DID YOU TEACH BEFORE THAT?) I taught, I think way back and must have been the late 40's I got acquainted with Aunt Leilani Alama. I took hula from her even though I took hula before because I like what I saw about her teaching and a few years later I became her alaka'i and think through the teachings and the alaka'i that I did for Leilani Alama that was the thing that pursued me to become a teacher on my own.. (DID YOU OPEN A HALAU AFTER THAT?) I did, I opened a halau in 1958, my first studio was on 4th and Waialae Avenue and the second studio is where Hula Supply now at. I was on the right hand side of hula Supply and I went under the heading of Lucy Lee's Polynesian Dance Studio and I was there from 1960 till I retired in 1978.

(WHAT DID YOU TEACH THERE?) I taught mostly auana because I did not go into the kahiko section because I felt that we had Aunt Kau'i Zuttermeister, we had Aunt Ma'ike Aiu, we had Aunt Sally Wood, we had Kaleiki's sisters and they were all super in that so I did not go into kahiko. I felt they were good at it I will try something else. What I concentrated on New Zealand dancing and Tahitian dancing and my auana. (HOW OLD WERE YOUR STUDENTS?) I think I was kind of popular those days, because not too many of the teachers took babies. I took the students

3 years and up and I concentrate between the age of 3 to 8 although I had them all the way up to high school; but that was my intention to get all the little kiddies in teach them while they are young, as they grow old they know what we are doing so my concentration was from 3 to 8 years old. (ADULTS?) Surprisingly, I did not teach adults, because I just wanted to keep it from 3 years old all the way up to high school when they graduated. Come to the studio..although I did not teach adults when Ilikai Hotel opened I was the teacher at the Ilikai for the adults for all the tourists, so I will go down holidays, Wednesday, Fridays from 10 till 11, to teach them, then I was also asked when our East-West Center had just open. I went up to the University to teach also, so that was where the adults portion came in. (DATES, YEARS!) The Ilikai must have been maybe 1963-64 and about the same time for the East-West Center. (YOU TAUGHT THERE ONLY HULA?) I taught there the whole Polynesia show which is the hula, Maori, Tahitian, the auana at intervals I was really happy because Kalo from Hawaiian Hut used to come in and teach Tongan and Samoan dance for me. In the Polynesian show we had everything that we needed to make a nice Polynesian show at the East West Center.

(WHAT AGE DID YOU FIRST LEARN HULA?) In my family, we had 7 girls, and out of the 7 my mother said one of us had to go, nobody wanted to go so my mother said I was to go and I must have been about 7 years old and I remember going to Kapahulu to tutu Makaena in Kapahulu and she was a blind teacher, her daughter helped teach and regardless of her handicap, she knew exactly what we were doing in the room there. So I had lessons with her on that was only kahiko. I had lessons until, my dad told me I could not take hapa haole numbers until I was 14, so I had that many years with her and I remember graduating in the old St. Marks building on Kapahulu Avenue. And I danced from 7 to maybe 13 because my dad said I could not take haole kind hula until I was 14, so I moved on and I went to maybe a lot of people had no heard of her, but at that time she was excellent and everybody thought she was excellent, her name was Ruby Ahakuelo

and I danced with her for years..I don't remember how long. I then from Aunty Ruby that's when I went with Aunty Lei Alama.. With Aunty Ruby we only learned auana members and hapa haole turns, because she was not in kahiko.

(DID YOU HAVE ENTERTAINMENT?) Yes we did, I remember going to clubs in Fort Ruger, Fort Shafter we did a lot of that kind of entertainment. (WERE YOU IN A MIX CLASS?) No, we were all the same age and at that time she had lived at Kalakaua homes, we had no studio, so we used her back yard for our studio. Then we were all according to our age and in fact some people will come into the store now and still recognize me after they talk to me and they tell me you got to be Lucy. Yes, I am.. we danced with Aunty Ruby Ahakuelo on her grass.. After they tell me their name, then I remember what it was.

(AFTER AUNTY RUBY?) I went to Leilani Alama. I must have been in my middle 30's. (HOW LONG?) I think I stay with Aunty Lei for about 4 years. She was teaching up at Kaimuki where her present studio is at and she is still there. (DID YOU DO ENTERTAINMENT?) Oh! We did lots, we went to all the hotels in Waikiki, the USO Clubs. (KAHIKO?) We learned kahiko but not that much because she was more in the auana and she was really tops in implements, she was known so well for her implements, her dancing was a lot of implements which was just super, super numbers after dancing for her I think about 2 years, then I started to help her at the studio then I became her assistant. (WHO YOU TAUGHT THERE?) Children all the way up to the adult. I taught for her..when it was my time to teach, she will call and say sister can you take.. I never taught on the side of her I just taught what ever class was assigned to me. Then I will teach for her, because I had learned all the numbers from her at that time and it was through that I got inspired. Because Aunty Lei only teaches by her ukulele and it was through her that when I opened business that I decided I want to be like Aunty Lei, so I only taught with my ukulele. I did not own a phonograph at that time. (DID YOU LEARN UKULELE WITH AUNTY LEI?)

No. I had a wonderful group of musicians to work with me to do my shows and everytime someone would teach me the keys C, key F and I really got to like to play the ukulele. At Auntie Lei's I did not teach with the ukulele I used her phonograph, but when I open my own studio it was only ukulele.

(CAN YOU REMEMBER THE DIFFERENT STYLES OF YOUR TEACHERS?) Yes! I think in those days, when a group would come out and dance we all knew who they belonged to without even having to ask because each group had their own style of dance, but it was nothing fancy to what we have today, but that was something about each group when we see we will say, Oh, that's Puanani Alama's one. Oh! That Auntie so and so, because it was soft sweet, it was nice the styling was really nice for each of the teachers... Ahakuelo had the same style, really sweet and soft, I remember dancing only the basic hula steps, none of this fancy way I don't remember dancing that way..

(TEACHER AFTER THAT?) I got involved with Uncle Henry Pa, because I belonged to the Kamehameha Civic Club and he was our hula teacher, so between dancing for the Kamehameha Civic Club and then Tavana hired Uncle Henry Pa to be the director of the Hawaiian section for us, and so between that time and when Uncle was with us until he got ill. I think I danced with him for maybe about a year. (KAHIKO?) Uncle Henry did not teach us kahiko at that time, he was teaching kahiko, but he did not really bring it to our Civic Club or Tavana's, but he was a fabulous kahiko teacher. (FOR ENTERTAINMENT?) No! Just to teach and dance socially for the Civic Club. (HENRY PA STYLE?) Uncle Henry Pa had a styling where his dancing was a little more sophisticated, but a little naughty with the eyes, his motions were really, peppy motions, when it came to Uncle Henry Pa, and he had a few of his own fancy little steps, hand motions, and we enjoyed him also because he played his ukulele.

(DO YOU REMEMBER SOME GIRLS THAT WERE WITH YOU THEN?) There is one girl,

Blanche Ane and she is teaching in Reno, there is another girl that is in Los Angeles, I don't know what her married name is but Debra, she teaches in Los Angeles, and I had teaches in fact when I was on King Street, I did not teach during the day because I was busy teaching teachers from the mainland and the teachers came from Long Beach, Los Angeles, San Francisco, they came down in 1969 or 70. Hawaii Visitors Bureau was looking for a group to go and do a big show in Vancouver and I was at Fort DeRussy at that time and someone had seen the show and then called me and asked me if I wanted to represent Hawaii, because I was up in Vancouver and they saw it, when they came to Honolulu they came for lessons.. I was teaching these teachers and I had then until I retired..

(DID YOU UNIKI?) I uniki from Tutu Makaena about 2, 3 times from Ruby Ahakuelo, and Leilani Alama. We just had a big hoike.. which was just great, Uncle Henry Pa. No, because I was working for Tavana show, so he was working with me in Tavana's show. (MORE ABOUT UNIKI?) Leilani's uniki was beautiful because she loved beautiful costumes and you know Lei herself is a beautiful women, so Leilani was strictly hula, but it was beautiful, the dances were all so gorgeous. Aunty Ruby I remember graduating several times in the old Civic Auditorium that was had and hers was just as nice. (WHAT KIND OF REQUIREMENTS DID YOU HAVE TO HAVE?) With Aunty Ruby Ahakuelo, we had to be on time in the classes, we had to know what we were doing and we had to be there when we were supposed to be there and after a while when she felt that you were eligible for this there we worked really hard at all of our uniki numbers. I think that's the only difference because Aunty Lei will do her thing about her graduation, but Aunty Lei did not have that many I think while I was there, there was only me graduating class was her senior teenager.

(FOR HAHUELO WAS KAHIKO UNIKI?) No, only auana, because she did not teach kahiko. (THEY CALLED IT UNIKI?) Yes, now I don't see anybody call it uniki.. I remember having all the

certificates, but where it is now I don't know. It was so long ago... (WHAT MADE YOU A TEACHER?) I became a teacher because number one, Auntie Lei inspired me, number two some of her parents were the one that encouraged me and I think because of the parents telling me they were not going to bring the children anymore to Auntie Lei, if Auntie Lei did not start to come teach because he depended on me so much that some the parents sort of kind of told me that if I was going to continue to teach, they love what I did everything, but they paid their money to have Auntie Lei teach it and sometimes Auntie Lei don't come for a long time, and I will just keep teaching and teaching and it was her parents that told me if Auntie Lei did not return back to teach, they are all going to quit, Auntie Lei is about 3 years older than I am. (WHY SHE WAS LETTING YOU DO THE CLASS?) She always said she was sick, uncle George Holokai said one time, Oh, I don't want to go to see Auntie Lei. I said why, she is sick, he looked at me and said how do you know I said because I did that for many years when I expected her to come she will say "Tira". I am not feeling well today, please go and teach and I enjoyed teaching week after week, he said yah. He went to teach ukulele, and he end up doing the whole thing because she didn't show up, and he and I started to laugh and laugh.

(WHICH TEACHER HAD THE GREATEST INFLUENCE?) Leilani Alama, because her styling, the way she taught I just adored her and I think that's why I went out and teach everyday because I adored her. (HOW DID LEILANI TAUGHT?) She had the sweetest way, if the baby comes in and cry she just cuddles her up. She has the sweetest way of talking and making you understand what she wanted there was something about her personality, her voice, her action that attracted everybody and nobody paid attention and then when she does not come for months and months, I try to do the same thing, the parents were very happy about the teachers, but you know when you pay a teacher to teach and they don't show up, they become unhappy.

(WHEN YOU STARTED TO TEACH DID YOU ACQUIRE HER STYLE?) No! I felt that even

though I loved Auntie Lei, I felt that I had to do my own what I did was to get songs that I was familiar with, Hawaiian songs, I get the meanings. I tell you who really helped me on that meanings and everything was Auntie Alice Keawe Kaue, Alice's mother, her mother was a musician for me, I call Auntie Alice, please and she will play for me and then she will explain to me the whole song. Another one that was very instrumental and telling me what the song was all about was Auntie Genoa Keawe, and then I think I really went into Maori dancing and Tahitian dancing because like I said at the beginning, there was so many wonderful famous teachers, you know Auntie Maiki, Auntie Sally Wood, and I taught I really should get something else if I don't learn something more than I already know. I am not going to have students and that's why I was very fortunate that Auntie Sally Wood found this New Zealand couple that came down to open the Polynesian Cultural Center, the Maori Village. She called me to tell me and asked me if I like to learn Maori dancing and they are the one who taught me for almost 2 years, but it was Auntie Sally Wood who referred them to me. (ANY DIFFICULTIES?) When I started hula it was okay. I had students at I was at the Ilikai, but there was a bad remark that was made in public and said being Hawaiian instead of just keeping it to her tradition. No she has to go into somebody's else back yard and that was the thing I decided "boy I am going to work so hard in this business in my Maori. I wanted to show that even though I left our Hawaiian backyard. I can still be good, that's why.. When I heard that I was so hurt, so I called the person and she refused to talk to me and I told the girl that answer: "Tell her I really want to talk to her and this is Lucy Lee because I heard her say something about me and I am really not interfering with her business and I told her if she does not want to talk to me, I am coming down that's when she came to talk to me and she said I am so sorry, I should not have said that.. (IS THIS ABOUT BUSINESS?) There were there 20 something years before I was so I wouldn't be afraid of anybody, Auntie Genoa told me... I used to cry to Auntie Genoa.. I said oh, all these people just talking.. talking .. she says, I am

going to tell you something and you always remember and you get angry, remember what I told you.. she said the reason they do all this to you is because you have something they don't have.. And the day they stop talking about you, you better start wondering why because then you are not popular anymore and that was Aunty Genoa and I never forgot her .. And Aunty Genoa is the one who really hustled business for me because she used to be singing at our old carbon over here or she will be singing up in Kaimuki that was one restaurant at Kaimuki and she would call and tell me come. I will be singing there, and where I will get there she says, "I want you people to know there is a young teacher in here and she is starting to teach and I have to tell you she is very good so that's why I had her come tonight. So she's going to be our dancer for the night. After that she said this is why I asked her to come where ever I go because I want to help her and people will say oh yeah. she is a good dancer, and you are a teacher , yes! I am... and from there all the kids came, Aunty Genoa really pushed it so I can have students. (HOW DID YOU MEET HER?) I met Aunty Genoa from hula dancing, long, long time ago with Aunty Lei.

(WHAT KIND OF JOY DID YOU EXPERIENCE IN YOUR TEACHING?) Oh! Wonderful, I loved it, I love teaching.. the students all learned, the parents were satisfied, many of them went on to be professional dancers and even till today where they come in and they say, they are dancers for so and so and they are all adults with children so I think the joy was just teaching and see that the kids are enjoying what they learned. (WHEN YOU WERE TEACHING WERE YOU GROOMING ANYBODY TO CONTINUE?) I try to get my daughters to do that, but because they saw all the hum bug that went with that. They did not wish to take over the studio so that is how I closed it, because there was no one else that was capable. The one that was capable was Blanch Ane, right after she graduated she moved to the mainland, she was my alaka'i. She was a Samoan Hawaiian girl but wonderful. I had her for 13 years and I have to say that a lot of my students stayed with me for a long, long time..

(DID YOU UNIKI ANY OF YOUR STUDENTS?) I did in 1970, I uniki 11 of them, and because they were very good students they had been with me for a long time. I uniki them and we had it at the Waikiki Shell. I think that was the only time, I would have an ho'ike, here and there, once and a while, but to uniki and have this certificate, I think I only did it once. (HOW OLD WHERE THEY ABOUT?) They were all high school so they all went to college, I think that was the only time that I uniki anybody, because I felt they were with me for a long time and they were eligible. (BLANCHE ANE WAS ONE OF THEM?) Yah!

(DID HULA CHANGE?) Definitely, Like I was talking to someone, they were criticizing, but I said you know you got to stop, I said when I learned hula I was always told whatever your teacher teaches you is correct regardless what the next student tells you. I said for us to say that they are wrong, we don't know what their teacher taught them so looking, they look nice that's what make their teacher happy. That's fine with me, but there is big changes, there are a lot of steps here and there, then you cannot condemn the teacher anytime because that's her thought her mana'o, or her teaching, and if that's what makes her happy, I am happy too..

(WHAT DO YOU THINK OF HULA KAHIKO?) Hula kahiko of today is about similar of what I learned, only thing the teachers are putting to little more happy.. added more motions.. I think we all had the basic steps the basics steps of learning kahiko. (YOUR DEFINITION OF HULA KAHIKO?) Well, hula kahiko according to Aunty Kau'i, hula kahiko was hula that was taught by the kumu hula representing the sea, the ocean, and the mountains so to me hula kahiko is to go back to our olden days and learn all about that one particular chant which I did not have the opportunity, but watching all of them coming and talk with me like keiki hula coming along when I ask them how they coming along they say, Oh! I have to do so much research, I say that's the only way you are going to learn..it is for you to go out and research I say I did not have the opportunity because I did not learn kahiko and I remember I told them I don't remember even

hitting the pahu drum, she said oh yah! What did you folks used I said we only used the big ipu and I said..well who used it?.. so I said I guess only the elite will be Kau'i Zuttermeister..

Lokalea Montgomery, I don't remember using the pahu drums then I told them guess what, we didn't call it kahiko, we called it "olapa" and when it came to auana they called it modern hula and she look at me and she said that's right.. you are right.. That's what Auntie told us.. I said whatever, you told me you have do a lot of research that's the only way you are going to learn about it is to go and do the research, I didn't have the opportunity, because I think at that time when we were teaching kahiko was not that popular because we had the war, the haole and everything even Auntie Alice Keawe Gardner will say Oh! I do the chanting for you because she knew everytime I hit the ipu it will crack by the time I got through, and I will only do Kawika and Liliu'e and it will happen so I told Leimomi well just go and learn what they tell you and then all what you learned from you kumu for kahiko is what you apply to that. (SO YOU DID KAHIKO IN YOUR PERFORMANCE?) Yes! Wendell was a musician with me at that time, and he saw that and he said auntie what's the matter so I said, well, I am kind of hard head, tutu Palama said for me not to disturb the dead people and carry on to the new, I am getting hard head I want to do it so I am getting punished finally he said you better not do it, Wendell was a wonderful chanter, wonderful chanter, I guess because he was involved with Nana Joshua and his sister dance for many many years and I got to know Wendell and have him as my musician is because I was looking for a base player, and someone recommended Wendell and then I called him and went down to his house in Kapahulu and when I looked Oh! this is portugese boy and when I looked I said can you play the base, then he started to play then he had a beautiful voice, then I looked at him, I said do you want to play, he said oh I love to he was trying to get into entertainment because he was working at Lanakila Crafts I think..he was head of department for manager of Lanakila Crafts, so they don't get a chance to go outside, so I said come come work with me, but

the only thing he had to join the union because we were all in the union, so I said give me your telephone number: I will put you in the union. That's why when he is there and he is the MC, and he is telling everybody how he got to join the union. (AND FOR HO'OPA'A?) on the Ho'opa'a I would use Blanche, and Aunty Alice Keawe Gardner would be the musician that day, and she wouldn't even move from the position she will just turn her ukulele around and use her ukulele for her ipu and at times I had to use Kawiha or Liliu'e because when I start my show I like to start from how hula looked like and gradually bring them down and then into the islands, like New Zealand and bring it back to Hawaii so I had to use it so she was always there or Blanche. Blanche was such a wonderful person..

(IS LANGUAGE IMPORTANT?) Now, I think so because I wish I did learned it, but at that time nobody was speaking Hawaiian I guess because all the haole boys were here ya! You want to speak the haole language but I wish I had learned it because my mother spoke fluent Hawaiian, my dad was English so he was too happy about her speaking Hawaiian, but she will scold us in Hawaiian but as to speak even when I taught hula I really wish in those days.. (DO YOU THINK IT WOULD HAD HELPED?) Defiantly, because our songs are all written in Hawaiian, when you teach the children you have to teach the Hawaiian words first, they learn but in fact I told you how I learn my interpretation of Hawaiian words from the songs, because I didn't have the privilege to learn that it was just through the songs, the Hawaiian and then they have the interpretations, so that's is how I learn how to understand the song, the one that told me to do that was Aunty Genoa, because at that time she had a lot of songs she had written and brought out and she said, do that because we all have to do the same thing, before we learn our language and that was absolutely true..so now little by little at hula supply. I'll say something in Hawaiian and they look and say what is that. I'll say write it down, I'll say how you folks know I will say that to you, so I don't know the best of the language, but... (IMPORTANCE OF IT TODAY?) I think

today, everybody is bringing the Hawaiian things back into our islands, and I had the pleasure of working with people that were connected with Punana Na Leo and when they talk I am so jealous, those young girls, in fact I took a semester at UH, because I thought gee, I have to learn the Hawaiian to be a good teacher although I was teaching for quite a number of years and when I went there, there was Reverend Saffrey who was a teacher, there Oh! We had a big group, and I came out not knowing anything, it was so hard, no one can tell me that Hawaiian language is easy, it was hard. He will tell us poina'ole and all of us bow our head and A'ole, that semester I could not learn Hawaiian. (DO YOU SEE DIFFERENCE WITH LANGUAGE SPEAKING AND THE LANGUAGE OF THE SONGS?) Definitely, because in the song you only take maybe one word as a language Ka Me..na naua.....language when you hear speaking ... I say, oh you speak so beautifully, oh Punana Na Leo, well it took so many years..

(ADVICE FOR NEW COMERS KUMU HULA?) The advice I will give them is now I will say learn your language and get a good adviser so you don't have to go to one person to another for advice. There are many that are willing to help, so get a good adviser who you can call, share whatever you like to know. Be positive in what you are teaching, let your students know that you know what you are teaching about, because I have seen teachers after awhile the kids tell the teacher I don't think you doing right like that. Think positive and If you want to be a teacher, be a teacher. Someone came in the store, the other day one teacher said oh maybe I am not a good teacher so I told her if you feel that way about yourself, then get out you can never be a good teacher if you wonder.. Because when you teach you have to be positive even if they say you are junk to you. You say no I am good, she looked at me because she taught for so many years down in Kailua so she said oh Lucy you are so wonderful.. I said I am just telling you because that's how I felt. I didn't care what people thought of me, the main thing is that I am taking care and teaching my children good the way they should be taught.

(WHO YOU CONSIDER HULA MASTER?) I think the living one that I know still continue with her daughter is Auntie Kau'i Zuttermeister. Now Auntie Sally Wood is semi retired, but she was wonderful too and I don't think we have anymore hula master, the young one would be Uncle George Holokai, he is just super, but for the older ones, I think there are only Auntie Kau'i and Auntie Sally Wood.

(DO YOU TEACH ANYBODY ANYMORE?) No, I don't teach anybody anymore.. Tahitian and Maori I taught along in my studio I helped Tavana Show. What I really did after I left was to do choreography for other shows, they came and ask me about a number and I tell them about it. They asked about costumes.. for anybody. Ed Kenney would call for some suggestions I would give it to him. Danny Kaleikini would call, I give it to him. Kalo will call, I give it to her. It was just for any body who needed help, of some kind I always end up telling them if you can't do it please bring it to me and I'll do it for you..Choreography, costuming, also. At Tavana I did costuming for 15 years for his show at hula Supply center while I was teaching. I also did their Tahitian costumes, then after the Tavana Show retired 7 years ago, then Mike asked me to come and do the costuming for hula supply center, so that 's why I have been there ever since.

(SO WHAT DO YOU DO AT HULA SUPPLY?) Costuming, the costume department.

(EVERYTHING?) We only do Tahitian at our shop. (HOW ?) We don't use any glue, everything is sewn by hand, now I am helping Pounce (DID YOU JUDGE?) Yes, at Aloha Dalire's Tahitian fete, I judged for her from the time she opened which was 5 years I think then I went to judge for Tahiti Fete in Las Vegas and I have been doing that since 1985, then I do the keiki Tahiti Fete. Last year I judged in Las Vegas for Kahiko and Auana but it was mostly for Tahitian judging.

(DID YOU EVER ATTEND WORKSHOPS IN HULA?) Yes, I did when the State Foundation under Auntie Hoakalei Kamau'u. She had workshops at Kamehameha school. I did go to workshops up in Kamehameha school. (WHAT DO YOU THINK OF WORKSHOPS TODAY?) I don't know do they

have... (HOW DO YOU THINK THEY HELP?) I wanted to go up there because I wanted to learn the language and Aunt Edith Kanaka'ole was the teacher and by the time we got through I hardly knew what she said because she spoke all in Hawaiian in fact about everybody there and she will say what is the matter, I'll say oh a'ole. She will say that's okay.. even though I speak all my Hawaiian language I am showing you folks now what to do which was my true so I went up there 3 or 4 years. It was done either by Aunt Kanaka'ole or Uncle Henry Pa.. It was held at Kam School and I enjoyed it. (WHAT KIND OF WORKSHOP DO YOU THINK WE NEED?) I will say for all the basics like the basic kahiko steps and I think if you run a workshop on Kahiko you will have plenty of students because not too many teachers teach I am quite sure..Auana you can always make your own motions, when it comes to kahiko you have to know what you are doing I am quite sure if you run a workshop in kahiko I'll be willing to come even though I don't teach because that's a benefit. I did not have when I was teaching was to learn kahiko..

(DO YOU HAVE SOMETHING THAT OFFERED YOU IN YOUR HULA YEARS?) I think hula brought to me the greatest friend that I adore and worship today. It makes me feel so good because everybody regardless where they see me come in the store. Hi Aunt Lucy, how are you? It just makes me feel good because they all recognize what I did for them. Just say hello to me, I feel really good, because I still helping people.. see they just respect me...Knowing what you did for them even though you didn't take from them they still love you and will do anything if you ask them to.