

Kaulana Kasparavitch

We are close to a point of saturation in the hula right now unless there is something new that arises to keep the next generation interested. In any culture you will have peaks and valleys. In the next three to five years the interest in the culture will level off and possibly turn downward. Other things will arise because today Hawaii is cosmopolitan.

Liliuokalani Wilhem

My grandmother Minnie Jones was the one that saw to it that I was introduced to Hawaiian music and dance. She introduced me to a lovely lady named Emily Thomas who had a ohana group that were all friends of my grandmother and this was how I started. My first kumu was Manuel Silva who was a member of this group and he taught my cousin and I to chant for three years until he passed away.

Her dancers then
I was being taught Hawaiian music at this time by Aunty Pauline Kekuhuna and in 1971 *the Hauoli hula group* decided to retire her Hauoli ~~hula~~ *group*. One of her dancers *musicians & family Pauline* had decided to continue the troupe under the Hauoli name and this is how I came to dance under Leilani Mendez. *as a hula* In ancient Hawaii people lived the hula, but the hula today is entertainment and a leisure-time activity. What ~~Aunty~~ Leilani taught me was that I really had to work hard at the hula to be good. She disciplined my attitude toward work and the hula. We had to be good because we had to do shows and there wasn't a margin for sloppiness on stage.

I went on to train under Uncle Henry Pa at a class he opened at Kamehameha Schools for the Kamehameha Hawaiian Civic Club. I admired Uncle Henry because there was such a joy in all of his hula and even in his kahiko. What he gave me was the essence to create. He would sit us down and say this is the mele in Hawaiian, this is the mele in English, now create your own motions and we will pick the best motions from the class. His alakai Pa Mai invited me to study with them and I ended up staying for one and a half years.

I went on to take hula workshops under Eleanor Hiram Hoke, and Edith Kanakaole and her daughters but I consider the Hauoli style of dancing to be the most influential factor in my dance style. Watching Lei Mendez, Sally Wood, and Vickie Rodrigues as they taught and danced provided me with a foundation for the boundaries and protocol of the hula. If there is any question that I have about the hula or a chant that I need they are always there to help. What I've done in fact is take five different hula styles that I was taught and taken what I feel is the best from each to create my own style. The trademark of the Hauoli group was beautiful line dancing full of expression and heart. My goal became to bring back as much as possible the expression and love in a dancer's face and movement so that a haumana can dance in place and emulate through the face and heart the entire dance. That is a dancer. Anybody can perform or teach technique but to draw an audience into the emotions of the dance is something else.

I began to teach in 1975 as a hula instructor for the Department of Parks and Recreation. This was one of my most difficult periods because I had no teaching style and I was working with students who looked upon the class as recess. I had to develop personal teaching habits such as how much should I balance strictness with gentleness. I learned that a student shouldn't ever consider taking hula if he or she doesn't have the desire to learn and respect it. Popularity and commerciality are not the reasons to learn the hula because you end up wasting everyone's time.

In 1969, Hawaiian music was contemporized by Peter Moon, and Robert and Roland Cazimero. I think this had a great influence on getting our young people interested in their music and dance. It helped to reawaken the Hawaiian in me. I am only one-eighth Hawaiian but once I got into the culture I was just taken over. I saw that the purpose of the hula and the music was to retain the culture from one generation to the next and I wanted to be a part of that.

p.s. please indicate how you wish your name to appear in the publication. if you prefer your full name or any variation from the above please call our office before July 28, 1983 and supply us with the necessary information.

*Leilani
Rosenberg
5/8/83
6452*

Kaulana Kasparovitch

We are close to a point of saturation in the hula right now unless there is something new that arises to keep the next generation interested. In any culture you will have peaks and valleys. In the next three to five years the interest in the culture will level off and possibly turn downward. Other things will arise because today Hawaii is cosmopolitan.

My grandmother Minnie Jones was the one that saw to it that I was introduced to Hawaiian music and dance. She introduced me to a lovely lady named Emily Thomas who had a ohana group that were all friends of my grandmother and this was how I started. My first kumu was Manuel Silva who was a member of this group and he taught my cousin and I to chant for three years until he passed away.

I was being taught Hawaiian music at this time by Aunty Pauline Kekuhuna and in 1971 she decided to retire her Hauoli Girls hula troupe. One of her dancers had decided to continue the troupe under the Hauoli name and this is how I came to dance under Leilani Mendez. In ancient Hawaii people lived the hula, but the hula today is entertainment and a leisure-time activity. What Aunty Leilani taught me was that I really had to work hard at the hula to be good. She disciplined my attitude toward work and the hula. We had to be good because we had to do shows and there wasn't a margin for sloppiness on stage.

I went on to train under Uncle Henry Pa at a class he opened at Kamehameha Schools for the Kamehameha Hawaiian Civic Club. I admired Uncle Henry because there was such a joy in all of his hula and even in his kahiko. What he gave me was the essence to create. He would sit us down and say this is the mele in Hawaiian, this is the mele in English, now create your own motions and we will pick the best motions from the class. His alakai Pa Mai invited me to study with them and I ended up staying for one and a half years.

I went on to take hula workshops under Eleanor Hiram Hoke, and Edith Kanakaole and her daughters but I consider the Hauoli style of dancing to be the most influential factor in my dance style. Watching Lei Mendez, Sally Wood, and Vickie Rodrigues as they taught and danced provided me with a foundation for the boundaries and protocol of the hula. If there is any question that I have about the hula or a chant that I need they are always there to help. What I've done in fact is take five different hula styles that I was taught and taken what I feel is the best from each to create my own style. The trademark of the Hauoli group was beautiful line dancing full of expression and heart. My goal became to bring back as much as possible the expression and love in a dancer's face and movement so that a haumana can dance in place and emulate through the face and heart the entire dance. That is a dancer. Anybody can perform or teach technique but to draw an audience into the emotions of the dance is something else.

I began to teach in 1975 as a hula instructor for the Department of Parks and Recreation. This was one of my most difficult periods because I had no teaching style and I was working with students who looked upon the class as recess. I had to develop personal teaching habits such as how much should I balance strictness with gentleness. I learned that a student shouldn't ever consider taking hula if he or she doesn't have the desire to learn and respect it. Popularity and commerciality are not the reasons to learn the hula because you end up wasting everyone's time.

In 1969, Hawaiian music was contemporized by Peter Moon, and Robert and Roland Cazimero. I think this had a great influence on getting our young people interested in their music and dance. It helped to reawaken the Hawaiian in me. I am only one-eighth Hawaiian but once I got into the culture I was just taken over. I saw that the purpose of the hula and the music was to retain the culture from one generation to the next and I wanted to be a part of that.

p.s. please indicate how you wish your name to appear in the publication. if you prefer your full name or any variation from the above please call our office before July 28, 1983 and supply us with the necessary information.

Kaulana Kasparavitch

It started I guess when I was in high school. Punahou would have a male holoku pag pageant. My sister was involved with Halau Hula O maiki so I would watch them as she goes to practice, as she goes to a job I would tag along. But I was total toa totally into sports until in high school they needed male dancers for certain numbers. My sister would be in charge of training the students a so Maiki Aiu Lake would pick the numbers and help her prepare the boys and girls. Much of M Maiki's influence came through my sister.

My first kumu was Lei Mendez in Aunty Pauline Kekuhuna's Hauoli Group. Aunty Pauline and the majority of her girls had decided to retire in 1971 but Aunty Pauline wanted to keep the Hauoli Group going. So Lei Mendez began a studio under the Hauoli name. There were only two boys in the line my cousin Joseph and Myselef. At the same time I began hula I was being taught guitar, ukulele and bass by Aunty Pauline. Aunty Leilani taught me discipline. She showed me that I really had to work hard at the hula to be good.

Because hula today is a very leisure time activity. But we had to be good because we had to do shows. We were taught kahiko first then auwana later on. My grandmother Minnie Jones was the one that saw it in me to get into music and dance. She introduced me to a lovely lady named Emily Thomas who had a ohana group that was were all friends of my grandmother. Manuel Silva was in this group and he taught my cousin Joseph and me how to chant. Unfortunately he passed away a few years after that. This was all before Lei Mendez.

That came about because Pauline Kekuhuna was Joe's aunty and he asked me if I would help help because all the old dancer's were retiring. In return we got trained in hula and our music. I consider Sally Wood my mentor. If there's any question that I have about the hula or a chant that I need she is there to help. Aunty Sally came on when the Hauoli group decided to enter the Merry Monarch and had to do more kahiko. She was Aunty Lei Mendez's mentor. I took the hula workshops sponsored by the State Council on Hawaiian Heritage in Kalinhi Palama. I studied under Eleanor Hiram Hoke and Edith Kanakaole and her daughters.

I found it very rewarding because it was an exposure to different styles of hula. I worked with Henry Pa on "AN evening at Ainahau" I admired Uncle Henry because there was such a sense of joy in all his hula even kahiko. He opened a class at Kam School for the Kam Hawaiian Civic club. His alakai Pau Mai invited me to study and I stayed for 1 and a half years. What he gave me was the essence to create. He would sit us down and say this is the chant in Hawaiian, this is what it means in English, now pick your own motions and we will pick the best motions from the class.

I consider the Hauoli group style of dancing to be the most influential factor in my dance style. Watching Lei Mendez and Aunty Vickie Rodrigues teaching the old Hauoli girls and the new girls themselves helping me. What I've done in fact is to take the five different hula styles that I was taught and I've taken what I feel is the best from each to create my own style. The trademark of the Hauoli group was beautiful line dancing full of expression and heart.

In 1969-71, the Hawaiian music was contemporized by the Sunday Manoa. I think this had a great influence on getting our young people interested in their music and dance. It helped to reawaken the Hawaiian in me. In college I had majored in fine arts and music so although I'm only 1/8 Hawaiian once I got into the culture it took me over. I didn't sacrifice anything because I think I found what I wanted to do. I think the great joy for me was seeing my choreography danced on stage. I saw myself in every one of them and I felt I no longer had to dance professionally. This last year

This last year Moses Crabbe, and Wayne Chang and I took a group from Punahou to dance at the Kualoa Competition and to see this group dance together was unbelievable because when we started they were filled with their own little cliques. To see all these different groups; brains, jocks, etc. come together was a highpoint.

I was offered a job by the Parks and Rec in 1975. I was looking for a job because I had been travelling back and forth between Japan and here doing shows with the Hauoli Group and I wanted something more steady. This was one of my most difficult periods because I had no teaching style and I was working with students who looked upon the class with little seriousness. I had to develop my personal teaching habits. How strict should I be, yet how much love should I give them. Kahiko is the use of chants or the oli's along with pre-Kalakaua native instruments accompanying a dance.

I consider chants of today written in the kahiko style still kahiko because it is done in the ancient style. but I do keep any of my own kahiko compositions or performances loyal to the fundamental kahiko steps that I have learned from my particular kumu. I very much

^{Ki'e lei?} I like hula pele a b and hula pahy. ^{partu} Hula peele because my Hawaiian side comes out of the Hula plele line. Auwana gives yo you the chansde to express however you want to express and that's why I love it so much. Too many people today are into the hula and it makes me ecstatic to see it but I do see hula peaking. Like the Italian Reannaisance reached a peak we are close to a point of saturation right now. unless there is something new that arises to keep the next generation interested. In any culture you will have peaks and valleys. In the next three to five years the interst in the culture will level off and might even take a downturn because other things will arise in Hawaii because again Hawaii is cosmopolitan today.

The goal for me is to try to bring back as much as possible the expression and love in a dancer's face and movement so that a dancer can just dance in place and emulate through the face and heart the entire dance. That is a dancer, anybody can teach or perform technique. Don't ever consider taking hula if you don't have the desir e to learn and respect it. Don 't waste your time and other people's time if you're getting into ti because it's the in thing to do. The purpose of hula is to retain it To retain it and passi it on to the next generaition becasue it is the Hawaiian culture. In the olden days you lived thehula, today it is entertainment.

Kaulana Kasparavitch

ok. w-s. Good work!

We are close to a point of saturation ~~might now~~ in the hula right now unless there is something new that arises to keep the next generation interested. In any culture you will have peaks and valleys. In the next three to five years the interest in the culture will level off and possibly turn downward. Other things will arise because today Hawaii is cosmopolitan.

My grandmother Minnie Joes was the one that saw to it that I was introduced to Hawaiian music and dance. She introduced me to a lovely lady named Emily Thomas who had a ohana group that were all friends of my grandmother and this was how I started. My first kumu was Manuel Silva who was a member of this group and he taught my cousin and I to chant for three years until he passed away.

I was being taught Hawaiian music at this time by Aunty Pauline Kekuhuna and in 1971 she decided to retire ~~her~~ → her Hauoli Girls hula troupe. One of her dancers had decided to continue the troupe under the Hauoli name and this is how I came to dance under Leilani Mendez. In ancient Hawaii people lived the hula, but the hula today is entertainment and a leisure-time activity. What Aunty Leilani taught me was that I really had to work hard at the hula to be good. She disciplined my attitude toward work and the hula. We had to be good because we had to do shows and there wasn't a margin for sloppiness on stage.

I went on to train under Uncle Henry Pa at a class he opened at Kamehameha Schools for the Kamehameha Hawaiian Civic Club. I admired Uncle Henry because there was such a joy in all of his hula ~~even his kahiko~~ and even in his kahiko. What he gave me was the essence to create. He would sit us down and say this is the mele in Hawaiian, this is the mele in English, now create your own motions and we will pick the best motions from the class. His alakai Pa Mai invited me to study with them and I ended up staying for one and a half years. I

I went on to take hula workshops under Eleanor Hiram Hoke, and Edith Kanakaole and her daughters but I consider the Hauoli style of dancing to be the most influential factor in my dance style. Watching Lei Mendez, Sally Wood, and Vickie Rodrigues ~~teaching the hula provided me with~~ as they taught and danced provided me with a foundation for ~~different styles~~ the boundaries and protocol of the hula. If there's any question that I have about the hula or a chant that I need they are always there to help. What I've done in fact is take five different hula styles that I was taught and ~~take~~ taken what I feel is the best from each to create my own style. The trademark of the Hauoli group was beautiful line dancing full of expression and heart. ~~The goal of the~~ My goal became to bring back as much as possible the expression and love in a dancer's face and movement so that a haumana can dance in place and emulate through the face and heart the entire dance. That is a dancer. Anybody can perform or teach technique but to draw an audience into the emotions of the dance is something else.

I began to teach in 1975 as a hula instructor ~~for~~ for the Department of Parks and REc. This was one of my most difficult periods because I had no teaching style and I was working with students who looked upon the class as recess. I had to develop personal teaching habits such as how much should I balance strictness with gentleness. I learned that a student shouldn't ever consider taking hula if he or she doesn't have the desire to learn and respect it. Popularity and commerciality is not the reason to learn the hula because you end up wasting everyone's time. ~~I was taught that the traditional hula were the steps and chants passed down by our ancestors. The purpose of learning the hula kahiko is to retain it and pass it on to the next generation because it is the Hawaiian culture. I consider chants of today written in the kahiko style still kahiko because it is done in the ancient style but I do keep any of my own kahiko compositions and performances loyal to the fundamental steps that I have learned from my kumu.~~

In 1969, the Hawaiian music was contemporized by Peter Moon, and Robert and Roland Cazimero, and I think this had a great influence on getting our young people interested in their music and dance. It helped to reawaken the Hawaiian in me. In college I had ~~majorred in fine arts and music so although I'm only 1/8 Hawaiian once I got into the culture it just took me over because I found what I wanted to do.~~

I am only 1/8 Hawaiian but once I got into the culture I was just taken over. I saw that the purpose of the hula ~~was to retain~~ & the music was to retain the culture from one generation to the next and I wanted to be a part of that.