

Kamuela Moele
~~Wayne Chang~~
name of kumu hula

NANA E NA HULA LOEA PROJECT

1. HOW DID YOU BECOME INTERESTED IN THE HULA?

After graduating Farrington in '49, lived in LA for two years. Knew nothing about Hawaiiana, Came back for vacation when he was 20. He was told by the HI people in LA to study hula so they could form a group in LA. Mumu was Mary Ho? a kumu & parents played music at old home in the Garden. He dreamt that he was back in the old days, People were dressed in sarongs & malo & we're going through a door after saying a password an old man let them in. He was the only one outside. He wasn't let in because he didn't know the passage. He then heard chanting so he →

2. HOW MANY YEARS DID YOU STAY WITH EACH KUMU YOU STUDIED UNDER?

Who were the kumu of your kumu hula?

Did you uniki with any of your kumu?

Tom Hiona. #25 a lesson. He was a very quick student. Hiona very jealous about ~~stade~~ Sam's talent. His downfall was his drinking. Ending up taking the adult class ~~not~~ because of it. Stayed with him for 152. Drinking killed his studio. Hula was drugs to him (Sam). Not too many people ^{teaching} hula then. Ho'oulu Davis - Once Tom's studio closed ~~she~~ Sam went to her in Kailua. These lessons were all basic. She ~~is~~ went to the old mainland.

3. What kumu have been your greatest influence and for what reason(s)?

Tom Hiona

at old days the kumu would have been...
with old days the kumu would have been...
with old days the kumu would have been...

① climbed the wall & saw 6 ^{long-haired} ~~big~~ woman dancing to the beat of an ipu beaten by a big woman. Did not know any Hawaiian names or chants.

Next day he went to the phone book & looked for a man teacher & it was Tom Hiona.

Studio located on Maunakea & King

② Hiona was taught by Kawi. But he was something extraordinary. Took it higher. Mind worked different. So many ideas, greatest male teacher he ever had. He was Sam's greatest influence. ~~to~~ He was the greatest. 1st person to do tableaux, pageantry, legends of Kane

studied w/ Ho'oulu ~~for~~ for a year but again was out in ~~call~~ ^{work}. Began w/ Lokalia in '54

Trained by Kawena Pukui & Auntie Kathy Nakaula studied w/ Kawena Pukui after Ho'oulu. #3 to be taught one song. ~~Star~~ Encouraged Sam to write songs. Kawena - look for U. subj., write about what you know. Father a bulldozer operator w/ Joe Yoshida ^{at St. Louis}. Would come at daybreak w/ Father, then walk down later to Kawena Pukui. A gracious & humble person. Studied under Katie Nakaula

Ildole, Puaaheo (Kawi's uncle), Ka'o

Lokalia - sold piano for \$75 to get money for Lokalia's \$400 pre-paid tuition. Trained at Kapaeha Ave (By Leonard's in back of Hot dog stand). Big white house. Majority were Japanese from UH who took it as part of Asian studies. Trained as kumu mainly. Students were in 20's. In her big parlour. Told to buy nail barrels & stretched rubber tubing over, sounded more like indian tom-toms. Gracious person. 8:30-2:30.

30-minute lunch, 5-days a week. He would have to come early alongside Pukui & she would read the paper & have them recite. 1st taught the different beats on the ipu. 2nd she gives you a chant ("Kahelo Ohelo")

The old days the kumu would transform themselves into the body of their student. Lokalia did not do this

* Occasional lessons w/ Nona Beamer.

4. What was the name and location of your halaus?
(STUDIO) (HOME) (OTHER)

learned how to dye material, paint, Hawaiian crafts. Workshop in back. Tim. Montgomery helped them make u'i'u'i.

Dreamt about going to a house & met an old man. Next day Lokalia took him to the same house & met the same old man which was Ilalaole. Mother & Auntie were dream translators.

5. What were the teaching methods and the teaching styles used by your kumu?
Please describe how you were taught the chants/mele?

The dream was a sign that he would be the chosen one to carry on Ilalaole's spirit in his body but he refused because he knew he was too young to avoid breaking the kapu. Would have to offer up body & soul to Ilalaole's spirit. Ilalaole when he was dying asked Lokalia to bring him a male student. He at that time was the last of the grand masters. He was a dream pupil. Chosen.

Teaching

1. When and why did you begin to teach?
How many years have you been a kumu?

Wanted to share what I learned. But then wanted to do more mele research. Goal became knowledge for knowledge sake. A musician named Kaaihue in Waim. encouraged him to teach so he began at \$3 a month. Not a lowest point, most enjoyable. Teaches thru encouragement.

2. What requirements had to be met for you to become a kumu?

Uniki was not important in old days. Would have to carry kapu burden if teacher had graduated him. If student breaks kapu, it falls back on kumu.

3. What sacrifices have you had to make? Have you had to take additional jobs?
(a)Haumana

(b)Kumu

Sacrificed money for the advancement of hula knowledge. Did the homework on the chants. Looked on everything as a job, as an opportunity.

4. How would you describe your style of dancing? Is it a direct reflection of your personality? Is your style changing?

~~Says the~~ Puts the Christian God first & the gods of hula outside. Starts prayer first & after the performance.

5. What has been your most special remembrance as a: (Did you dance before any special audiences?)
(a)Haumana

(b)Kumu

Donated perf. to gain exposure. Jenny Wilson ~~told him he paid him~~ a compliment. A party at AFJA center near Old stadium. Was asked to perform along with Pua & Iki Alama. Old lady cut down everyone ("Wait till I go up..."). Kept movements in the front. Sen. Jack Kennedy wanted to take a picture of he and his girls but Sam said no, he was waiting for Gov. Burns.

6. What was the happiest point of your career?
What was the most difficult time of your career?

Never had what he considered a difficult period although the it was never there in abundance

7. What is your greatest accomplishment as a:
(a) Haumana

(b) Kumu

Teaching the young students the true knowledge of Hula.

8. What does the art of hula offer the modern Hawaiian of today?

9. What advice do you have for the young dancers of today?

10. How has the hula changed since you began your career?
If it has changed has it been a change for the better?

A lot of baloney. A lot of ambiguity about lines of teaching. A great majority of kumu are still haumana. Audience of today has never seen the true hula. So much calisthenics, kung fu, karate.

11. What has become your definition of hula kahiko? Hula auwana?
What is your favorite hula auwana, hula kahiko, and chant?

Hula will go back to being traditional.

12. What do you foresee happening to hula kahiko, and hula auwana in the next ten years?

13. What has become your philosophy for living?

14. Who do you consider the grand masters of yesterday and why?
Who do you consider the grand masters of today and why?

Henry Pa
Joe Ilalaole
* Tom Hiona
Manuel Silva

Kachu?
Taoo?
Mossman
Daddy Bray

Tom Hiona was the greatest.
You have to go back to the kupuna to get your
legitimacy. Degrees don't matter.

Trained
yesterday { Joseph Kahalelua Hayward CA
George Neope
George Holoheai
Sam ~~Bernard~~
Naeole

15. What three kumu do you feel should be interviewed for this project?

Kelii Tau'a
Kaupena Wong

Sally Wood
Mailei Labe

Lani Kalama