

Nana I Na Loea Hula  
Kumu Hula: Kalani Akana  
Interviewer: Jan Itagaki  
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YOUR FULL GIVEN NAME? Keith Kalani Akana. HOW WOULD YOU LIKE IT TO APPEAR IN THE BOOK? Same way. AT WHAT AGE YOU BECAME INTERESTED IN HULA? I'm not really sure. But, I remember as a child being facinated with the radio and Mahi Beamer used to do, my favorite song on his album was Pupu Hinuhinu. And then on the other side there was a chant Hala Waiana'e, and I used to be facinated with that. I think in terms of hula I was more facinated with the chant. In terms of hula, I think I had no interest until going to Kamehameha. And that was I think I was a Soph<sup>o</sup>more. I was hired at explorations by a cousin of mine Hoolua Richards to be an aid. Actually I was to be an aid for language because I was taking Hawaiian language at that time. But we were also swit~~ch~~<sup>h</sup>ed over to hula. Ho'olua Cambra Richards, she was Aunty Maiki's first uniki student. She was very strong. Very positive. And I saw the effect she had on the children. So, I sort of had an interest. And I think that began my interest in hula as a teaching tool to get to children. And shortly thereafter another friend of mine who took Hawaiian with me and who ends up to be another relative of mine also, Palani Kahala got me interested. Because we were taking Hawaiian he said, you want to take hula. I said no. Then he gave me this spill about hula and language is related. I think one afternoon we just, up at Aunty Nona's room at Kamehameha he started teaching me the ~~rudiments~~<sup>rudiments</sup>. And Aunty Nona, Aunty Nona Beamer, she's so supportive, and you can do it baby, blah, blah, blah. She's supportive of us that she entered us in a competition. I think it was one of the first competitions at Saint Andrew's Priory. I'm not sure, but I know that Ho'omaikalani was the

coordinator. This is before. This was in the 70's. Must be '74, it was really early, because I graduated in 1975. She entered us in this competition because she saw us practicing, and then, this is a long story. Then I saw Kaha'i's group, in fact they won that. The men. They just came out, in fact they were Na Mele Hawaii 1973, so it was in that time frame, '72 to '75. And I saw Kaha'i's men and they were like wow at that time. Very masculine, very. WHO WERE THEY REPRESENTING? I was just a hula competition. Aunty <sup>Vicki</sup> Vicki Ii Rodrigues was judging. It was a first <sup>side</sup> aside from Merry <sup>ie</sup> Monarch. It was about the same time Merry <sup>ie</sup> Monarch was starting up, but it was at the beginnings or the middle of the Hawaiian Renaissance. WAS IT ONLY THE KAHIKO? Yah. And that sort of got me interested. And the Kamehameha Competition started in '75, or '74 around the same time. And I also saw Uncle Henry Pa's group. And that got me interested because of the use of the language, the chanting, and everything. I think I just feel into it. I didn't really plan to. In fact when I graduated, I was thinking about going into canoe paddling it was a little bit more macho. I think if I went into canoe paddling I would be 300 pounds lighter. But I just <sup>fell</sup> fell into hula and I actually, since I was a soph<sup>o</sup>more I was hired again at Kamehameha in the summer to work with hula and language. That kind of strength<sup>en</sup>ed my liking for it. Then I started a community service project. We would take Kamehameha Schools students, well, myself and other students, while I was still a student. DID YOU TAKE ANY FORMAL HULA LESSONS AT THAT TIME FROM AUNTY NONA? No, not at all. Well, it was through Palani. In fact he started up again a Hawaiian Hula Club in the 70's. And that's how we learned hula. Aunty Nona was the cheerleader and she gave us a lot of materials. Made open <sup>c</sup> access to her files, and <sup>consultations</sup> consultations. But no, at that time no. Just before <sup>e</sup> Explorations, Ho'oulu. See Ho'oulu for us as students, she just encouraged. But, personally, for me she said write something for the children, because I wanted to learn one, and she said, no you write your own. WAS SHE ONE OF YOUR

TEACHERS? In the summer, in the summer. WHAT DID SHE TEACH? She taught hula. We helped her teach hula to the students through this program called Explorations. THAT'S YOU AND PALANI? No, it was me and I don't know, who else. Palani never worked in the summer, I don't remember. But later on we started a program. Myself and other students, and we went out to the public schools to share every week. WHAT DID YOU SHARE? Hula that we learned from Ho'oulu. Like A Hilo Au, He'e I'a. SHE DID TEACH YOU FOLKS, AND THEN YOU WENT OUT TO TEACH IT? Yah. And I was really shy you know. And I still am kind of shy, but Ho'oulu had to shock it out of us. Because of her grooming from Aunty Maiki, and all of those things get <sup>ingrained</sup> engraved in you, poise, confidence.

WHERE DID YOU GO AFTER THAT TO LEARN? Okay, I was talking about canoe paddling and to tell you the truth, I wanted to take from Uncle Henry Pa. But you know when you graduate you haven't the faintest, you have no clue. But you know what, in Hoakalei Kamau, <sup>u</sup> the State Foundation had those hula workshops. So I used to go, and I took from like Cy. I remember.., it's kind of a blur. But you know in those days, you could go and take these workshops. I had seen Uncle Henry Pa's group and I wanted to take from him, but I couldn't find him. And then I saw an ad in the paper for Ka Pa Hula Hawaii, and I went, oh, I remember them from St. Andrew's Priory Competition. And so I signed up, and I traveled all the way to Waiahole. We had classes at Waiahole. At the Waiahole Poi Factory, on the side. And that was a trip. So, that was with Kaha'i Topolinski. DO YOU REMEMBER THE YEAR YOU STARTED? 1975. Right after graduation. It was like I graduated in May 1975. I saw the ad in June and I started in June. And I've been there since. So, Kaha'i is my kumu and he was very gracious to allow me to take from other people. So when Aunty Edith Kanakaole them had workshops, he would let us to go. At the same time, I started taking chanting from Kalena with John Lake's grand dad. Hawaii Music Foundation, the Music Foundation Halau.

But this is with the Hawaii Music Foundation and he was the director and they had like steel guitar. Just like he's doing now, exactly the same. Hula, Hawaiian language, steel guitar, ukulele, slack key. I remember I took slack key from Bill Panui, and I took chanting from Kalena. So, that was the ~~rudiments~~ <sup>rudiments</sup> lets say, and at the same time I was getting the ~~rudiments~~ <sup>rudiments</sup> of hula like the kahela, and all those, kaholo, with Kaha'i. We did like basic steps, for I think about 2 years you know. This changed, but you know when you have the generation gap, I remember when I was.. I had to do basics, and when people complain they had to do basics for two months, I went I had to do basics for 2 years. Every day just go and do ~~kaholo~~ <sup>a</sup> kaholo, hela, ami. Anyway, so the ~~rudiments~~ <sup>rudiments</sup> of chant and KALENA SILVA WAS TEACHING FOR JOHN LAKE? Yah. Well, with the Hawaiian Music Foundation Halau. I'm not sure the official name of the school, but it was under the Hawaii Music Foundation. They used to have a newsletter, articles on slack key and steel guitar. Just music, Hawaiian music. Then later on, I took from Aunty Edith McKinzie when she had workshops for State Council of Hawaiian Heritage. Then also Aunty Edith Kanakaole. Then a memorable hula highlight for me was, because we were just talking about the South Pacific Festival of Arts is going to the third one. And what I liked about that is that we got to learn from different kumu, Aunty Maiki Aiu Lake, Aunty Pat Bacon, and you got ~~to~~ <sup>to</sup> see the different styles. Like this is the ~~Ilalo-Ole~~ <sup>Ilalo-Ole</sup> style, or this is the Keahi Luahine style, or this is Aunty Maiki from Lokalia, both did olapa and auana. And I thought this is good, and I think that every hula person should have this opportunity to know that these are distinct styles. I would like one day to learn the Pua~~heo~~ <sup>Haheo</sup> style. Go back and learn for myself, it would have to be Noenoe Zuttermeister. I had wanted a long time ago, but I was involved with my degree and teaching and my career, but now as I get older...

DO YOU WANT TO TALK ABOUT YOUR EXPERIENCES WITH JOHN TOPOLINSKI? You know we learned a lot of dances and hula, but what Kaha'i

engraved in me is the love for the tradition of hula, in that how it's passed down from kumu to kumu and on to his family. And I especially was touched by his treatment of his family chants. Because it put me in touch with the idea of gene<sup>a</sup>ology and being tied to the past. I could see the direct tie between kumu, family and the past. And I don't know if I could make this clear, but when you learn about Kalakaua or dances for Lili'u, you know there still is a pride, and there still is a link, but it's more direct when you know that okay, this is for his wife, and his wife's greatgrandmother. There's a direct link. You can actually sense and feel it. And the history, and you know he's a history buff, so just the history he brings in to each of the hula, I don't know for me I like that. For me I like history, that was one of my favorite subjects. Touching not only the emotional, but the intellectual cord within me that hula embodies also our history. He also instilled in us <sup>a</sup>ll though he never admitted to be a chanter or language person, the idea that one of his methods that Mrs. Pukui instilled in him the idea that things had to be right. The language, the background, the history, and in many ways I felt, I don't want to brag about this, but, that Mrs. Pukui was speaking to us through him. Because you know when you are being <sup>mentored</sup> ~~ment~~ed by someone you pick up those qualities and <sup>subtleties</sup> ~~subt~~le and even those phrases and catch phrases from people, and I often felt, cause I haven't gone up to the house a lot as he had, but just those few occasions when I'd be there, like there's a picture, with the shell leis of Mrs. Pukui in the sun, but in those few times she would say something and I would say oh, that's just what Kaha'i said. But actually, it's what he heard from her. And Pat Bacon would say something, and I would say, oh I heard this before. So that was very good and exciting, because it would be wow this is exactly what they said. Or you would read something in Kamakau, or maybe you'd go to the Bishop Museum and go through the files, and these little things that nobody even knows like who was the wise so and so's were called this. You know these histories that are not found in books are found in some obscure place like in

the Bishop Museum tucked away in some file. And you'd go wow, I heard this before. Hula then for me was more than hula, it was also getting me into history. Kaha'i once told me, you know he'd ask who's your family and this is what would crack me up about him, when people would date his daughter, whose your father, whose your mother, he would drill them on gene<sup>a</sup>ology. So he would ask us, his students, who are your ancestors are and I don't know because my father, and whose your grandmother, tutu, you know, he just knew them as tutu, aunty, he didn't know their names, and he was the youngest. But Kaha'i said that one day you'll find out. Just being around him and gene<sup>a</sup>ology, you know him being ~~m~~<sup>m</sup>orm<sup>a</sup> and the gene<sup>a</sup>ological ties and just informally him talking about the gene<sup>a</sup>ology of maybe the I, the mahi, the palena, or the various alii. You hear it and in the beginning, it's just names. Your head just swims in names. Even like talking to Cy, it's like names, names, names in your head. Or like Aunty Edith McKinzie, they just know all of these connections. And if your a novice or haven't been brought up in that environment, it's like you think your going crazy, but it's planting seeds. You know I am amazed that I can remember back to some things he said. I'm oh that's that ancestry, I remember that, but he predicted that one day I would find my gene<sup>a</sup>ology, and I did. Under the cleveless guide, we found a long lost relative who had been doing gene<sup>a</sup>ological work. HE MADE YOU AWARE Yah. I got my masters degree and soon I would like to start on my doctarist, but you know of these, I can say truthfully, of all the formal education that I've had Western style, there's really no satisfaction than in the formal traditional graduation and the training in hula. There's a lot more pride, there's a lot more satisfaction, there's an idea that you're giving and your<sup>e</sup> also taking. You recieve<sup>a</sup> a lot more than you can give. I've come to the realization that I've got a master's degree, it only means that I make \$2,000 more year, nobody cares anyway what you got your masters in. Even those that graduate, they don't really care, they just want you to do it, and pay their tuition. You are just

one of the masses. Yet we think and we ~~taute~~<sup>tout</sup> higher education and I do, I believe in it, but compared with what you can get from hula, there's not a lot of formal recognition I think. There book is one. Maybe when they see you on ~~t.v.~~<sup>TV</sup> that's one, but the greatest satisfaction I think, and I don't want to speak for all kumu, is the satisfaction, is the pride of knowing that you are continuing on a tradition.

DID YOU UNIKI FROM KAHA'I AND IN WHAT FORM WAS IT? Well, Kaha'i had two kinds of, we actually everything is called uniki. So there's an uniki, the most formal was for his previous students. But for myself I had what they called a huelepo ceremony, and this was a private ceremony. And to tell you the truth, I don't know how much different it was from the uniki, other than it was small. It was just himself, the family, myself. It was held at noon. We had those special ~~ailolo~~<sup>2.</sup> foods and the chanting, and the apperal and the spiritual aspects, you know the pule. Kapu period before, and then a small paina, and actually a small performance of I guess a performance test and that was it. THAT YOU PERFORMED? Yah, it was only me. THIS CEREMONY WAS ONLY FOR YOU, NO OTHER STUDENTS? Not at that time. DO YOU REMEMBER THE YEAR? '85. BUT YOU CONTINUED TO BE WITH KAHA'I? Yes. Well, he wanted me to help with chanters. You know his students, teaching them chant and language. He being kumu it's hard to say no. And I wouldn't say no anyway. You can never repay your kumu right. Whatever you went through together, and we hard times together too. We have very strong personalities so we bucked heads a lot before, but despite what happened, you cannot, it's hard for me to father that people can tell their kumu no. It's hard, it's very, very hard. I don't understand that people can say no to their kumu. So he asked me if I could do that and I really didn't want to, because I was so busy with everything else, but I said okay. So, actually I have been doing that. I have been teaching chant since 1979. IS IT A CLASS? Informal class. IT'S PART OF HIS? No, outside of. AND YOU TEACH AT HIS FACILITIES? No, where ever I am. SO HE

SENDS HIS STUDENTS TO YOU? Yes, to me. And recently he's asked me to help him with Merry<sup>w</sup> Monarch, things like that, or language. Language issues. But I am not part of the halau per say, but I'm sort of like the big brother. It's kind of funny because I teach mostly kupuna now, so you know hula style is like hula sisters, but it's different so we got to say that's your hula aunty or hula grandmother.

HOW DID YOU GET INTO CHANTING? How I got into chanting was through that whole sequence I was facinated<sup>s</sup> as a child by listening to Mahi Beamer, and then Liolani<sup>Iolani</sup> Luahine, Hoakalei, and I was just facinated. And I also remember a performance by Kalena Silva at Kamehameha Schools hoike. And I remember being in language and our teacher Ms. Chickchase raving about Kalena and you know that positive image. And you have to recall even in the 70's there was negative stereotypes of Hawaiians. But, to hear so many postive things about chanting, and it was something through Kalena that I could do. I wasn't really good at sports. I wasn't really good at hula. I don't really consider myself a good hula dancer, and the idea of the phisic<sup>o</sup> and all that, but hula was something that I could do. So I remember Uncle Pinky Thomson saying you find something you can do and you get good at it in high school. Okay, I'm pretty good, I'm not the best, but I can, it's something I can do. And I was pretty much not looking at the voice, because I didn't think I had a voice, because I flunked concert glee. I didn't get into concert glee. So voice wise I knew that I couldn't make it in Ho'oulu ways of chanting or Aunty Nona's or even Kalena, and even like Kau<sup>u</sup>apena. Hearing their voices, they were like models to me. And I also used to borrow these records like Tommy Ona, and I used to listen to them a lot and these were my models. So I think it's more hard work than talent, because even some of my students, like my hula brother Tony, I think his voice is much better than mine. For myself, I think it's 98% or what ever the percentage is hard work and dedication than it is talent.

HOW DOES THE LANGUAGE COME INTO IT? Yah, I was just going to say that the



best part for me is the language. Because really, I went into hula, I say the hula as a vehicle to teach, no so much that I saw myself as becoming a great kumu hula, or not that I am. You know what I'm saying like Kaha'i or Robert or you know that generation, or Aunty Maiki of that generation, or those kind of people, I saw hula as a vehicle to reach children to reach Hawaiian youth. I saw chant as that vehicle also, but language is what made that all tie in together. Luckily, fortunately I was in Hawaiian language. I got a scholarship in Hawaiian language. I went to the university, majored in Hawaiian language. Why it's fortunate because hula gave me that arena to really internalize and gurgitate and ruminate and chew on the language of hula and the meaning and the kaina. And people like Aunty Edith brought it alive. Kaha'i brought it alive. The stories that you heard from other kumu in workshops, brought that language alive. And all I have to do then is extend my knowlege and my practice and my abilities in language and that really for me is what enabled me to teach chant better. Because I could now explain to the students the stories. I think that they are much better chanters than myself, much better. But I think the reason people take chanting, is because they like the stories. I don't know I like to go off on these little stories like my kumu Kaha'i.

YOUR WHOLE HULA TEACHINGS CAME FROM KAHA'I? Yes. WHAT DO YOU THINK HIS GREATeT INFLUENCE ON YOU WAS? Well, as I stated, committment, tradition, respect, giving, and also giving back and passing on things. HOW DO YOU DESCRIBE YOUR HULA STYLE? Eclectic. Eclectic implies that I take here and I take there. I would say simple, I would try to. I try to keep it simple. I try to more emphasis on the text than on the hula. I don't believe that hula has to be busy or anything. IS IT BECAUSE YOU HAeM THE KUPUNA NOW? Yah. It wouldn't change in terms of style. But, I would have to say that with kupuna it's a little different, because they cannot do certain things. Like I had asked Aunty Pat, a long time ago if I could teach them Puana Kamakani, but I didn't realize that they

cannot sit down. I thought it would be easier to do a hula noho, but no it's hard for them to get down and hard for them to get up, so I couldn't teach them Puana Kamakanai, because it would look odd for them to be sitting in a chair. So things change. And only recently I started opening up. Because of this idea if I wanted to do something, I wanted to do it well, not open up and not be there. Hula is still an avocation for me, it's not my vocation. I'm a teacher first. Part of that is being a hula teacher, of hula and of chant. DO YOU STILL SEEK KNOWLEDGE FROM OTHER KUMU? No formally, but I've been really fortunate. As an example of not formally is that, I just came back from Irvine. They just had this hula mau and I went to judge. And usually when I'm judging you are associated with different, I call them masters, like Aunty Hoakalei, you know those, Uncle George Holokai, and the best part is when they talk story, you know in the coffee shop. That's when you learn the most and I'm just looking and listening to them and thinking, wow, what a font of history and knowlege that these people have. They can be their own books. They really can be their own books, just amazing the stuff that they know. And in that respect, I think yes. In another respect, yes because I always find myself going back to the museum looking at text, listening to tapes when I have. And I always find something new. Like sometimes I cannot hear or understand what they are saying in Hawaiian maybe because there's so much in my head maybe or spirit. And then later I go on and oh that's what they're chanting. I have this funny story I want to tell. You before Bishop Museum had this open door policy, you had to ask permission, so Betty Tatar gave me permission once, well several times. And this is like open door at that time, before, there was no way you could go into the Bishop Museum and touch or listen to anything hula. But when she got on board, she gave me permission to come in and listen to this tape. And I think I was learning about Hoai'ai and David has just taught us Ho'ai'ai and she's the who that suggested that along with Kaha'i that I go to the museum. So I called Betty and she let me come in,

but you couldn't take notes. Actually this is a secret, but since they have the tapes and everything out, it's not really that bad. So I would go in and she wouldn't even let us look at the words, just could listen. So I'm listening, and I'm what does this say, what, what. And some of the Roberts stuff you can find in the Robert's Hawaiian Music Book, but some you didn't. So I remember this one chant that I wanted to learn, I would listen, and I would try memorize, and when my time was up, I would run outside to my car and write it down. Then I would come back the next week, I would listen, memorize, then I'd run out to my car and write it down. It was so funny because five or ten years later or something the record comes out. And I would be all my effort, ahhh, and it's all written there, all the translations and the markings. I THOUGHT THEY LET YOU BRING IN A PAPER? Later on they did. IT'S FACINATING LISTENING TO ALL THE OLD CHANTERS Yah, I learned a lot. As I said, I would like to, but it's hard when you have a halau and you have a job. But, I would like to go back and learn from somebody.

PRESENTLY, TELL ME ABOUT YOUR HALAU? When I first opened up the halau, actually I've been teaching children, and that was my initial aim. Is to teach children. But when I was a Hawaiian Resource Teacher for Leeward district, we had gone to New Zealand and we needed to learn some hula, and so we taught all the kupuna and they wanted to continue. So I prayed and I thought, because again, it's a commitment, once you start, you have to start and continue. So I consulted with Kaha'i and then I opened it up formally as Ka Pa Hula O Kalani. But this Kalani meant God, the heavenly one. Because I wanted everything rooted in the Lord. And then when one of my kupuna left, and at that time it was just kupuna. I didn't want children, I didn't want anybody else, and this is more because of time. And I was working in emersion and that took up 20 hours a week, so I didn't have time to give to hula except for the kupuna. So I started off the kupuna and they pretty much are the main stay. When one kupuna left, I changed the name because I was

so sad. I was so sad, I wanted to quit. But, instead I changed the name. I okied the name and I said Puni if you ever want to teach hula I want you to use this name, Ka Pa Hula O Kalani. And I changed it to Ka Pa Hula Ho'oheno Hawaii, and all I did was insert the word Ho'oheno, to cherish into the name of my kumus halau with his permission. And the Ho'oheno also comes from the name of Ka Pa Hula's first dancers, who were called Keala Ho'oheno, the beakening fragrence, which was a name that was given by Mrs Pukui to my kumu. I want it to have that meaning in there. I recently opened up olapa classes and scared a lot of people off because I conducted class only in Hawaiian. It was so cute because I speak in Hawaiian and I think only one person knows. So it takes kind of a long time. I see one day that every kumu hula can do that. Every kumu hula should be able to speak Hawaiian. I told my students that I will not graduate anybody who doesn't speak Hawaiian. It doesn't matter if you're not Hawaiian, but you got to speak Hawaiian. You cannot create unless you know Hawaiian. You can do anything else, but not be a kumu hula. And then I also continue my classes in chant. THE KUPUNA THAT LEFT YOU SHE PASSED AWAY? No, she went to the mainland. SO WHO DID YOU GIVE THAT NAME TO? Her. People were mistaking this for mean me and I didn't even think about that. I thought it meant makalani, me Kalani Akana, but it was more so because I was sad, I was depressed. IS SHE TEACHING NOW ON THE MAINLAND? Not formally, just her mo'opuna and the senior citizens.

TELL ME A LITTLE MORE ABOUT YOUR CLASSES? I just have kupuna. I have an olapa class for ladies, and two chant classes, that's all. People always ask me to open up children's classes, but the only available day is Saturday, and I'm involved in filming right now. Video production, and also in the emersion, we have a lot of meeting, so I don't have the time. I would like to , but I just don't have the time. If I had a alaka'i, a strong alaka'i or I always tease myself I should get married so that I can have a business partner who can help run the halau. DO YOU

FOLLOW THE TEACHING METHODS OF YOUR KUMU? Yes and no. Like my kumu I believe in foundations, so we spend a lot of time, except for kumu now. You cannot put kupuna through two years of basics, actually after ten minutes, they want to drink water already. They are a different kind of student. So, no in respect to the kupuna because they're there for different reasons. They are there for health reasons, for health reasons, and also a lot of them have never taken hula in their life, because they were raising their children. I just realized that, how come you never took hula? I was too busy, I was raising my children, or I got married, or I had to work, and it's like we don't realize that. In terms of my olapa class yes. We start off with basics, then we learn simple numbers, and I test them periodically. I require them to have, I don't give them any text, they have to do everything by hearing, but for every test, every performance test, or hoike, well, it's not really a hoike, it's a hoao, they have to submit the words, the text, and perform it. I guess the form of it, the idea of the pau is the same, and then where at a phase now where I teach them. In other words they go through phases I guess. That would be from my kumu. The students pass through different phases and stages of growth. And in the most formal sense they then become olapa and then become ho'opa'a and then they become kumu hula. I ran that through my students and they kind of like it. It kind of reminded me of judo. People like reinforcement, they like to know how they are doing. WHERE DO YOU TEACH? At my school, at Waiiau Elementary. YOU USE YOUR CLASSROOM THERE? Well, we use the cafeteria. THEY HAVE AN IMMERSION PROGRAM THERE? Yah, that's what I teach. I teach kids by day, and kapuna by night.

DO YOU HAVE A PERSON THAT YOU THINK WILL BE A KUMU IN YOUR CLASS RIGHT NOW? No, not kumu. Because all of the kupuna, they have no interest. They have no interest even in going through that. Like even Minerva Pang, she's already a kumu. So there's no real incentive or interest. They are doing

it just for the love, for their own reasons, and I respect that. But for my other students, olapa students. HOW OLD ARE THEY? Kupuna. HOW MANY OF THEM DO YOU HAVE? 20-40, small less than 10, lot of students, so they go in and out. So, I tell them they got to go through like two years of, not basics, but sort of training. And then if I feel they are worthy as my kumu would say, then I call them olapa candidate, which means that they can train to be an olapa candidate. And if they go through those things, then they can uniki at that stage. So I think all of them can do that. Right now, nobody has an interest, or has not shown an interest in the chanting, but that's key to ho'opa'a. For me you cannot be a kumu hula without knowing all of those things. Even now I feel that there is so much more to learn, you know what I'm saying. You come, you get to a stage, you think now I can do it, but really, it's like I now I can do it, but wow, there's just so much more. IN YOUR OLAPA CLASS DO YOU START WITH KAHIKO? I only do olapa. WHAT DO YOU START THEM OFF WITH, DO YOU HAVE A SET OF CHANTS THAT YOU TEACH THEM? Oh, no, no. Except that they have to know each year, so many hula noho, like maybe this year it's Hula Uliuli, last year was Hula Puilima, and then some Alapapa, and that's it. So like in a year they might learn four. So, I just say, one is going to be a hula noho, and actually two will be a hula noho, one a hula kuilima, and one a hula with an instrument, hula ili'ili, or hula puili. So last year was hula kuilima one with kamakana, and hula puili. This year it's another hula noho, probably Makalapua and hula uli'uli, and is based on really what we are going to perform. So, if we perform at Lunalilo Home, right now we are performing at Lunalilo home, so we are learning a hula uli'uli for Lunalilo. And the olapa, were going to learn one for Lunalilo. So we know it's based on what we're going to do. WHAT ABOUT AUAIA..? Yah, that comes later, in the kumu hula phase. I place it in the kumu hula phase because it's sort of what is expected. And as I think about that I used to wonder how come. So I'm going to put it there. I have a little

different feelings, like some people feel it's real sacred and I think at one point in time it was very sacred. For some hula traditions, it's sacred for that kumu hula training like the capping. And I that's so, but also like as Hawaiians in general, we have to, I think every Hawaiian should learn Auaia, I really do. I think every Hawaiian should learn Kaulilua, as part of are being educated. I'm a little bit, I'm not ambivalent, because on one hand I believe everybody should learn it, but on the hula side it's only reserved for a very elite. On a preservation side and growth side, it will only grow if everybody knows it. For the purest side, it will live because a few know it. I don't know if you see my ambivalence. YOUR STUDENTS HAVE TO PROVE THAT THEY ARE INTERESTED IN MORE THAN JUST DANCING? Yah, so from a kumu hula stand point, from my own narrow point of view, well it's not narrow, but from that point of view, or stance, yah, it's only for the kumu hula candidates, because they may not graduate, but for the candidates. But from a Hawaiian point of view, and educators point of view, really everyone should learn it. But otherwise, I don't have a kaholo dance, I don't have a kahela dance, it's what ever the function demands. Like we're going to go to Hana, so we're learning a dance that I composed for Hana. In the Year of the Hawaiian, I was in Hawaiian Leadership Camp Conference and Kimo and I wrote a beautiful chant about the moon setting and the sun rising. And how the moon setting referred to the elders passing away and the sadness of it, but the hope in the sun rise.

WHAT DO YOU CONSIDER YOUR GREATEST ACCOMPLISHMENT? It's pleasing my kumu, that's it. HE'S PLEASED WITH WHAT YOU'RE DOING NOW? Yah. Graduation is one way that the kumu says, I acknowledge you, but it can stop there, where some graduates do not acknowledge their kumu, or their just no loyal, or this kind of funny kind of action. So anyone can graduate really if they put on a good show, but the proof of that is if you can continue to please your kumu. In a sense, not that my goal is to please him, but that he's satisfied and

kumu. In a sense, not that my goal is to please him, but that he's satisfied and approves what I do, to me is an accomplishment, because if I didn't do that, then there's really no sense of me even continuing. In terms of my own, I don't think I accomplished anything. WHY DO YOU TAKE YOUR KUPUNA TO COMPETITION? They like. It's real simple, they like. I keep telling them, kupuna, let's just enter one category, no we want a category two. Okay, but if we do olapa, I think it should be a message that you want to give to the audience. Every year we try to compose or look for a composition that sends a message to the audience. So one year it was on Hawaiian homes, this years it was on that beautiful chant that Ka'anoe wrote about the passing of knowledge. And you have the hope in knowledge that can be sought after. One year it was on Lili'u, it was the 100th year of the overthrow. So we did one on Lili'uokalani. But otherwise, it's not, I don't want to say this really, but it came out wrong in the papers, it's not that we're going to win, they don't really care to be truthful. They don't really care. They just happy they can get on the stage, and that they last for 30 minutes or whatever. So, my whole orientation, because really as my own orientation and working is, we go to show excellence. You know with Kaha'i, we go to show excellence, and we may win, and that would be nice to win, but you got to do the best that you can. With kupuna it's the opposite. They want to go and have fun and just do it. And that's their most excellent, the idea that they go out and they can go out in the spot light and go through their performance. That's their most excellent. For me it's more of a lesson for me than them, because I have to learn how to be not so aggressive, I have to change my thinking about that. So every year, I'm just amazed.

WHAT ADVICE DO YOU HAVE FOR ASPIRING KUMU HULA? You have to learn, you must learn Hawaiian. The language. You know Robert Cazemerio, he went back, he learned. Mapuana de Silva went back, so if these people can humble themselves, and having not learned Hawaiian, and go back and learn it then



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anybody can do it. Young people have an advantage. They can decide very early on to learn the language, because the language is going to be the key. How are you going to understand Auaia, are you going to do it by rote or you actually going to go into the poetic the metaphors, and all of the rich meaning inside. How are you going to convey this to your students if you don't know the language. How are you going to look at like Na Mele Medal that just came out. In Irvine, a lot of kumu were using chants from this without even knowing. Secondly, young aspiring kumu hula, have to, have to, have a kumu. Whether they uniki from something, but they need someone, a mentor to fall back on. That's why we have the word kumu, it's a source. If a person doesn't have a kumu, they are going to flounder here and there, here and there. And one of my advice in Irvine, at that competition is that, you know the people that get into hula, they are very creative right, very, very creative, and talented, but they just copy. They like this style, they copy. They like this chanting style, they copy. That's because they don't have their own kumu, to say no, you do it this way, or you have to do it according to these guidelines. So if it's a Waimapuna style dance, and that person's not from Waimapuna, it kind of sheds an ill light on that kumu. All be it, I told the one kumu, you have to get your own style. You're so talented. Develop your own style. So one language, and kumu is important. They have to have a kumu, if they don't have a kumu, get a mentor. There's no real excuse, you can always go and beg, like I have. Three, young people have to develop their own style. Meaning in the arena of creativity, they have to develop something unique to them, that marks them a little bit different. As an example, don't put this in, Mark Keliiohemalu in San Francisco, he comes occasionally, or like Johnny Lum Ho, they're just so unique. It's like nobody does that except them. Or when my kumu dances, people know that that's Ka Pa Hula Hawaii, because it's different. It's different. So, every kumu has to develop style. And fourthly, every kumu has to have and preserve the tradition of their halau. So

if I teach a dance from my halau, like Kamaka Kane, it's my obligation to teach it in the exact way. I think you hear this a lot from kumu hula. Like I heard this from Aunty Hoakalei, that if she teaches this dance, she expects it to be the same way. And that's beautiful too. There's room for creativity, even for young people. They can be as creative as they want, but if they learn something from George Naope, it should be the same way that he taught it. Although I did learn some dances from some kumu and it was different two times, but it was the same, but they had variations. But, according to the way you were taught...END OF TAPE

WHAT IS YOUR DEFINITION OF THE HULA KAHIKO AND WHERE IS HULA HEADING IN THE FUTURE? Well, I don't like the term hula kahiko. We never use the term hula kahiko. We always used the word, well in our halau, hula olapa. Or you know this definition of hula is hard. Hula kahiko technically means old hula, because kahiko means old. So, it's an old chair, an old rocker. And I don't like it because it just stereotypes hula as being something old. And you know something that you put in the museum and bring it out. It has to be handled with gloves, excetera, excetera, and some hula you have to. But, you cannot have it that way. In terms of the definition, I like the idea that our people had is that they name every hula by its type and style. So, we might have a ballet for ballet, an waltz, and polka. We have names for all kinds of dances. Same with Hawaiian. Hula noho, hula uli'uli, hula pahu, hula a'alapapa. And I think a hula person has to know all of these styles, these kind of hula. So, hula kahiko is a broad term, that number one is not linguistically right, and number two, I think it's too stifling. Because it doesn't account for one the traditional kinds of hula, the classical kind of hula, and it doesn't account for hula that we need to branch off into. We're not successful I think, and this is the future. As Hawaiians I don't think we're successful in bridging the gap. Bridging the gap for hula today's society. Meaning, our kupuna used when they saw sailors, at their time, they liked a certain step, they incorporated

into the hula. When they saw core drill, or they saw a waltz, they incorporated into hula ku'i. That's how we got the word hula ku'i. Or they liked this certain instrument, or the ukulele, they incorporated it. If they were sad about leprosy and how it affected the Hawaiian, they wrote a mele, and that became incorporated into mele and perhaps even a hula. A good example, is the guy Kaehu, who's a hula person. He went to Molokai, Kalaupapa. He wrote things about leprosy. They were intrigued with the first bearer and the first ship that they saw, so they wrote something and turned it into a hula. We're not doing that today, how come. Why aren't we writing about AIDS, or about drugs. If our kupuna could do that about things that they saw and were affected by in their day. Why aren't we. And I think one of the reasons is we're being stifled, not be the word hula kahiko, but by this idea of this idea of hula kahiko having to be this way, this way, this way. But, we don't look at the creative extent of hula by our ancestors, in that whatever they wanted to talk about and express, they incorporated it. Whether it was musically, whether it was in text, in meaning, they incorporated it and they expressed it in the hula. I'm having a hard time. And we as Hawaiian have not been successful at that. I was at the Wellington Festival of Arts, and the Maori Contemporary Arts/Dance Arts, they had traditional and they had contemporary. But the traditional one even to me blew me away. There were about 100 men doing the haka on AIDS. AIDS. That how if you want safe sex you have to use a condom. That was all in that haka. Traditional movements, but the text was talking directly to men, well I guess women too, to the Maori youth, watch out. Say you have to practice safe sex, or the best is monogamy, get married, and whatever. But this is all in that one haka. We are still in the patriotic flag waving mode, and it's kind of hard to in Hawaii because of the different kauna traditions that we have. That little speech is more for me, because that's something that personally I want to get into and I'm trying to get more into. TWO SEPARATE CATEGORIES AT MERRY

MONARCH FOR CREATIVITY? See, even though the hula olapa is new, relatively new, and the turn of the century. Our kupuna looked at a hula, and if it was this style, maybe hula ku'i style, is hula ku'i. If it looked like this it was called hula ola'apapa. If it had a pahu, it was called hula pahu. So the new styles by like Johnny Lum Ho, would be a good example right. If it's very new, that's their own kind of hula. You can probably branch them all under, that's why hula kahiko is not adequate. Because, then we try and put that kind of hula, which is unique in its own brand, under this umbrella and it doesn't fit very well. But, our kupuna never meant for everything to fit under one umbrella. Each to its own. That's why we are having problems. For myself I enjoy Johnny Lum Ho. I enjoy it. He's talented. Like Mark Kelihomalu, you know they switch the uli'uli. Theatrically I enjoy it. I enjoy it, it is pleasing to look at. Traditionally I would have to say it's kind of upsetting, but on the creative aspect, it's visually nice. DO YOU GET UPSET IF HE WINS? No. IF IT'S NON-TRADITIONAL? Well, if it's in a traditional competition. I don't think it's called traditional competition anymore. We just got to be up front about it.