

NANA I NA LOEA HULA

Kumu Hula: Holoua Stender

Interviewer: Lovina Le Pendu

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(ALOHA HOLOUA.) Aloha. (COULD YOU GIVE ME YOUR FULL GIVEN NAME?) My whole name is Robert Holoua Stender. (HOW DO YOU WANT ME TO PUT IT IN THE BOOK?) Just Holoua Stender, because no one knows me by Robert except for my family. (DO YOU TEACH PRESENTLY?) Yes. I teach here at Kamehameha School, and I teach students from 14 to 19 years old. (DO YOU HAVE A NAME FOR YOUR HALAU?) Our halau name. . .well, we go by two different names. We go by "The Kamehameha Schools Performing Arts Department", and when we do private hula shows we go under the name "Halau 'O Kamehameha." (WHAT DO YOU MEAN BY "PRIVATE"?) It's going outside the offices(?) of the schools. If we do not use students, if we use graduates, and not just students. If we use students only, then we go under "Performing Arts Department". (SO ACTUALLY YOUR HALAU IS MADE OF STUDENTS PLUS GRADUATES.) Yes. (AND YOU TEACH BOTH?) I teach both. (DO YOU TEACH OLI AS WELL?) We teach kahiko, we teach auana, and oli. (THAT GOES WITH THE CHANT?) Just the chant. So we just teach different chant styles: the kepaepa, the paheahea, and the different types. (HOW MANY YEARS HAVE YOU BEEN TEACHING?) I've been teaching Hawaiian chant and dance since 1979. (AND THAT'S HERE AT KAMEHAMEHA SCHOOL?) Yes. Mainly at Kamehameha School. (STARTED AT KAMEHAMEHA?) I started at Kamehameha in 1979. (HOW DID YOU COME TO TEACH HERE?) I was hired by the school to teach. Basically, I took Wayne Chang's position as the Hawaiian chant and dance instructor. So I teach 5 classes of chant and dance everyday as part of the regular school curriculum. (DID YOU TEACH OTHER THINGS, OR DID YOU JUST TEACH HULA?) When I first started, I taught Hawaiian chant and dance and Hawaiian culture. And then since that time, I've also taught Hawaiian history and Hawaiian language.

(AT WHAT AGE DID YOU FIRST START HULA?) I started hula when I was 15 years old.

(WHO WAS YOUR FIRST TEACHER?) My first teacher was John Lake. He was a teacher at St. Louis High School. (IS THAT WHERE YOU WERE GOING TO SCHOOL?) Yes. I went to St. Louis High School for four years. (HE TAUGHT ONLY AT SCHOOL?) Basically we went to workshops. And he. . .Mr. Lake was such a wonderful teacher. He used to take us all over the island learning from different kumu hula. We took from Aunty Alice Namakelua, and from Pua Dela Cerna, and Aunty Hattie Au. So he provided us with many, many different opportunities to learn hula. (IS THIS BECAUSE OF THE SCHOOL OR DID HE TREAT YOU AS A HALAU?) It was very similar to what we do here. We teach in school as a regular class, and then we provide opportunities for our students to learn hula in the community. (AND HE TAUGHT AT SCHOOL?) Yes. (HOW LONG DID YOU STAY WITH HIM?) During the high school years, about 2 1/2 years. (WHAT DID YOU LEARN?) You mean specific numbers? (KAHIKO. . .) Oh, we learned kahiko and auana. We performed and traveled to the neighbor islands and to different conventions. He also had a choir, singing group. And so we would sing, dance, earn money, travel, things like that.

(DO YOU REMEMBER HIS METHODS?) Oh, yes. Mr. Lake was a very bombastic teacher. He was an exciting teacher. He motivated you to want to learn. He had. . .oh, he must have had 60 or 70 students that would come to after school rehearsals just to learn from him because he had that charismatic sort of teaching. (DO YOU REMEMBER HIS STYLE?) You mean kahiko or auana? (KAHIKO.) Yes, I remember his style. (COULD YOU. . .) Perform? (PUT HIM IN A CLASS OF STYLE?) You mean who was his teacher? (YES, KIND OF REMEMBER THAT HE HAD A DIFFERENT STYLE.) Yes. His style was a very fluid and masculine style, bombastic. His teacher was Maiki Aiu. So a lot of the different Maiki things he taught to us. (HE TAUGHT SOME TRADITIONAL FROM HIS TEACHER?) Yes. From his teacher to us.

(AFTER JOHN LAKE, DID YOU HAVE ANOTHER TEACHER?) Yes. After John Lake I went to the University of Hawai'i and I studied with Ho'oulu Cambra, and studied with her for about, oh, about a year. And at the same time I joined "Ka Pa Hula Hawai'i" under John Topolinski. (WITH

HO'OULU CAMBRA, IT'S JUST BECAUSE YOU WERE AT THE U.H.?) I took it as a class at the University. So basically what we got was. . . I think we learned about 3 or 4 dances. And at the same. . . like I said, concurrently I studied with Kaha'i Topolinski. I really became involved with Kaha'i Topolinski at that time. (WITH HO'OULU AND KAHA'I, DO THEY HAVE THE SAME STYLE AS JOHN LAKE?) No. They had very different styles actually. I would say Ho'oulu Cambra and John Lake had the same style, perhaps. Kaha'i had a very, very different style. (OVERALL OR JUST KAHIKO?) Overall. (HOW CLOSE WERE THE STYLES OF HO'OULU AND JOHN? DID YOU LEARN THE SAME CHANTS?) Yes. Some of the repertoire was identical in that they had taught the traditional teachings of their teacher. Both of them had the same teacher. They had Maiki Aiu Lake. (AND KAHA'I HAD THE SAME TEACHER.) Well, he had different teachers also. He had Henry Pa and Mary Kawena Puku'i and Pele Sukanuma. So Kaha'i had different teachers. So we learned a totally different style of hula. (SO THE CHANTS YOU LEARNED WITH HO'OULU AND JOHN. . .) . . . would be different, yes. He would take the same chant and sometimes re-choreograph it, or Kaha'i was known for revitalizing the old chants, very, very old things, and bringing them to a modernity, bringing them to modern times. (WITH HO'OULU CAMBRA, DID YOU TAKE LANGUAGE WITH HER TOO?) Ho'oulu Cambra didn't teach language. I took language at the University from Larry Kimura. (AT THE SAME TIME?) At the same time. (SO WITH HO'OULU CAMBRA DID YOU LEARN ONLY DANCE OR CHANTS?) We learned chant also. We learned chants like "Oli aloha", "Oli lei." And we were also required to learn to drum on the ipu with Ho'oulu Cambra. (WITH THESE 3 TEACHERS, DO YOU HAVE SPECIAL MEMORIES?) Oh, yes. All of them. Each of them had a. . . (EACH ONE WAS DIFFERENT?) Yes. (IS THERE SOMETHING THAT TRIGGERS SOMETHING VERY SPECIAL?) Something that triggers very, very special. I guess all the late evening talks that I had with Kaha'i Topolinski. The halau would close at 8:30 or 9 o'clock, and then he and I would sit down and talk about life in ancient Hawai'i, or we would have ice cream and just talk about many, many different things. Sometimes we'd stay 'til one in

the morning just talking.

(DID YOU HAVE OTHER TEACHERS AFTER KAHA'I?) Yes. After Kaha'i. . .I left Kaha'i in 1977, and I went to study with Darrell Lupenui. And then I was invited to join a kumu hula class with Keli'i Tau'a. (WITH DARRELL LUPENUI, HOW LONG DID YOU STAY WITH HIM?) I stayed with Darrell Lupenui for about. . .not very long, maybe about a year. (TAUGHT KAHIKO, AUANA?) Kahiko, auana. Darrell's style, of course, was very, very different because he had a different teacher - his mom, Muriel Lupenui. [He was] A very, very special person. Did you know Darrell? (A LITTLE BIT.) He was the most loving, loving person. (I REMEMBER THAT FROM HIM. NOW TALKING ABOUT THE DIFFERENCES IN STYLE, HOW WAS THE ADJUSTMENT?) The adjustment was a little difficult for me because I had come from a halau that would take maybe three months to learn one dance. And with Darrell we would learn one dance in a week, you know. So it was very, very quick and his steps were quick and he expected you to pick up quickly. So I had to study overtime to keep up with Darrell's boys. I mean, they were just so quick. (AND THIS WAS WITH BOTH KAHIKO AND AUANA?) Yes. And their motions were very, very fast and precise and direct. And I am really glad I took from him because I learned a lot of different things from him. (PRIOR TO THAT IT WAS SIMILAR. . .) Very, very similar lines of hula. (THE TEMPO?) The tempos were similar and the smoothness. And Darrell was very direct hula, sharp hula. Everything had a beat and a motion that was firm and very beautiful. (DID YOU LEARN BY ENTERTAINMENT?) Yes, we did entertain. We went to. . .I performed at the Chuck Machado weekly lu'au. That's why we had to learn so many dances so quickly! (SO HE TOOK HIS STUDENTS TO PERFORM?) To perform, yes, for him. (WHICH IS LIKE WHAT THEY DO WITH O'BRIEN.) That's correct.

(DO YOU HAVE SPECIAL MEMORIES WITH DARRELL?) Darrell Lupenui. I think the special memory was the way that he taught. And he would sit on the floor and he would teach us by describing the motions to us. He would never perform the motion, but he would describe the

motion to us and he would tell us what to do, and the dances would come out so perfectly and so beautifully. And he would hardly ever change things. He would note. . .[*break in tape*]. . .and tell you what the dance should look like, and then we performed it. (CAN YOU EXPLAIN HIS WAY OF DOING THAT? IS THAT BY EXPLAINING EXACTLY. . .?) No. I think he has a mental picture of what he wants, and he can see the dance completed in his head, and he doesn't have to have it performed for him. It's like someone who is a genius at creating music. They have the music in their head already, and they just write it down on the paper. Well, he would explain it to his dance alaka'i, and these alaka'i would then explain it to us or show us the motion that he meant. So it was translated in that way. And he hardly. . . (VERY DIFFERENT FROM THE TWO OTHERS.) Yes. And it's very direct in that he would make the dance and he wouldn't even change it, and it would be so perfect, you know? (DID HE HAVE ANY TRADITIONAL KAHIKO THAT HE HAD LEARNED FROM HIS MOTHER?) I remember only one that I learned that was a traditional one. It was called, "He Moku Kaulani Hua Me Ni'ihau," and this was a traditional dance that he had gotten from his mother. I'm not sure about the other dances that we did. I think those. . .lots of them he created. (WHAT IS YOUR VIEW OF DARRELL LUPENUI? HOW DO YOU PICTURE HIM COMPARED TO THE OTHERS THAT YOU HAD PRIOR TO HIM?) I think Darrell Lupenui was an artist, and perhaps maybe a genius, in hula. He worked within the perimeters of traditional steps, but he created art right inside of his head. (DO YOU KNOW IF HE WAS FLUENT WITH THE LANGUAGE?) Darrell Lupenui could understand the language and he could speak some, but he wasn't fluent. (DID HE EVER TELL YOU HOW HE PICTURED HIS SONGS?) Oh, his songs. Because he could understand Hawaiian perfectly, he wouldn't even read the translations. He would just go directly from the Hawaiian into the chant. So he didn't go to English. But he couldn't speak it that well.

(AND AFTER DARRELL YOU WENT TO KELI'I TAU'A?) Yeah. (SO YOU WENT BACK TO MAIKI'S STYLE?) I went back to Maiki style again. (HOW WAS IT?) Again, it was an

adjustment period. I stayed with Keli'i Tau'a for about 2 years. And Keli'i wanted us to compose mele. So while I was with Keli'i, I must have composed, oh, maybe about. . . I don't know. . . close to a dozen new mele along with the other students that were in the graduation class. (DID YOU LEARN KAHIKO AND AUANA WITH HIM?) Yes. (AND THE COMPOSING WAS IN BOTH?) The composing was in both. [*pause: telephone call] . . . (WAS THAT PART OF YOUR TRAINING?) It was part of our training. He wanted us to prepare for graduation. He had invited renowned kumu hula - Manuel Silva, Henry Pa, Kalena Silva, other people - to come to our graduation, and he wanted them to watch us perform hula that are our own composition and our own choreography, working of course within the parameters of his tutelage. (SO YOUR CLASS WAS A "CHOSEN" CLASS TO GRADUATE?) Yes. It was a "selected". (DID YOU HAVE THAT BEFORE?) I had been in a graduation class in Kaha'i Topolinski's halau, but I had not completed the requirements of graduation. But with Keli'i I completed it. (WHAT MADE YOU MOVE FROM KAHA'I TO SOMEWHERE ELSE?) Um. . . made me move? Moved from Kaha'i basically. . . (YOU WENT FROM KAHA'I TO DARRELL?) To Darrell Lupenui. This is kind of embarrassing. Kaha'i decided that he couldn't teach me anymore, and so he released me from the halau. (AND FROM THERE YOU WENT TO DARRELL.) I went to Darrell Lupenui. (HOW DID YOU FEEL? DID YOU WANT TO LEAVE?) I felt bad. No, I didn't want to leave Kaha'i. I felt very bad. But by that time, already, I was getting to be pretty well-known because there weren't that many male dancers in the early 1970's, so everybody knew me. Robert asked me to join, but I wanted to dance with Darrell. Darrell asked me, and I said, "Oh Darrell, I'd love to!" And so I went to dance with Darrell. (WITH KELI'I YOU STAYED 2 YEARS. WAS THAT. . .) The entire 2 years was the training for the graduation. (HOW MANY WERE YOU IN THE CLASS?) Only 2 of us. And then there was. . . (THE NAME OF THE OTHER ONE?) Yes. Charles Ka'upu. (COULD YOU TELL ME THE YEAR?) The year that we graduated was 1979. (COULD YOU TELL ME A LITTLE ABOUT YOUR GRADUATION?) The graduation ceremony was at a beach at Sand Island, and they had

cooked the pua'a, and they had made a lu'au. So it was a regular, sort of formal, uniki. We ate the different parts of the pig - the lolo and the feet and the nose. What else did we eat? The back of the pig. I think there were 5 different parts of the pig that we ate that day along with kumu, fish, and, you know, the different parts of the uniki. And then we went through the ceremonial bathing the night before to do the purification ceremonies. And he was assisted by Kalena Silva, his hula brother. And then the following evening we did the "hua lepo", a lu'au, in Star of the Sea hall, and that's where all the kumu hula came to watch and comment on the creations and the compositions that we performed. (DID KELI'I UNIKI OTHERS BEFORE YOU?) No. We were the only ones. Keli'i told us that he was going to give up hula, and he says before he gives up hula he's going to train a class to take over for him, to follow in his footsteps, or his legacy. And so I was really, really fortunate that he asked both myself and Charles Ka'upu to be part of the class. (SO YOU WERE PULLED OUT FROM ANOTHER CLASS?) No. I had been with Darrell. And when Keli'i came to ask me to join his class, Darrell released me to go with Keli'i. (SO YOU WERE ASKED TO JOIN THE CLASS WHILE YOU WERE DANCING WITH DARRELL?) Yes. And then Darrell was go gracious! I mean, such a . . .that's why I say he's such a wonderful person.

(AFTER KELI'I, THAT'S IT?) Yeah. That was it. I graduated. (AND YOU STARTED THEN AT KAMEHAMEHA, RIGHT AFTER?) I started at Kamehameha right after I graduated. (DID YOU WANT TO BE A HULA TEACHER?) Yes. (WHEN YOU WERE LEARNING, YOU KNEW YOU WANTED TO BE A TEACHER?) I wanted to be a teacher. It didn't have to be hula. It just so happened that it became hula. But I just love teaching. It was a normal step in my path. (DO YOU THINK THESE PEOPLE HELPED YOU TO TAKE THE HULA CLASS?) Oh, yes! Immensely. I mean, because they just. . .I mean, they were so. . . (WHEN DID YOU START TO BE IN THE HULA INSTEAD OF OTHER THINGS?) Actually, what I studied concurrently, at the same time, was language. So my big. . .I consider myself more a language expert than I do a hula expert. In fact, I got involved with hula because of language. I could see the beauty of the poetry and the beauty of Hawaiian

language, and that's what made me interested in hula, because hula has the highest use of the language, you know, the poetic forms of hula are probably the. . . (DID YOU GET THE LANGUAGE BEFORE THE HULA STARTED?) Yes. (SO AT AN EARLY AGE?) Yes. I started language much earlier than that. (WHERE DID YOU LEARN THE LANGUAGE?) At home. (WITH WHO?) With. . . I was raised by my grandparents and my great-grandparents, and they spoke Hawaiian when I was little. So I had Hawaiian in the home. And then when I went to St. Louis School and studied with Mr. Lake, I took formal Hawaiian classes. [*break in tape*] . . . studied the language with him. And then I continued it throughout my entire university career with language. (AND WHEN YOU STARTED HULA, THAT MADE THE TWO TOGETHER?) Yes. It fit. (OF ALL THE TEACHERS YOU HAD, WAS THERE ONE WHO HAD THE GREATEST INFLUENCE ON YOU?) I think the one who has the greatest influence would have to be Kaha'i Topolinski. (WHY?) Probably because of the depth of his teaching and maybe even because I was with him the longest. (CAN YOU EXPLAIN "DEPTH"?) Umhm. What I'm talking about is that he would take chants and tear them apart and study maybe 3, 4, 5 different levels of the language in a chant. And so when you studied a chant, because it took us so long to learn a chant, I was wondering, "Why is it taking so long to learn this dance. This dance is so easy!" But what he was doing was he was taking each layer of the chant apart and making us study this. "Okay, you have this. Okay, now let's go one deeper." And so together with Mrs. Puku'i, Mary Kawena Puku'i, who was also his teacher, we would go to her house sometimes and ask her questions about different chants and she was so good at unravelling the real intricacies of the language, which is very important for studying the chant and also for the dance. So I was very fortunate to go through that with him. (DID HE DO THAT WITH ALL HIS STUDENTS?) No. Very, very few. (DID HE DO THAT PERSONALLY WITH YOU?) Yes. Yes, personally. (BECAUSE USUALLY TEACHERS DON'T DO THAT.) No. Yes, yes. That's why I say when everybody left, I was still there, and I would stay there 'til late and we would talk about different things. (WHEN HE DID THAT WITH YOU, DID HE TELL YOU THAT HE

WANTED YOU TO GROOM TO BE A TEACHER?) Yes. He was actually grooming me to be a teacher. I was young and head-strong and, maybe, making too many errors. I don't know. I think I got on his bad side and. . .

(DID HIS [KAHA'I'S] STYLE INFLUENCE YOU TOO?) Actually, if you look at the style that we use today, I don't use his style of hula. I use his style of teaching, in taking apart and doing the research behind the chants. The style that I use to teach today would be more an amalgamation of, say, Darrell Lupenui and Keli'i Tau'a and John Lake. And I don't use his. . .

(PARTICULAR STYLE.) No. (DO YOU THINK YOU ARE CREATING YOUR OWN STYLE?) I am using an amalgamation. Although the things that my teachers taught me, the things that I remember they taught me, I teach it purely as they teach it. I don't change their things. (AND THAT'S IN KAHIKO AND AUANA?) Yes. I keep it exactly the way they taught me.

(ANY DIFFICULTIES DURING YOUR HULA CAREER?) Probably with Kaha'i. That was my major difficulty, was with Kaha'i. (IS HE A HARD TEACHER TO BE WITH?) Sometimes it's hard. (IS IT PERSONALITY OR STYLING OR. . .) I think it was sort of like "love and hate". It was like, "Oh, I want you to be my student," and "Oh, I'm just. . .". Yeah, it was a love and hate relationship I think. Even though, you know, I look back at it and I think, "Oh, I've learned so much from you and I thank you very, very much." And when I left I think it was time to move on.

(WHAT GIVES YOU THE MOST JOY IN TEACHING?) I think what gives me the most joy in teaching is to actually have a student come up to you and tell you that they enjoyed learning from you. This is the end of a semester, and so I just got a beautiful letter from this little girl who I hardly ever paid attention to, but she wrote me just this wonderful letter like, "Oh, kumu Stender," you know, "I learned this from you and I really appreciate. . .", and things like that, when the students come up and they appreciate what you have done.

(DO YOU TEACH ONLY HULA?) I teach. . . Now I'm in two departments here at the school. I teach Hawaiian language and I teach Hawaiian chant and dance. So it has all of the different

aspects and the different layers of both chant, dance, and language, because I think they're all. .
.you cannot separate language.

(WHEN YOU TEACH, DO YOU HAVE DIFFERENT LEVELS?) We have different levels, yes.
We have a beginning level, we have an intermediate level, and we have a "select" level where we
select students to teach. And, basically, the beginning level is a regular class. Anyone can
register and take that class. Intermediate, you register, you take the class. Select, I choose you.
(YOU SELECT FROM INTERMEDIATE OR YOU SELECT A PERSON FROM OUTSIDE [the class] TOO?)
Oh, I select. . .if you have skill in dancing and language ability, you're in. You don't have to take
the beginning and intermediate. (HOW DO YOU USUALLY FIND THEM? ARE THEY IN YOUR
LANGUAGE CLASS?) No. What we do. . .I work as a team here. I'm not the only kumu. You know
this, yeah? (YEAH.) Randie Fong works very, very closely with me, and Wayne Chang. So what
we do is we'll announce auditions, and we'll get 300 people show up. And from this 300 we'll
select maybe 40, and we'll just hand pick them. And they'll fill out an application and they'll
tell us how much language that they have. They tell us whatever they do. But what it comes
down to is watching them move. (DO YOU SELECT THEM THE VERY FIRST DAY OF AUDITION?)
No, not necessarily. It takes. . .[*end of side 1]. . .it's like maybe 3 or 4 days sometimes. (AND
SOMETIMES YOU SELECT FROM COMPLETELY OUTSIDE, TOO?) [*break in tape] . . .of the
dancer. That's the most important thing.

(DO YOU TRY TO GROOM THEM TO DO YOUR OWN STYLING?) Yes. We try to groom them.
What we tell them is that, "A'ohe pau ka ike i kau halau," and that means that what you learn
with your teacher you have to keep that pure but separate. And then what we are gonna give you,
we want you to keep it pure but separate. (DO YOU STRONGLY BELIEVE IN THAT?) Yeah. We
try as much as possible to give them a new style and enhance their dancing, make them better
than they were, not to change somebody else's style. We are fortunate that they come with us
with all the experience. So we don't want to damp that experience. We want to give them

another experience.

(DO YOU UNIKI?) No. I do not uniki. (WHAT HAPPENS TO THE ONES THAT COME TO YOU AND LEARN AND STAYS AFTER?) We are not. . .we only take them 'til 19 years old. They're not ready. (ONCE THEY LEAVE THE SCHOOL THEY COME BACK FOR A WHILE?) Um, we are in the process of, perhaps, opening a halau. Maybe in the next 2 years we will start to. . .we will continue. But at this point we take them for about a year after they graduate - we might take them to the International Hula Festival - but slowly we let them go. (HOW? DO YOU PLACE THEM IN A HALAU?) We place them in different halau. We work with the different students. Some of them are already in the halau, so it's easy. They just go back to their own halau. But the boys, we place them according to their ability.

(WHEN YOU TEACH CHANTS WITHOUT THE DANCE [OLI], IS IT TO GROOM THEM TO BE TEACHERS?) We groom people. We will choose someone in the freshman, so that's the youngest that we have, like 14 or 15. And then we'll work with them until. . .for 4 or 5 years, and groom them in different types of chanting. And then when there are dignitaries that come to the school or we have big performances, then we let them perform. (ARE THESE STUDENTS THE ONES THAT GO TO THE SONG CONTEST?) Yes. (OH, IS THAT THE SAME?) These are the "select" group, yes.

(DO YOU THINK HULA HAS CHANGED?) Oh, yes. (WHAT KIND OF CHANGES HAVE YOU SEEN FROM YOUR TIME UNTIL TODAY?) Let's see. I think hula's changing. Some of it, some of the changes are good. Some of the changes are not good. I think when people try to move beyond the bounds of hula. I think when they try to become too "commercialized", you know? A group this year at Merrie Monarch - and even last year, the same group - I mean, it's like a commercialization of sex, almost, you know. And I'm looking at it like, "Oh, my gosh! Why are you doing this?" Because, you know, you're going to give hula a negative name if you just concentrate on commercialization and things like that.

(WHAT DO YOU THINK OF THE HULA KAHIKO OF TODAY?) I think a lot of people could go back and study some more, you know, and learn how to do the research better, maybe. That could help with their understanding of the poetry. I think when you find errors or mistakes, it's because people don't really understand what the words are trying to tell them. Of course, we make the same mistakes too, you know. We read something and we misinterpret it. And so when you do the dance it's not gonna come out, you know? (WHAT IS YOUR DEFINITION OF HULA KAHIKO?) Definition of hula kahiko. It could be. . .one type of hula kahiko is a traditional type where we've taken dances and just given them to our students, and then your students give it to the next students. And so what we have, basically. . . (GENERATION TO GENERATION.) That generation. These are the traditional types. And that's why I don't change my teachers' dances because I think that if I can teach it to my students and then. . .I tell them, "This is Darrel Lupenui's dance." And teaching it exactly what he taught me from what I remember, my memory's not that good but it's pretty good. And then I tell them that. And so they know one day if they become a kumu hula, they teach their student, then they'll know, "Okay. Darrel Lupenui. Well who was Darrel Lupenui?" "Well. . .he was a great man," you know, and so forth. (AND WHAT IS THE OTHER STYLE OF HULA KAHIKO?) And the other style of hula kahiko is the creation and the composition of new chants using old or new legends. Case in point of a new legend, Hokule'a is a new legend. At the International hula festival, what we did was we wrote stories about the Hokule'a's journey from Ra'iatea. . .excuse me, from Huahine to Ra'iatea to the Marae Taputapuatea. And so in writing these kinds of things. . .we had a dream the night after we went to Taputapuatea. It was so fabulous, I tell you. The rain was coming down and the coconut trees were just fluttering above the marae, and the stones were just standing there like faces looking at you. And so when I was dreaming about that I dreamt that all of these things started to come alive, you know. So when I wrote the song for Pono's dance that night, it was about the adventure that we had at Taputapuatea, about all of these different, you know, we call them

"kupuna". They just come and they talk to you and they laugh and, you know, and they enjoy. So in that sense, then, it's bringing a bit of history to life using Hawaiian language and the medium of Hawaiian dance to portray the language. (AND YOU WOULD STILL CALL THAT HULA KAHIKO?) Um, you know, if you look in the history books, if you look at the language books, if you say "hula" they don't say "kahiko". There's no such thing as kahiko. It's just hula. (DO YOU THINK THE WORD "KAHIKO" CAME TO. . .?) To differentiate the traditional chanting style of dance from the dance used with modern music. (SO FOR YOU, IF WE CALL IT HULA KAHIKO, KAHIKO SHOULD BE THE TRADITIONAL GENERATION TO GENERATION?) Mhm. Well. . . (BUT IT STILL CAN. . .) It still can be hula. . .if you look at that term "kahiko", to me what you're telling me is that there's traditional instruments that is accompanying that dance. (THAT SHOULD BE IN WITH IT?) That's part of it, but I don't think that's the whole picture.

(WHAT KIND OF ADVICE WOULD YOU GIVE TO THE NEW KUMU HULA OF TODAY?) The new kumu hula of today. I would say the most important thing for them to do is to study the language. (SO, OBVIOUSLY, YOU THINK THE LANGUAGE IS IMPORTANT?) That's the most important thing. (LANGUAGE IN THE HULA ONLY, OR LANGUAGE OF SPEAKING?) Oh, I'm talking language, I mean, the essence of any culture, and you know because you speak Tahitian. If you didn't speak Tahitian, you understand this much of Tahitian culture. (DO YOU THINK THERE IS A DIFFERENCE IN LANGUAGE FOR HULA AND REGULAR SPEAKING LANGUAGE?) I don't. . . (YOU DON'T THINK SO?) I know most of the kumu hula don't have language, but if you're asking for advice for one kumu hula, I would say that's the most important thing. If you're gonna really make this hula survive, it has to be with a firm knowledge of our language, because what is hula? It's not like any other. . .you know, it's not comparable to Western dance because every single thing has a meaning. And so if you're gonna divorce the language - Oh, you only have to go study what this dance means - where is your real gut feeling of where's. . .how does this all fit together? (YOU THINK THE LANGUAGE CAN DO THAT?) That's the most important thing.

(WHAT I'M TALKING ABOUT IS THE HOME LANGUAGE.) Oh, you're talking about the poetic language, 'cause there's different kinds of language. (YEAH, THAT'S WHAT I MEAN.) Oh, oh. (THEY'RE TALKING ABOUT YOU CAN LEARN THE POETIC LANGUAGE BECAUSE IT'S IN A SONG. YOU DON'T HAVE TO KNOW THE REAL LANGUAGE.) But. . .okay now, home language is just one level of Hawaiian. To get to graduate to this poetic language you have to have your foundation. That's my. . . (YOU THINK THAT'S WHERE THE FOUNDATION IS?) I think so, because the foundation is, "Can I converse with my grandparents, with my great-grandparents on this level and then rise above that and go to the legends?", because when they start telling you about legends, that's when you start getting the poetry. And you know something? The men have the language. I mean, when I listen to my kupuna kane, oh I tell you! The flowery language! So pretty! You know? But you graduate from the everyday "taro patch" language, you know, "Give me a bowl," to you know, "The flowers dance in the sunlight." And I mean, you know, it's just. . .you graduate from one to the other. I don't see how. . .I mean I see how people can do it, but not with a full understanding. There's something missing sometimes.

(DO YOU THINK IT'S IMPORTANT FOR A KUMU HULA TO UNIKI?) I don't know. (WOULD YOU UNIKI SOMEDAY?) Someday, someday. But I'm going to make sure that that person is really, really top notch. (WHAT IS YOUR DEFINITION OF UNIKI? TO CONTINUE YOUR LINE?) Yes, and also because I feel like I went through the ceremony and so to continue on, if you want to teach, that is one. . .it's like a diploma. It means that you have mastered a lot of different things. And so because you have mastered, this is an honor that is bestowed upon you to teach, or maybe not, but it's an honor.

(DO YOU HAVE A PREFERENCE FOR HULA KAHIKO OR AUANA?) No. (NO PREFERENCE?) Well, I shouldn't say that. I like kahiko. (IS THERE A SPECIFIC CHANT OR SONG THAT COMES TO YOUR MIND?) Um. (OR THE MEMORY OF A TEACHER?) Yes. Something that I really, really liked. Henry Pa was a guest teacher at our halau once, and he taught us an old song called "Kau

Maka O Kane", and it was about a chiefess who lived in Kohala. And he was just, I mean, he was. . .he must have been almost 70 years old when he taught us this song, and he was just moving like he was a young boy, you know, just moving and chanting and having this most wonderful time! I remember that. (THAT WAS DURING A WORKSHOP?) It was at our halau, at Kaha'i Topolinski's halau, and he was invited as a guest kumu to teach us. In fact, this was for our graduating class. (HE TAUGHT YOU A DANCE?) He taught us a dance. (DID YOU TAKE WORKSHOPS WITH OTHER TEACHERS?) Yes. (DO YOU HAVE PEOPLE THAT INFLUENCED YOU DURING THOSE WORKSHOPS?) Um, I think the biggest influence on me outside of the teachers that I've mentioned is Mary Kawena Puku'i, because Mary Kawena Puku'i was my grandmother's aunt. So we would go to her house and talk to her, and Kaha'i also would be there too. (WAS IT JUST TALKING OR DID YOU LEARN DANCES OR SONGS?) With Tutu Puku'i what we used to do is we used to do research and language [again]. It was the different levels and meanings of language, and also she would show us steps and motions and things. She never taught me, personally, dance. She was. . .by the time that I met her she was elderly. So, basically, Pat would do the teaching and she would talk to us about translations and. . . (RESEARCH FOR CHANTS?) Yes, research for chants. (FOR YOUR HALAU OR JUST HELPING HER DO RESEARCH?) Oh, no, no. We would go with the chants. Sometimes we would compose. I remember going to her with compositions and asking her. And I says "Tutu. What do you think about this?" And then. . .so she would talk about it and then she would. . .she even assigned some. . .I remember once I wrote a song and I took it to her, and she put the. . . I told her "We don't have a title", and she said, "Fine. I have a title for you." And so she assigned the title to my song. I was so honored! (SO A LITTLE BIT LIKE AN ADVISER?) Yes, yes.

(WHO DO YOU CONSIDER AS HULA MASTER OF TODAY?) Hula master today. Kau'i Zuttermeister. Mae Lobenstein. (CAN YOU TELL ME WHY?) Yes. I think the main reason is because of their ability to have survived in hula for a lifetime, and to have graduated students

and to be recognized, state and national recognition.

(YOU USED TO TEACH CULTURE?) Yes. And History. (DO YOU STILL TEACH CULTURE?)

These days I'm teaching language and chant and dance, and my schedule is full. (DO YOU TEACH ONLY AT KAMEHAMEHA?) I teach at Windward Community College also. I teach one class. I'm a lecturer. (DO YOU TEACH OUTSIDE OF THE SCHOOL, PRIVATELY?) No.

(DID YOU EVER SERVE AS A JUDGE?) Yes. (FOR?) The Ia 'Oe E Ka La Hula Festival in San Francisco. (AS A CHANT/LANGUAGE. . .) No. I was a hula judge, and this was in 1991.

(WHAT DO YOU THINK OF WORKSHOPS ON HULA?) I think they're wonderful. I mean, that's a good way to have a nice different taste of different styles of hula. (DO YOU THINK PEOPLE CAN LEARN FROM WORKSHOPS?) Oh, yes! (DO YOU THINK WORKSHOPS SHOULD BE FOR KUMU OR STUDENTS?) Kumu or Students? (SHOULD WE HAVE WORKSHOPS FOR KUMU HULA OR SHOULD WORKSHOPS BE AIMING ONLY AT STUDENTS?) I think you should have both. It would be nice. (DO YOU THINK THEY CAN LEARN TOGETHER?) Um, yes, because we used to do that before, long time ago. But, you know, I think you can. (IF YOU HAD A WORKSHOP, WHO WOULD YOU LIKE TO TAKE FROM?) Who would I like to take from? Kau'i Zuttermeister, although she's ill right now. Um, Pualani. . .what's her name? Pualani Kanahale and Nalani Kanahale I think they're wonderful. Um, Nalani. . .no, Kanaka'ole, yeah? Kanaka'ole. (ZANE.) Yeah.

(DO YOU HAVE SOMETHING SPECIAL YOU WANT TO STATE IN THE BOOK?) Oh my gosh.

Do I want to. . .do I have anything special I want to say? Right now, I have a son and a daughter who are studying with me. My son is about to graduate and my daughter is a sophomore here, and they're studying hula. And I'm just very, very happy that they're so proud of their language and hula. (AND THEY'RE STUDYING WITH YOU?) Yeah, currently. And my daughter also is with Mae Lobenstein. (HOW OLD IS YOUR DAUGHTER?) She is sixteen. (AND YOUR SON?) Is going to be eighteen. (OH, THEY'RE PRETTY OLD!) I have big kids. (DO YOU HAVE FUTURES FOR

THEM?) Um, finish college. (A FUTURE IN HULA?) Um, perhaps maybe my daughter. My son seems to be a language expert. He's very, very good in language.

(YOU WERE TALKING ABOUT MAYBE OPENING A HALAU SOME DAY. IS THAT FOR YOURSELF OR WITH THE SCHOOL?) No. I think one day, probably within the next 2 years, perhaps, we're going to open a halau in conjunction. . .not with the school, but a private entity. I think it's gonna take one more. . .yeah, it's gonna take about two years, and then we're gonna start. And hopefully if/when we start I want to have a group halau with Wayne Chang and, uh. . . (SO WHEN YOU SAY "WE", IT'S WITH WAYNE?) Wayne and Randie. Don't write this down. (THE THREE OF YOU?) Yes. (YOU WERE JUST THINKING OF IT?) We were just, yeah, thinking of the future.

(DO YOU THINK IF SOMEBODY KNOWS THE LANGUAGE AND IS NOT A DANCER OR NEVER LEARNED DANCE, CAN HE TEACH HULA?) No. (. . .) You see, language is only part of it, right? The skill of the dance is another thing. You have to have the skill and the creativity and the costuming and, I mean, it's a whole group of things that makes one successful and appreciated by audiences. Now, but I think the language is a big part. It's like, if you have everything else but you don't have the language, you might be lacking, and maybe you want to work on that part. (SO YOU THINK LANGUAGE IS VERY IMPORTANT IN HULA?) Yes, I think it's important. (DO YOU CONDUCT YOUR WHOLE HALAU IN HAWAIIAN?) Not all the time, because some of our students come to us with differing backgrounds. I would say, though, we conduct maybe 50% of our classes in the Hawaiian language, and what we tell them is, "I know not all of you understand, but you have others that do. Follow them and you will hear it." It is a good way to make the others the roll models, you know.

(CAN YOU TELL ME HOW YOU TEACH YOUR CLASS?) Yes. The students start outside on that lanai. They don't start in here. They stay out. And they line up, and at a designated time they will start their oli kahea, and they will chant. And depending on whether or not we will

feel the chant is sincere, we will be in on the inside, and then we will welcome them or not. Sometimes they can stay out for 20 minutes, half an hour, just chanting. And we have like, oh, 60-70 kids out there, and we'll make them wait until they're ready. Then when they walk in it's perfectly quiet. We start with the basics. We do, oh gosh, we do basic hula for anywhere from 20 minutes to an hour. And then after we do the basic hula, the basic steps, we brake them up into different groups and then we target - okay, these people are going to learn this dance, and these people are going to learn this dance - and then the three of us will take a different group and teach them. (SO YOU HAVE THE THREE LEVELS GOING ON AT THE SAME TIME?) We have three different dances going on at the same time. These are all "select" people. (OH, YOU'RE TALKING ABOUT THE SELECT STUDENTS.) I'm talking about select. (YOUR BEGINNER CLASS DOESN'T DO THE SAME KIND OF THINGS?) No. The beginner classes will learn all together. We won't break them up.

(FOR THE CLASSES, DO YOU TRAIN ALAKA'I?) Yes. (DO YOU HAVE ALSO?) Yes, we have alaka'i. We have one boy's alaka'i and one girl's alaka'i, and these people are in charge of anything in our absence. If we're not there, they call the shots. (THEY CONDUCT THE CLASS?) Yes, they conduct everything. Sometimes we're busy or sometimes we're in choreography or sometimes we're in meetings. The alaka'i will run the show. The only thing they cannot do is accept the students to come in. We have to chant for them to come in. (DO YOU ALSO INCLUDE THE COSTUMING, IMPLEMENTS, AND EVERYTHING OR STRICTLY HULA?) You mean the making of the costumes and the implements? (YES.) They will stamp their own costume and they have peripheral duties when it comes to costuming.

Maybe they'll stitch something or sew something, but for the most part we concentrate. .

.because our time period is so short, we concentrate on dance.

(THE THREE OF YOU WORK TOGETHER. WHAT DO YOU CALL THE OTHER TWO?) We are all kumu, because Wayne is a graduate and I am a graduate and Randie is a genius, so he gets to be

kumu just on being genius.

(DO YOU COMPOSE?) We all compose. (ARE THE CHANTS THAT YOU DO HERE MOSTLY YOUR OWN COMPOSITIONS?) I say a large percentage is our compositions, even the 'auana is our compositions. We do maybe about, oh, 65 percent, 70 percent of our own and then we use the other 30 percent is traditional things. (YOU ALSO TEACH THEM TRADITIONAL THINGS?) Yes. In fact, every once in a while we'll invite kumu hula from the community to come in and we'll ask them specifically and say, "Could you teach us 'Ke Welina Mai Nei'?" And so we'll fly them in. Nalani Kanaka'ole came in and she taught.

(DID YOU HAVE TO LEARN COMPOSING OR DID IT COME NATURALLY?) Composing is. . .it comes out of a need more than anything. What we do is when we do our research, if we're looking for a song - like this year we did that overthrow - so we were looking for songs all over the place for Lili'uokalani. "Where do we get the overthrow songs," and there aren't. We searched. We went archives. We went all over the place. And so in the lack of having a song, we'll say, "Okay. We need this. Let's go ahead and make this." So we write it to fit our purpose.

(DO YOU SEE HULA AS ART, ENTERTAINMENT?) I think it's both. It has to be both to survive, because if it's pure art and people don't like it, then we may as well, you know. So it has to be both. So we are looking. . .and at the same end, you know, because we are an educational institution, we have to go one step further and make it education too, so that when we're finished with a production like the Song Contest, we have to make sure that. . .not only that we show art on stage, not only was the art entertaining, but also it must have a message, you know, because we have students that we are tasked with educating. So that's our main purpose. Our main purpose is to educate them, and make it entertaining, which is really not easy. (DO YOU SEE A

DIFFERENCE BETWEEN THE THEATRICAL SIDE AND THE ART SIDE OF HULA?) I don't understand.

(LIKE YOU SAY DARELL LUPENUI IS A GENIUS - HE CAN THINK OF A CHANT AND IT COMES OUT IN A _____. DO YOU THINK. . .) Was it theatrical. (YEAH, WAS IT THEATRICAL OR DO YOU

THINK HE COMES OUT WITH THE ART TRADITIONALLY?) Well, see, the reason that he could. .
.yeah, that's why. He could mold his hula into a form where he uses all of the steps. I mean, if
you look at it it's uwehe, it's holo ki'i, it's the kaholo, it's the kawelu, and yet it's creative and
brand new and fresh. But he stuck within the perimeters of hula. He hasn't gone out of the
boundaries of the hula. And some kumu hula are going outside of the boundaries so that they can
get the whoops and the wows and the "aaah", you know, and the clapping. I think that's where
they've maybe betrayed the art form. (WITH A NEW CHANT YOU COMPOSE, AS LONG AS YOU
STAY WITH THE STEPS THAT YOU LEARNED TRADITIONALLY, YOU FEEL THAT'S TRADITIONAL?)
I feel, yes. I feel that way.

DONE