

Nana i na loea Hula

Kumu Hula: Lilinoe Lindsey

Interviewer: Lovina Le Pendu

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(YOUR FULL GIVEN NAME?) Is Kathleen Lilinoe Lindsey. (IN THE BOOK?) I think I just want to use Lilinoe Lindsey. (DO YOU TEACH PRESENTLY?) Yes, I do. (WHERE?) I teach in the Pearl City, Manana area at Manana Elementary School. We hold classes in the cafeteria at Manana Elementary school. (AGE OF YOUR STUDENTS?) My students range in ages from 8 to 16. I have 2 classes, 8 through 12 and 13 through 16 and I will start an adult class. I use to have an adult women class that lasted about 10 years and I decided to go back to night school, so I discontinued that class for about 2 years, 3 years ago and now that I am new, my associates I decided to reopen a class for adults between the ages of 25 though 45, that age group, so I currently have 18 students that enrolled in that class. (THE NAME OF THE HALAU?) It is Ka Pa Nani O Lilinoe. (WHERE DID YOUR NAME COME FROM?) That name was given to me by my Aunty Joan Lindsey who is my kumu hula and poetically it means, the beautiful sounds of the rain for Lilinoe is the fine misty rain then pa stands for the sound so we hear the beautiful sound of the rain.

(HOW LONG HAVE YOU BEEN TEACHING?) I have been teaching I think it is going to be 20 years next year. I started teaching when I was about 29 years old... (DO YOU TEACH KAHIKO AND AUANA?) I do I teach them both, basic kahiko and auana. I start the children off after they taken lessons for 2-3 years and then I teach them some kahiko like Kawika, Liliu'e, we start off with the basics until they move in to the more advance classes. (OLI?) I do but very simple oli very basic just to start them off. (YOU HAVE BEEN ON YOUR OWN SINCE YOU WERE 29 YEARS OLD?) Yes, about 29 years old although I worked very closely with Aunty because we do have a very close relationship, her being my kumu form the age of 5 years old and from that age I

started dancing for her and I spent most of my weekend with you to help her with her classes and started dancing out at church, fund raising and programs since 5 years old. I have been with her all these years and had continued our close relationship and so we both actually teach at the same school, we have simultaneous classes going on so I consult with her on a lot of thing that I need to have answers so we are sort of an ohana type of halau... (WHEN DID YOU START HULA?) My age was about 4-5 years old. (WHO WAS YOUR TEACHER?) Aunty Joan Lindsey, she taught at my grandfathers home which was were we both lived. (DID YOU LEARN IN A CLASS OR ALONE?) In a class, most of the students were cousins, neighbors and friends that's how she actually got started here own halau the family members and friends and neighbors. (HOW LONG HAVE YOU BEEN WITH HER?) Since I was 5 until today, I am still with her still learning, consulting with her. (CAN YOU DESCRIBE STYLE, METHOD?) When we started kahiko we learn basics like Kawika, Liliu'e and all of those chants that I learn today there really wasn't a method or styling that we learn with a name and a phrase. What we did was she would show us how and we would learn as she taught rather than saying like this is, call this and this is call that. It was later that I learned the different terminologies and I believe she learned that way too, through her kumu... (DID YOU LEARN KAHIKO AND AUANA?) Yak. (OLI?) That too. (YOU WERE A LOT?) ...She had many classes the little the 5-6-7 year old then 8-10, she would have a teenage class then she had adult classes. She taught at home at my grandfather's house and when I got a little older I think I was 7 years old, then she taught at "Ka makua mau loa" church on Saturday mornings and then she would drive to Pearl City and teach at St. Elizabeth church. She did that until I was about 10-12 years old. Then she stopped teaching in Kalihi. She opened a studio in Aiea and that was above that Super Market in Aiea so every Saturday, I went with her and I will help her in Kalihi and then St. Elizabeth, help her teach there and when she closed those 2 down, then I went to help her at the Aiea halau, she taught there for many years and then she opened

another halau in Moanalua Shopping Center and I helped here there so as I grew up I was always with her. I was pretty much considered her daughter in many ways... (DID YOU HAVE OTHER KUMU?) No, only Aunty Joan, she had many kumu, she had Lokalia Montgomery, she went to....I remember her going to Aunty Pat Bacon's mother, Kaniakila Campbell going up to that Estate now "Lani Ku Honua" I remember as a child going there and of course as a child you don't say anything you just go and I remember going out there for aunty, she went to consult with her, she went to consult with many people and I will tag along with her and just observe and learn as we both grew in the hula world.... (HOW DID YOU START, DID YOU HAVE A SPECIAL WAY?) She encouraged me to have my own halau. She helped me to get started and be that we both have our own classes in fact I have another sister that have has her own halau so there were 3 of us that taught at the same time and we had different age groups. Aunty had the really babies, my sister go the 7-10 and I had the 11-13, so we all 3 of us taught at the same time and so she encouraged all of us because it was an unspoken law that all of the girls in our family went to dance for Aunty because she was in the teaching of hula and so I guess our families realized the opportunity there was for us by learning hula and hopefully someday teaching it so all of my cousins when ever we have parties and stuff everybody knows how to dance...so it was sort of like a family requirement. (DID YOU UNIKI?) We did have one I think I was about 21, we had an uniki and here uniki was I think we had 8 girls and we all had to do our kahiko and our auana as part of our uniki ritual, but the rituals back then were different from today...We had to do our skirts...each class that she had did there's differently we had to do an auana, the kahiko part we took from her for so many years since we were all little and lot of the girls that uniki with me they started after me they were like 8-9 years old so they took for at least 10 years but I had the most years out of all the girls and we all learn kahiko and we had to do an auana number, we did the chants that she decided for us to do. (WHERE DID THIS TAKE PLACE?) It was the

place at the NBC, the room in the back the pikake room at the exhibition hall they have a stage. (IS THIS THING PART OF SOMETHING ELSE?) No, this was the uniki and then she had her other classes participate, entertain in between our changes... (DO YOU REMEMBER THE NAMES OF THE OTHER GIRLS IN THAT CLASS?) The one that I danced with she and I were partners, her name is Joan Leilani Brovelli, she is from the Purdy line, the grandma was the sister of Belly Gonzales...another one is Doreen Nala'i Elua, Doreen's uncle is uncle Henry Nala'i Elua from Kalaupapa, and Cathy Wond and Cathy was the cousin of Doreen, same line Nala'i Elua line, the other one who still really close to us is Sharleen Rabacal her married name is Matsumoto. Sharleen danced at the Dinah Shore Show on the mainland she was chosen to dance up there. She used to dance at the International Market Place, Dinah Shore saw her and asked her if she would dance on National T.V., so they flew her up in the mainland. (ANYONE OF THEM TEACHING TODAY?) NO. Doreen was planning to teach, I am not sure or not she did, she taught for a short time...she moved to the mainland but none of them teach today...Sharleen still dances but not professionally. (DID YOU HAVE SPECIAL REQUIREMENTS TO UNIKI?) You have to know all your chants and you have to take hula for a number of years like 10 years at least 10 years before you can uniki and at that point she feels that you learned all that you needed to learn. (WHAT MADE YOU WANT TO BECOME A TEACHER?) I think it was a part of me already because I grew up as a dancer and I was always with my Aunty. I HAVE more memories of dancing then I do of my own family, you know as a family, so I always see myself as a dancer and I remember my first class I was only 15 years old, I would help my aunty teach a class of 5 years old, so she wanted us to hopefully be inspired to become kumu someday. (DID YOUR AUNTY INFLUENCE YOUR LIFE?) Oh ya. Well, because she didn't have children until a few years until I was like 7, I think so I was pretty much considered her daughter so she was a great influence on my own life and in fact as I grew up and been asked to dance professionally she would advise me what she felt

would be best for me, and I would take her suggestions under deep consideration and made my own decisions on what she felt would help me throughout my life so she was a great influence even today, we still go everywhere together we do shows together then we pretty much help each other out a lot. So she really impacted my life...to the point that I felt that hula would always be a big part in my life and it always has been. (CAN YOU DESCRIBE YOUR HULA STYLE?) We are pretty much had taking off her style and her style is ...a lot of people have different style when they lift the popo or the feet, hers is very flat footed, simple, and basic style of dancing, very simple. I don't know how else to describe her dancing but it is very differnt form a lot of other halau and I am sure a lot of other halau feel the same too, but ours is very flat footed and very smooth and graceful, we tend to spend a lot of time developing the dances gracefulness and smooth transition from one motion to the next rather than abrupt motions it sort of close to tai-chi type of dancing your movement is in a flowing style it never stops one motion leads into the next without very much distinction. I think when you get to that point that you consider yourself a soloist type of dancer because when you dance in a group your motions have to be very define clearly performed and where you dance as a soloist your motions are more flowing and soft and graceful and I think in both cases we like to have our dancers to one day become a soloist in their own right and help them to develop their own style to their way of dancing. (DID YOU ENCOUNTER ANY DIFFICULTIES DURING YOUR HULA CAREER?) As a teenager growing up in the 60's, every weekend was hula, we were dancing Friday night, we'll do 3 shows on Saturday after hula classes from hula classes we will do 2 or 3 shows on Saturday evenings so we will go from one church to the next. From one side of the island to the other side of the island and after that "pau" we will go down to Waikiki and dance at one of the hotels, Halekulani, Princess Kaiulani, Moana Hotels, we did "Hawaii calls", we did all International Market Place for 5-6-7 years...Every Wednesday night 7 and a half and every Sunday at 12:00 and this went on for

years so that took out a lot of time so as a teenager, we wanted to go to football game and we wanted to go to parties and stuff we had the opportunity but not as much as other children, so there were a lot of restrictions, like we got to go to hula again. We had this show, so that part of our growing up was really affected negatively...but you never realize until after you grow up how much you learn though being a hula student and how much I gain just being a student of hula from the time I was 5 years old and actually growing up as a hula dancer. (IN YOUR HALAU DO YOU FOLLOW THE SAME FORMAT?) I do, I follow the same format how she taught for us we want the children to learn about dancing about the culture of course and to enjoy too, but there is a degree of discipline that goes along with it. We try to help them to experience their culture and heritage and to enjoy it as a learning experience. (WHAT GIVES YOU THE MOST JOY IN TEACHING?) I think the thing I really enjoy seeing is the children learning to get along with each other and learning to help each other when one needs more help than the other more talented and seen the children being very giving to each other, really being a family, being a family until in hula and like if one does not have enough material to make leis or ti leaf shut they help each other and they bring extra leis just in case other children don't have. Sharing and caring for each other, caring enough to know that someone might need something and to be there when there is a need, I think that is one thing I really enjoy and to see them growing in their dancing, learning to love their dancing as much as I do and being able to relay this love of dancing to the children. (HOW LONG IS THE LONGEST A STUDENT HAS STAYED WITH YOU?) Kelly is 13. I had her since she was about 8, so I'd say about 3 years. We have a lot of children that leave because they graduated and gone on. I think the most is 5, the longest because we just had one group leave us, and that group was with us for about 10 years. They became teenagers they uniki and then they get involved in high school activities, they go to college in the mainland, their priorities change. (DO YOU UNIKI YOUR STUDENTS?) I do uniki them when ever we have

a group that is ready, so we are not going to have one for a number of years, maybe for about 4-5 years.... We had one about 3 years ago maybe more, then 3 years maybe 5-6 years ago they have to learn their basic kahiko. No luna I ka hale kai a'o Ma'alewa, Ko'olau, Kaulilua and few others that we've shared by Uncle George Naope, and Pa ka Mahani, he helped us with Ka'iulani they have to actually ho'opa'a and oli and dance the chants and then auana of course. (DID YOU TAKE HULA WITH GEORGE NAOPE?) He has been helping us for the last 8 years, he'll come down and hold our workshop with us and the children especially the time we were getting a class ready for uniki he will come and share some of his chants with us and Auntie and I and my cousin would fly up and have workshops with him in Kona... (DO YOU SEE IN YOUR HALAU SOMEBODY THAT WOULD CARRY ON YOUR WORK?) I have a niece who were Auntie Joan's students, she uniki from Auntie 3 years ago and I had another niece that uniki with me 6 years ago and I was hoping she would be interested I haven't given up in her yet, but the younger one she came and helped with us she goes to neighbor islands taking the children she seems more interested but right now I am not sure yet but I would love to have one of my nieces continue on the tradition. I also have Auntie Joanny's daughter Le Joy Hanohano that is an excellent teacher, she doesn't have a halau yet, she helps us when ever we need help to have lots of helpers but no kumu hula... (WHAT KIND OF ADVICE WOULD YOU GIVE TO THE YOUNG KUMU?) I kind if they have an inspiration to become a kumu hula it is important for us to remember that each child has their won talent and gifts and it is for us to recognize their strength and to bring them out and where there is a lack to help them to strengthen that lack so they can become a well rounded in becoming a kumu hula and also I like to see kumu hula very close to their students where they can relate to each child individually rather than just treating them just on a mass group. So, I really admire those kumu hula that have large groups I often wonder, wow it is so difficult to have each one of them to feel important. (THAT IS IMPORTANT FOR YOU IN YOUR HALAU?) Yes, it is important for

me, one to one for me is really important because I like for each one of them to know that they are very important to me, and their development is important to me too to make sure that I am doing my very best to help them and I always pray that I am than just not being to alert. (HULA HAS CHANGED?) I think so it changed in that...I remember when I was little we will go out and dance hula wasn't as uniform as it is today, when we went out to dance you just got on the stage and you dance whatever you learn in class even it wasn't the same than the person next to you. You enjoy yourself today the children are more disciplined...which is nice, it really shows that you worked with the child and you really got all the students in your class to work together and to perform together so it has its advantages and disadvantages if you really want them to be uniform then you work towards that and if you work towards the individual and allow that individual to develop at their own pace, then each kumu hula has to decide how they want to handle that. (THE HULA KAHIKO OF TODAY?) A lot of hula kahiko done today I never really saw that much when I was a child the basic was Liliu'e, Kawika, even No luna came out when I was older in the 60's and 70's but the very easy type Liliu'e specially, I remember learning and Kawika and so with all of those chants coming out is like a whole new world has opened up for me in the kahiko part of it growing up we learn the basics we learn how to oli, we didn't delft too much in kahiko as we do today...and in the 50's, 60's and 70's, was mostly auana because we danced in Waikiki a lot we danced in the military bases and they didn't understand what kahiko was about and so with the research of the culture than the kahiko started to surface more but as a child we were not really exposed to it as the children of today. (WHAT KIND OF DEFINITION WOULD YOU GIVE TO HULA KAHIKO?) I think kahiko is the basic, I myself enjoy kahiko more than I do auana, and even as a person that was pretty much raised in halau. I always enjoy the rhythm and the tempo and the sound of the ipu and the pahu it really brings you into the center of hula itself your basic steps are found in the kahiko eventually learns that you can consider

yourself learning the culture in kahiko and feeling of part of the culture for some reason just the dance itself and the movement and the steps and the hands give you the feeling about what our culture is all about. Auana was more for party, entertainment dancing. (A FAVORITE CHANT?) My favorite chant is Kaulilua, Kaulilua was supposedly be the most difficult chant to learn when were growing up maybe not necessarily the steps you look at the chant, it is very simple you have your hula you have your body turning and so forth but to really feel the chant itself and to express body language and to express thought the movement of the body the stretching of the arms and to actually feel the pahu and how it incites your body, to dance and as if you're floating rather than on ground, it just left your soul for me anyway and that one chant I always found it very special, the beating of the pahu drums, I think. (AUANA ANYTHING SPECIAL?) My signature in auana is "Mi nei" when we uniki Aunty allowed us to choose a special number that you would do for your guests and if you didn't have on she would help you to choose from. I never had that opportunity she gave me that song, that was her uniki song and she uniki from Lokalia and so that is my signature of hula and I always done that since my uniki. (DO YOU THINK LANGUAGE IS IMPORTANT IN HULA?) Most definetly I think because for me growing up in hula you pretty much learn the language their songs the chants that you learn but you really don't learn the details of the language until you go to a language class and you need to know about the mana'o behind the chants and if you can read the Hawaiian language, you can understand it then of course you can interpret a lot better but with the Hawaiian language there is a lot of hidden meanings that you must also learn and what is said up front is not necessarily what it really means so you have to do a lot of research the language is where it starts. (LANGUAGE FOR TEACHES STUDENTS?) Oh, everybody has to learn the teaches the haumana and that's a good place to pass on the language to the haumana is throughout the hula when they come to hula they learn the songs they learn the language, they learn the mana'o, and they learn the hula itself.

(DO YOU DO IT IN YOUR HALAU?) I do the basics when we learn Hawaiian songs we sit down and we go through the song itself if they have any questions about the meaning of the words then the children will talk about it like with Keiki Hula when we get the chant we'll sit down and we talk about it we bring in books about whoever will be honored in the chant and the children would either write a paragraph or if they just want to tell us they will just tell us what they know about who is being honored in the chants. (WHO DO YOU CONSIDER A HULA MASTER?) There is so many, Aunty Pat Bacon, Aunty Edith. All those that work with us year after year, Uncle George... (WHAT IS A HULA MASTER?) Someone you has studied the hula most of their life and shares their knowledge with others and is willing to help any body who calls and asks for help that is a hula master, the one that teaches you what they learned... (HOW IMPORTANT HULA IS TO YOUR LIFE?) The most important thing...very important. I feel very happy with hula sometimes I say yes too offer...It is a help you get to watch your children grow and after they grow up and you see their people that you helped create what ever I am able to give them as a teacher as an elder I hope they use it and help them in their life. (YOU THINK HULA TODAY IS A PERPETUATING TRADITION?) I think that anyone that has learned the basic foundation of hula and is willing to teach others always help that is always a help to perpetuate our culture no matter how small your help. You say you help 100 people, your still helping to preserve the culture. (IS HULA CHANGING?) I hope in the future it will remain close, now we learned but of course with changes and the words and the way it is changing I am sure it will continue to change even further and I hope it does not get too far away from what we had learned but even today it is so much different from what it used to be when I was a kid what I see today I enjoy it and I like to watch the children and I admire all the kumu for their creativity... (WHAT DO YOU THINK WOULD HELP HULA TO STAY TRADITIONAL?) I think what Kalihi-Palama is doing and many other organizations are doing in the culture and the arts helps to perpetuate and to keep hula

from dying because in the olds, you pretty much had to find someone to teach you in their backyard it is not as popular as it is today...workshops...in the old days too you don't go to other kumu you stay with your own kumu and you do go inside of your own kumu you have to ask permission but today everybody believes in sharing that really helps. (DO YOU THINK HULA IS TAUGHT FORM FAMILY?) NO, Hula is for everyone, who ever has the desire and the aspiration to teach whether it is your family or not it is our responsibility to make sure that the person who has these aspirations to help them to reach them. In one family Aunty has many students that have their own halau but anyone who is interested of taking it further we will help them to do that. (YOU DO OTHER THINGS IN CULTURE?) We do leis, we teach the parents how to do lies, to do the laua'e adornment, palapalui lies. (NOT THE CHILDREN?) We teach the mother because the children are fairly young when the students approach 11-12 years old then we start them to actually do their own and when they uniki they have to everything themselves, they have to make their own ti leaf skirt make their kupe'e make their leis, make their maori skirts, everything they have to sew by themselves. (DID YOU EVER SERVE AS A JUDGE?) NO, I would love to someday. I think much later. (YOU STILL WITH AUNTY JOAN?) Yes, well we pretty much have our own separate halau but we always work together, see if she does the show, I will go to help her. If I don't have my students going along so either way either she will go on her own or we will go together. My teaching is my own, I do my own choreography, I do my own translation, we share consultations. (IN YOUR FAMILY DO YOU HAVE ANYBODY IN HULA?) My two sisters, my father played music informally not as a musician like and his brother, Aunty's husband helped us for many years playing guitars but they are not really musicians they have their own careers. (HOW MANY BROTHERS AND SISTERS DO YOU HAVE?) I have 2 sisters and both of them dance both of them teach when ever we need help my brother lives in Hilo he was never involved in hula and then back then the boys never really got involved. (CAN YOU COME

BACK AS YOU SAID IN THE OLD DAYS?) When I was growing up everything was through observation and though absorption we never had any paper to learn from the kumu will chant to us and we will repeat until we would remember it and all of the chants that I learned as a child was all through repetition today they have books on and words to Liliu'e, Kawika and in my time we never had that. (DO YOU CONTINUE THAT IN YOUR HALAU?) Oh yeah, today with my haumana when we learn chant I give them the paper but we try to learn it in class just through repetition...they have the paper to take home with them but in class time we just do it through repetition, so it stays with and that they will never forget its better it becomes a part of you. If you learn through the paper, you have the paper to rely on it that is pretty much how I learn the old way of learning was through memorization, though vocal.....