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,hubby Mahoe

I think I have to go back to an age when any body starts to remember which was about 3 or 4 years old. Being at family parties. I was always attracted to music and to rythms. I was always attracted to sweet music, to music with heavy prcussion. I listened to Harry Owens Orchestra. The chang a lang music of Elmer Lee and Uncle Jimmy Wong. I found all of this kind of music so refreshing. My father was invited to many kamaaina parties so I saw people like Flora Hayes dance, elgant women dancing, men dancing, my father danced, Uncle Rennie Burks danced. The comic portions of the show would interest me and I would mimic them.

I started off watching my sister learn the kahiko in Kahili Valley from a lady named Daisy Bell Young. We would make fun of my sister as all brothers would do but at the same time we were watching and lerning.

My first kumu was George Naope. He came to Puuhale School where I was a 5th grader. He came to teach us a popular song at that time Mahina O ^{Hoku} Opu for a pageant we were having. It was a one day lesson. I did not go on to anybody after that. (I must honestly say that the hula that I do, the interpretation, the motions, all came from God. There was no real kumu hula that a+ught me.) END

I met Nalani Kanakaole when I was working for Waiakea Village. I learned two chants from her. It was many years between George and Nalani so in the interim I just watched other people dance, and I watched their interpretations. There were very few male dancers because it was considered mahu to dance. So it was people like Mahi Beamer that I admired, and Milton I and they would dance at the Aloha Week or the Kamehameha day floats. I Admired the SPIRIT OF THE FEW MALE DANCERS AT THAT TIME BECAUSE THEIR SUPERB HULA PERFORMANCES TRANSCENDED THIS TYPE OF CRITICISM. They had a spirit that I admired because it seemed that they could care less about being criticized. As far as sacrifices it never really hit me until I became a member of the Prince Kuhio Hawaiian Civic Club under the directorship of Kihei and Anuheia Brown. We were told that if we were to participate in the concert we would have to train under Henry Pa. I enjoyed the lessons and once we were doing a chant called Pahuiewa. Henry wanted us to join together and build a kuahu and all his chants were for the god Laka and I wouldn't participate in it. Some of my friends told me that the hula was like acting and all we were doing was acting. But I don't believe that. Hula comes from the inside and then goes out and I could not rightfully even pretend that I was doing prayers for Laka, Pele or Hoopoe. I felt I would be dishonoring my worship to Jehovah the God almighty.

Insert

I began to teach in 1970 when I became

I was social director at the Kauai Surf and one of the acitivities on the daily sheet was hula lessons. And so at 10'o'clock every morning, men, women, chldre, and hotel guests would awssemble and expect a hula lesson. EVERY MORNING AT 10:00 O'CLOCK, WE WOULD TEACH THE HOTEL GUESTS HOW TO DANCE SIMPLE SONGS LIKE THE "HUKILAU" HULA. This is when I first began to teach and it was 1970. We taught them how to kaholo and how to dance simple songs like Hukilau. It was ~~to~~ tourist oriented but it was a way for them to learn about the culture. I didn't teach it Kapulu and I paid every respect to the hula. I had great resepect for the people who came to learn because they wanted to learn about our coulture and they were earnest and sincere. I didn't feel it was a scam. The visitors are very interested in learning waht we are all baabout. I think they are searching for a way to learn aobut our music, our dance our food our culture and I think we owe them some i kind of instruction to satisfy that hunger.

In 1978 I formed the LAMALANI HULA

The academy was formed in partnership with Lahela Kaaihue. ^{my dear friend} 3 1/2 e years ago I owned a travel service. Lahela was a dear friend and she was searching for a better job. Everybody wanted Lahela to teach but it had to come from her so I offered her the use of my office and she began to teach there at nights. I was getting disenchant with the office so she asked me to come inter partnership but I didn't feel I had the qualifications to teach. Lahela was a graduate of Maiki Aiu's kumu class. I had no credentials, no palapala credentails. I told her I would take care of the books and we formed Lamalani Hula Academy. We were getting iniquities whether we teach children so m just to keep everybody happy I told Lahela I would take care of the kids. I cannot call myself a kumu but I ddi become the director of the Academy. I took care of the books etc

After a while,

Kawaiahao Church

Lahela and I parted and I secured space at Wikeke Hall. Being on church property I wanted to respect God as our creator so I went into Scriptural dancing. Madonna O'Rourke became a helper and had studied under Henry Pa. Being a born-again Christian she had to leave the training at a certain point. We took the 24th psalm and other scriptures and put them to kahiko dancing. ^{to our knowledge} Nobody had done kahiko dancing to hymns, nobody had used the Bible as a manual and used Biblical scripture, word-for-word, as interpretive hula.

Some people feel I am evicting ~~the ancient gods from the traditional hula and replacing them with the Christian God.~~ I spent weeks after that answering calls trying to explain ~~what I was doing and why I was doing it.~~ ^{my faith} in God and after awhile I just gave up.

Shortly after that I was asked by St. Andrew's to move my classes to Cathedral facilities and I've been here ever since.

^{Much} ~~Most~~ of the traditional dancing is about the deities. I feel if the missionaries had gone to the temples and asked the natives if they would put the Bible to hula kahiko they would have accepted Christianity quicker.

Can you see David And Goliath done to traditional hula? Can you see the Nativity? Can you see Solomon's Temple? The poetry of the psalms, the songs of Solomon, the plight of Job. Hula is a way of combining my Hawaiian self with my Christian side.

I cannot teach ancient hula because all of the pa'i all of the entgrancdes are devoted to Laka. I find no offense with mele written to royalty.

I see hula when the trees move, I see it when people walk across the street. I see it in everything. I see it when people are giving directions to others. Everybody dances hula here in Hawaii. We all speak poetically with our hands.

I must honestly say - End