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Lā (Date)	June 5, 2004
Wahi (Location)	Pearl City, ‘Ewa, O‘ahu
Kanaka Nīnauele (Interviewer(s))	Maile Loo
Kanaka Ho‘opa‘a Mo‘olelo (Videographer)	Gene Kois
Nā hoa kipa (Others present)	None



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JOAN SNIFFEN LINDSEY

Tape #: HPS 0350 (MV480)

Date: June 5, 2004

Location: Pearl City, ‘Ewa, O‘ahu

Subject: Hālau Practice; Oral History Interview

Interviewer(s): Maile Loo

Videographer: Gene Kois

(0:58)

JSL: Above the eye and all wrist.

(1:02)

[JSL SINGS & PLAYS ‘UKULELE: Ka nani ao Hilo]

[STUDENTS DANCE WITH ‘ULI‘ULI]

(3:00)

JSL: Okay, maika‘i. Put that away, let’s try our pū‘ili. [WIND CHIMES] Okay one group has an extra, yeah? One, two, three, four, five.

GENE KOIS: Can’t see me, I’m invisible. [CHUCKLES]

JSL: Okay. [CHUCKLES] No, one group has three.

FEMALE STUDENT: Oh, come in the front of me.

JSL: Okay, get into your four.

FEMALE STUDENT: Get into the four?

JSL: Um-hm. Okay, four, four. Okay, you have an indiv—invisible dancer. Okay ... you folks just have three yeah? Pretend you have four.

(4:25)

[JSL SINGS & PLAYS ‘UKULELE: A oia]

[STUDENTS DANCE WITH PŪ‘ILI]

(6:31)

[LAUGHTER]

JSL: Stay after class. [CHUCKLES]. Ok put that away, let’s do Aia la o Pele.

FEMALE STUDENT: Half-half?

JSL: Um ...

FEMALE STUDENT: Are you going to pa'i for us?

JSL: Oh. Okay, let's do half-half. Ok. Stay—stay on the line ladies.

(7:51)

[HALF OF STUDENTS PA'I IPU & OTHER HALF DANCE: Aia la o Pele]

(10:21)

JSL: Okay, well shift and you folks dance and they'll ho'opa'a for you. Okay, need to watch your 'ami; be sure that you're doing the same 'ami.

[STUDENTS SWITCH PLACES]

JSL: Okay. Okay, you folks all sit on your pale, yeah? Which side you gonna go first. If not, ask now. Okay. Okay? Kay, ready?

(11:00)

[HALF OF STUDENTS PA'I IPU & OTHER HALF DANCE: Aia la o Pele]

(13:18)

JSL: Okay! Now you can breathe hard. [CHUCKLES] We still having problems on our 'ami yeah—so you need to work on that, keep working on your 'ami. D—do you folks do Aia La o Pele too? Yes?

ML: Yeah.

JSL: Yes, yeas. And Lapa Ku and all of that?

ML: Aww ... yes. [CHUCKLES]

JSL: They are so nice yeah. Really nice.

ML: Yeah. And E Pele E Pele.

JSL: Yeah. In our Aia La o Pele, the um ... let's see what verse is that? Oh, I can't even think of ... You know you have that line that they say, i ke ala nui o Alenui; yeah.

ML: Alenui.

JSL: Yeah. So you know, it's ... you have it both ways. Some will use alenui and the other one will use uh ... alanui.

ML: Alanui.

JSL: The alenui would be like the channel.

ML: Right.

JSL: And the alanui would still be the path. But that's how, you know, when it's uh, when it comes down to us, like one kumu will teach you that way. And we learn to respect that, whether—whether or not, you know, other people may have questions about it. You know, to us, it was given to us, and uh ... it works.

ML: Yeah.

JSL: Yeah; it really works. And—and then we have uh, like our ‘uwehe. As you know, that they come from different hālau’s.

(15:00)

And wonderful hālau’s. So the steps are a little different, and I don’t try to change their style. But just to make sure that they work where ... you know, it won’t be obvious that they’re doing one style and the other style. Uh, and on our ‘uwehe, we do ours with the knees going forward. How do you folks do yours?

ML: Forward.

JSL: Forward too? And then you have your kīkala going side to side.

ML: Yes, exactly.

JSL: M-hm; m-hm. Yeah, that’s—that’s the way uh, we taught. Although when I took from this man by the name of Tutu Sam, his was open, yeah, to the side. He—he ... but then we learned like from Lokalia, and then from uh, Auntie Carol; it was always ... front. And like when we do the—we call it—in English, we call it the Kalākaua step. And of course, it’s the kāwelu. And the—we try to teach the dancers the difference. And then on the um ... on the uh, kāholo, where some of them, they will drag their feet, we—we take that even step. Step, together, step; and then a s—slight tap or rest. And the rest part is easier, because then you can tell the children; step, together, stop. And then they turn the other way; they keep dragging [CHUCKLE], and they’re going on and on. What would you like to see them do?

ML: Oh, whatever you folks need to practice for your show is fine.

JSL: Okay.

ML: [INDISTINCT]

JSL: We’re gonna do—uh, ladies, would you like to get into your mu‘umu‘u? Okay? ‘Cause they do um, this uh, Wahine Loko Maikai, and that was composed for ... Liliu. You know, Tutu Hale? You heard of Tutu Hale? And she was a wonderful resource. So Sam Keliioomalua composed that song for her. When the ladies dance it, one part is gonna seem very unusual, simply because what they do is not going with the words that are said. But in that there, they’re talking about, you know, what she loves to do. And what she really loved to do was to open the Bible to recite the verses, and to play the ‘ukulele and have a wonderful time. And it’s always this, How are you dear? Nothing negative about her; everything was so positive. And anyone that called her to ask for help, she was always there helping. So, when the ladies, you know, do this unfamiliar thing, you know, what could this be? And this is like the prerogative of the—the kumu. Yeah? We do what we want, because that’s what the song is to us. And people may not understand, but then oh, that’s a ‘elelū. They may not understand it, but they can always ask and say, you know, Why are you doing that weird thing? [CHUCKLES]

ML: Is that the first song that you had that particular ... that called for that?

JSL: Well—

ML: Do you have another song?

JSL: --that uh—no, that’s the song—one of the first songs that uh ... we did that we um ... because I knew her personally, I wanted to, you know, put all of that in, you know, what she loves to do. Uh, with Auntie Lena Machado’s songs, you know, lot of it is not to—like some people would think, to the interpretation what the word is. But actually, it’s the feeling, yeah? What is the story? And of course, you can’t tell them ex—exactly what the story is. But you know, by the feeling, by the expression, they should know what they’re doing. And then they’ll do uh, Nani Lawai. Nani Lawai was one of the first songs that I learned from Auntie Carol. Yeah. And I always loved that song. So when they came up with—you know, Bill Lincoln used to sing that, and uh, Moku O Keawe, the way Uncle Bill used to sing; so wonderful. You know, these people from Hilo—I mean, Hawai’i, they so talented. And ... I was uh, I went to Uncle Bill’s classes couple times, because I knew people that went there. And uh ... you know, everything about him was so ... just like Mom, just like your mom. You know, so giving, so appreciative, and so wonderful. And so they’re—they’re gonna do that. And they love doing that song. And we learned um ... Pua Aalii, that was composed by Lee Ann—is it ... Punui or Panui?

ML: Punua?

JL: Punua; yeah. Punua; is it Punua?

ML: I think it’s Punua.

JSL: Yeah. So the ladies one day wanted to learn it, and I said uh ... you know,

(20:00)

I need to find out what that song is about, because um ... you know, you hear the words and you interpret that, but then there was something much into the song where you had to find out; see whether or not, you know, it’s something that you would like people to da—dance to. So it took months, and finally I got hold of her. And I said, No, we won’t learn that until we ask permission of the—uh, not that we need to, but it’s always good to do that. And um, so finally she—through the sister-in-law I was able to get her—her mom called, and I told the mom what I wanted. Then she called back. I said just I wanted to make sure everything was pono before we go ahead and use it. ‘Cause sometimes, you know, it’s uh ... kanikau or—or maybe something special. And so finally uh, the ladies learned that and ... Loke did that for ... the ‘ōlapa, yeah. The hō‘ike, rather.

ML: Do you teach them um, any of Auntie Lena’s; the one—you used to do with Auntie Lena, do you still do that?

JSL: Yeah; Pohai Kealoha. But see, before I taught them Pohai Kealoha, I asked uh, Piolani Motta, who is Auntie’s hānai daughter. I said, You know, my ladies want to learn this. Actually, they wanted to learn it for a Kamehameha function. And I said, um, I need to ask permission. And then I asked Pio, and then she said, Oh, yes, go ahead. ‘Cause even if I know the song or if I—you know, I’m one of Auntie’s dancer, Pio is here. And you learn to respect. You know, so anything for Auntie Lena, Pio will call the shots. And uh, we just have to follow that.

ML: So the—

JL: So—

ML: --routine that you would teach them was the same one that you used to do?

JL: Same song; yeah, same way.

ML: Same routine?

JL: But you know, the deli—delivery is different. The delivery is different; the presentation is a little different. ‘Cause like we said, you know, each one has their own style. So it—it really um ... when you look at it, it’s each one of them as individuals are dancing. But they ... we’ll do that for you.

ML: Yeah.

JL: Pohai Kealoha.

ML: So in terms of um, your group that’s here tonight, who is tru—truly your style? Since most of them come from others, but the one ... there was one that has always been with you. So is that really—

JL: Um—

ML: --your style, if you were to say—

JL: No, they still have their own. You know, even if they didn’t have hula, somehow you pick up a style. Yeah? Pick up a style. Uh ... Audrey, even if she had hula from others, basically closer. You know, closer. And um ... and some of the others. You—you can see. The important part is the—the grace. And you know, that’s so hard to get. And the right—and the ‘ōniu or the uh, the hip sway. Like I like mine flat feet. Yeah. Certain ones, you can, you know, go up. And I think the Beamer style is ...

ML: Lift.

JL: Yeah. And that’s very difficult. But when you teach them the—the basic, they should be able to, with much work, go into other styles. So they—they’re learning a basic that they can go to any style, with or without difficulties. Yeah.

ML: Great!

JL: Are you folks ready?

DANCERS IN UNISON: ‘Ae.

JL: Oh, look gorgeous.

GENE KOIS: [INDISTINCT] I gotta check something here.

JL: No more lei’s?

FEMALE STUDENT: Oh, we do.

JL: Oh; put your lei’s on.

(23:53)

[GENERAL CONVERSATION]

(24:05)

ML: Which one is um, Audrey again?

JSL: Oh, the one that owns this house.

ML: Oh, ok. So you said her style is the most similar type to your pure style.

JSL: Even if she didn't take with me, but. So she-she had changed her style a lot.

ML: Oh, ok.

JSL: You know where they drag their feet.

ML: Yeah, yeah.

JSL: So she changed her style.

ML: Oh.

JSL: But still ... the ... uh ... like the a ... what, you know instead of the 'ōniu, you know she still at times she does the ka'ō.

ML: Oh.

JSL: Ka'ō.

ML: Oh, I see.

JSL: But she uh, Eleanor, the tallest; she has um ... she doesn't have that much experience, [INDISTINCT] but then her style too is closer-closer to mine. And the um ... let's see. Loki, the one that took ...

[BREAK IN TAPING]

FEMALE STUDENT: Um ... ladies are you ready?

FEMALE STUDENT: Yes Auntie.

(25:24)

[GENERAL CONVERSATION]

(25:44)

[RECORDED MUSIC PLAYS]

JSL: Kay. This is the Wahine Maikai.

[STUDENTS DANCE: Wahine Maikai; JSL GIVES INSTRUCTIONS AS STUDENTS DANCE]

JSL: Behind your ears ladies.

[STUDENTS CONTINUE DANCING]

JSL: She was such a jolly person. You know she's always happy.

[STUDENTS CONTINUE DANCING]

JSL: Pick your feet up ladies.

[STUDENTS CONTINUE DANCING]

JSL: [INDISTINCT] Feel it ladies.

(28:39)

[SONG ENDS]

JSL: Okay. Okay Nani Lawai.

(28:42)

[RECORDED MUSIC PLAYS; STUDENTS DANCE: Nani Lawai]

JSL: Chin up ladies. Chin up. Okay, from the heat now. All from the heart. Feel it.

[STUDENTS CONTINUE DANCING]

JSL: Get your shoulders back ladies. Get your shoulders back.

[STUDENTS CONTINUE DANCING]

JSL: Smile.

[STUDENTS CONTINUE DANCING]

JSL: Give aloha. Feel that hāmama.

[STUDENTS CONTINUE DANCING]

JSL: Smile ladies.

(32:25)

[SONG ENDS]

JSL: [CLAPPING] Oh, maika'i. That was very good. Okay. Let's put uh—you wanna see Pohai Kealoha?

ML: Sure.

JSL: Okay. Put Pohai Kealoha. Ladies, you folks remember Pohai Kealoha? Okay, now remember when you do the sail, yeah? Make sure you do it all together. Okay, let's make two lines on this.

[RECORDED MUSIC PLAYS THEN STOPS]

TRANSCRIPT: Joan Sniffen Lindsey
Oral History Interview – June 5, 2004

JSL: Wait, wait, wait Audrey. Okay, is this the—your normal line up? Okay, get into your normal line up and then i'll move you folks around. Okay, lets see ... Kaiini change places with um, kay. Move in Kemelo. Okay um ... let's see ... no stay back. Stay back ... I'm gonna ... let's see. Move closer, move closer. Yeah. Change places with um, let's see ... with Netty. How much taller is Netty? Okay. Change places. Okay, Irene change places with Netty. Okay um ... let's see. Eleanor do you know Pohai Kealoha well? Okay, stand over here. Okay. No you have stand outside of Billie. Okay, let's see. Loke stand outside of Kaiini. On the other side of Kaiini. Okay. Now let's see. Let me see—I'm trying to ... Gerry you and Meleana move in this way. Move in. Okay, let's see. Okay, one ... let's see. I'm trying to—let's see. Audrey come change places with Netty. Netty change places with Audrey please. Okay. Meleana go closer to um, Loke and Kaiini. Come in front. Right there.

(36:10)

[JSL CONTINUES LINE PLACEMENTS]

(36:47)

JSL: Okay, for the uh ... for the second verse, Loke, Audrey and Eleanor, you folks come to the center for that, okay? To see how it's gonna look. Okay, let's try.

(37:13)

[RECORDED MUSIC PLAYS]

[STUDENTS DANCE: Pohai Kealoha]

JSL: Smile. Is it twice each?

[STUDENTS CONTINUE DANCING]

JSL: Smile.

[STUDENTS CONTINUE DANCING]

JSL: This is when love encircles—it enters your body. It shows in your smile—and shows in your tears. This special water from the heavens freshen your face. This is a special rain that you experience—and when you look out—this is a place in 'Ewa—you see three coconut trees. The heavenly one—the big one and the little one. And then when you look farther, you'll see the sail boats that the ali'i use; that's my favorite.

[STUDENTS CONTINUE DANCING]

JSL: Okay. Back to your places ladies.

[STUDENTS CONTINUE DANCING]

JSL: Take your time, take your time, take your time. Smile. The last row, move all the way in front for the hā'ina. Move in front. Move in front more. Mele, move in front. Mele. Gerry. Smile. Lawa.

(41:32)

[SONG ENDS]

JSL: [CLAPPING] We're not smiling ladies. How come we're not smiling? [LAUGHING] And we're not listening? [LAUGHING] Okay. Wai, wait. Uh ... this is not for televising, but we'll do None Hula for you.

[JSL DIRECTS LINE PLACEMENTS]

(42:10)

[RECORDED MUSIC PLAYS]

JSL: Not for video, yeah.

[BREAK IN TAPING]

ML: ... Beamer, my mom's grandma and she wrote it for her friend Francis Ii Brown. And his home was at Keawaiki. And in the song, she um—she used to go to these great parties at Keawaiki and so she talks about that and you'll see the eating and drinking. And sharing friends. And when I took my hālau there last year, we found out from Auntie Tita Ruttleskillman who used to dance with Sweetheart Grandma that she had wrote this song for him when he was-had been in a bad accident. And so she wrote it for him during his recovery. And so in the verse she says that this is the place that he gives life to but gave him back his [INDISTINCT]. So please help me sing.

[LAUGHING]

JSL: Okay, try.

(43:24)

[JSL PLAYS 'UKULELE]

JSL: Too fast? You want it slow?

ML: No. That's fine.

[MAILE DANCES & SINGS: Keawaiki; STUDENTS SING]

JSL: Oh, u'i.

[CLAPPING]

JSL: Hana hou. Hana hou. Hana hou, one more, one more. One more. Oh how beau—yeah. One more.

[BREAK IN TAPING]

ML: I haven't done this in a while, so ...

(46:08)

[RECORDED MUSIC PLAYS]

[MAILE RECITES KĀHEA FOR VERSES]

JSL: Gerry will kāhea for you.

[MAILE DANCES: Po Lailai]

[SONG ENDS]

(48:57)

[CLAPPING]

JSL: Oh. Oh what a treat Maile. That was so gorgeous. Oh so gorgeous. How ‘bout that. What a treat. Oh. Oh. No, that was wonderful.

ML: Yeah, Uncle Mahi used to change the words and we always had to listen if he says ‘ukulele or piano.

[LAUGHTER]

ML: He would change it to piano.

[LAUGHTER]

[BREAK IN TAPING]

JSL: Okay.

(49:39)

[GENERAL CONVERSATION]

(50:24)

[RECORDED MUSIC PLAYS]

[STUDENTS DANCE: He Aloha Moku o Keawe]

JSL: Cannot see Billie. This beautiful land.

[STUDENTS CONTINUE DANCING]

JSL: My love goes to moku o Keawe. Her beautiful land that is very peaceful. Is it once each? I’m comparing this land called California and then I find that Hawai‘i is incomparable. And then I saw snow that reaches the skin. And to keep warm I sit at the fire place. An astonishing site covered by the mist. A lover’s pinch urging me to return.

[STUDENTS CONTINUE DANCING]

JSL: Everything is so basic, yeah.

[SONG ENDS]

(53:50)

JSL: To appreciate [INDISTINCT] you’d have to see them from the beginning. And then you see how some of them will grow. Oh maika‘i ladies. Maika‘i.

[GENERAL CONVERSATION]

[END]