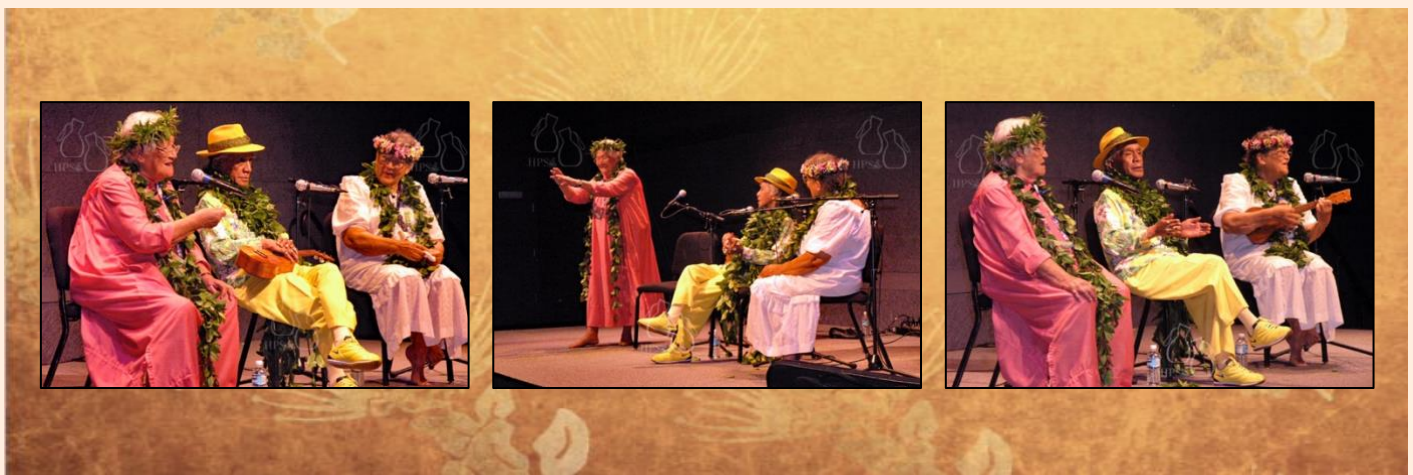


Ke ‘Ano Wikiō (<i>Type</i>)	HPS Event: Kūpuna Panel (edited)
Kūpuna (<i>Elders</i>)	Nona Beamer, George Naope, Kahili Long Cummings
Nā Helu Wikiō (<i>Tape #s</i>)	HPS 0559 & 0560
Lā (<i>Date</i>)	July 25, 2005
Wahi (<i>Location</i>)	Ka ‘Aha Hula ‘o Hālauaola (World Conference on Hula), Maui Arts & Cultural Center, Wailuku, Pū‘ali Komohana, Maui
Luna Ho‘omalū (<i>Moderator(s)</i>)	Maile Loo & Mamie Lawrence-Gallagher
Kanaka Ho‘opa‘a Mo‘olelo (<i>Videographer</i>)	Gene Kois & Sally Hill
Nā hoa kipa (<i>Others present</i>)	Audience members



<p>Nā Loina Ho‘ohana (<i>Access & Use</i>)</p>	<ul style="list-style-type: none"> ➤ <i>This Transcript is provided as a research tool; Each document represents one (1) multi-hour session</i> ➤ <i>HPS does not include Hawaiian diacritical markings in peoples’ names, mele titles, or commercial names/locations that do not historically use them (i.e. Halekulani Hotel)</i> ➤ <i>Information in brackets reflect physical movement, background sounds, censored content, clarifications, colloquialisms, and "sic" terms (words likely intended by the speaker)</i> ➤ <i>DISCLAIMER: Please be advised that this transcript may contain content of a mature nature that may not be suitable for youth</i> ➤ <i>When citing this resource, please use: “Hula Preservation Society”</i> ➤ <i>For questions regarding use of content contained herein, please contact archive@hulapreservation.org or call (808) 247-9440</i> ➤ <i>We acknowledge there may still be corrections needed. If you find items of question (content, spelling, etc.), please take note and kindly contact us at archive@hulapreservation.org We appreciate your kōkua!</i>
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PANEL – “VOICES OF OUR KŪPUNA” WITH GEORGE NAOPE, KAHILI LONG CUMMINGS, & NONA BEAMER

Raw Tape #s: HPS 0559, HPS 0560

Date: July 25, 2005

Location: Ka ‘Aha Hula ‘o Halauaola (World Conference on Hula), Maui Arts & Cultural Center, Wailuku, Pū‘ali Komohana, Maui

Subject: HPS Event (edited)

Moderators: Maile Loo & Mamie Lawrence Gallagher

Videographers: Gene Kois & Sally Hill

(00:09)

[NARRATION]

Hula is widely recognized as an art form and universal language expressing goodwill and Hawaiian cultural values. This unique dance is Hawai‘i’s distinctive connection with, and contribution to people around the world. Our Kumu Hula through their daily living and sharing of their hula culture act as international ambassadors, globally imparting the deeper meaning and significance of aloha and ‘ohana. Through this program, Voices of Our Kūpuna, Hawai‘i’s Treasured Elder Kumu Hula share stories of their lives and wisdom they’ve gained as lifelong master practitioners of hula.

Auntie Nona Kapuailohia Desha Beamer was born in 1923, the eldest child of Pono and Louise Beamer. She was raised surrounded by Hawaiian music and hula, specifically hula in the distinctive Beamer style. She credits her grandmother, reknown composer and Kumu Hula Helen Desha Beamer as the primary cultural influence in her life. Auntie Nona was a lifelong teacher and the inspiration behind the establishment in 2000 of Hula Preservation Society, a nonprofit organization based on her personal mandate to never stop learning and sharing.

Born in 1918 in Kahului on the island of Maui, Auntie Kahili Long Cummings was the sixth child in a large loving family of 15 children. Her mother Ida Pakulani Kaianui Kaaihue was trained as a Kumu Hula; she and her husband Henry Long nurtured in their ‘ohana a love for and appreciation of all things Hawaiian, including music and hula. Auntie Kahili benefitted from the hula instruction she received from both her older sister Mae Lobenstein and Alice Mahi Keawekane, during Kumu Keawekane’s years on Maui. Hula Preservation Society has worked with Auntie Kahili since January of 2005. This panel discussion marked Auntie’s first time participating in such an event.

Uncle George Lanakilakeikiahialii Naope, born in 1928, is the baby of the group. From a very young age, he was exposed to Hawaiian music and hula. His famous grandfather Harry Naope had a great influence on him. It was his grandfather’s mother, Mary Maliapukaokalani Naope, that at age three sent him to her dear friend and neighbor in Keaukaha, Mary Ahiena Kekuewa, known as Mama Fujii. She was his first formal hula teacher. He went on to have many hula and musical mentors throughout his life including Joseph Ilalaole, Tom Hiona, Ray Kinney, Jennie Wilson, and Lokalia Montgomery. Uncle George has been a mentor to Hula Preservation Society and the anchor for all of HPS panel discussions between 2001 and 2008.

And now, Hula Preservation Society presents Voices of Our Kūpuna.

(4:13)

KLC: Can we say a little pule before we start?

NB: Of course; of course.

KLC: No need to stand.

NB: Maika'i.

KLC: Our Heavenly Father, as we've gathered here this evening, we're so grateful and thankful unto Thee for this opportunity we have of sharing our knowledge about hula. Thou has given us this land to take care. Through the hula, we perpetuate all of these things, and we pray that Thou spirit be with us here this night, that all what we do and say will be pono. We pray and thank Thee for those people who have gathered and formed—

(5:00)

KLC: --this wonderful uh, conference here to let everybody know how wonderful we think Hawai'i is and for our lives here. This is our prayer; we pray that Thy spirit be with us, and this is our prayer in the name of Kou Keiki Hiwahiwa 'O Iesu Kristo. 'Amene.

UNISON: 'Amene.

NB: Maika'i; maika'i. Very sweet.

KLC: My name is Kahili. Well, the haole name is Thelma.

[CHUCKLE]

KLC: But that's okay. Thelma Kahili Long, that's my maiden name. My mom was Ida, and my dad was Henry Long. Uh, and I'm married to a Tom. I was married to a Tom Cummings. I was born and raised here; born in Kahului uh, right in the front of the fairgrounds, which was called Store Camp, because my dad was a clerk at the Puunene Store so we got to live there. Later on, we moved uh, in the back of the fairgrounds; he got a job as the prison warden, who made it possible from um ... Prince Kuhio Kalaniana'ole. He had come to uh, Maui to the fair, and before the gates opened, everybody was mingling around the gate. So my dad looked over, and somebody said, Hey, the Prince is here. So sent somebody over to bring the Prince to our home. So he came there. And uh, everybody gathered around and had the music. So he—in interviewing my dad about, you know, what—what he was doing, my dad s—told him how much money he was getting. And we had a big family; there's fifteen children in our family. And so he said, I'll get you a better job, Henry. So it didn't take long; he got him a job the—putting in the Kahakuloa Road. After that, he was a prison warden uh, for the—for the State, then for the Cou—Maui County. But uh, because there were so many of us, we were all involved in hula. My mom was a Kumu Hula, and there were seven of us sisters, and we all danced. And um ... you know, in—in—the modern days now, everybody have what they call fundraisers. But we didn't have fundraisers then; we had concerts. And so when we had concerts, we—we entertained at the concerts and gathered um, from other people who came, and they taught us also how to dance. We shared. I cannot say that, you know, my—my—of course, Mom was uh, my first Kumu Hula. And she was the only one I could say that I took hula from. But there were other people that touched my li—my life as I grew up, like Alice Mahi and uh ... George Naope.



[LAUGHTER]

GN: I'm not that old.

[LAUGHTER]

KLC: And—and so there were all these other people that kind of we—we—we shared. Like when we went to school and we had programs, we shared that too. And then, I started my own hālau. I lived at uh, Paukūkalo Hawaiian Homes ... teaching little children. No pay. Oh, all free, you can come. And uh, we—we won one competition that was down at the Maui Mall, we came in first. And the name of my hālau was Ka Lei o Hiiaka.

And uh, but since that—since then, I haven't uh, really uh, taught hula anymore. But I'm still involved. When my s—when my—my sisters come up and we get together at family reunions, we all dance. Everybody do the dance. We have one of—one or two of the sisters who were Kumu Hulas too, Mae Loebenstein and Leiana Woodside. Um, we—they all got together, and we learn from them different numbers. And then we have a hō'ike night when we all stand up and we dance. So that was my um ... my—my—my life with hula. Then I—I also taught at Alu Like and uh, other places. At school, I was a kupuna at Waihe'e S—Waihe'e School. So, I did that there too.

NB: Maika'i.

KLC: Thank you.

NB: Maika'i; maika'i.

[APPLAUSE]

(10:00)

GN: Um, age before beauty, you.

[LAUGHTER]

NB: You're so sweet, George. You're so sweet. [CHUCKLE] The last time, he—he was sitting in the middle and he said, Oh, I'm sitting between two thorns.

[LAUGHTER]

NB: And Queenie was on one side; I was on the—I said, You have your nerve calling us thorns. [CHUCKLE]

[LAUGHTER]

NB: Sassy brat.

[LAUGHTER]

GN: They don't like the truth.

[LAUGHTER]

GN: Hurry up!

NB: Thank you, dear.

[LAUGHTER]

NB: Well, we spent our early life in Nāpo'opo'o. My mother was a schoolteacher; my father was a fisherman. We lived in my great-granduncle's home, Stephen Desha, right on the point there at Nāpo'opo'o. And when we were old enough to go to school, my parents uprooted us from Nāpo'opo'o and took us to Honolulu to attend English standard school. Fifty years later, I'm retiring and moving back to Big Island. Not to

Nāpo‘opo‘o, but pretty close, pretty close. Uh-huh. So it’s been a lovely um, transition from the country to the city and longing to go back to the country. But I’ve wondered over the years what would have happened if we hadn’t been uprooted from Nāpo‘opo‘o. But my mother’s roots were there. She was born in Ho‘okena, and her mother was a kahuna lā‘au lapa‘au. So we had a lot of uh, country connections. M-hm. And in my heart of hearts, I’ve always been a country girl. Not the fancy city kind, always country girl. [CHUCKLE] Okay, babe.

[LAUGHTER]

GN: Okay, I—mahal—what the hell’s my name? Oh, my—I’m—my name is George Lanakilakeikiahialii Naope.

[CHUCKLE]

GN: I start—my family is a musical family, very famous musical family. And you know, the—my grandmother, my great-grandmother was lady-in-waiting to Kapio–Qu–Queen Kapiolani and Queen Liliuokalani. And next door, we lived next door to one of these famous kumu—master kumu hulas. Her name was Mama Fujii. Japanese, but she married, not—Hawaiian, but married Japanese. Her daughter was uh, Auntie Edith Kanakaole and the Kanakaole family. I learned from her until I was ten, and then I went to learn from uh ... Joseph Ilalaole; he was a great master of the hula. And then Uncle Tom Hiona, Auntie Lokalia Montgomery, Auntie Iolani Luahine. I was—I hated hula.

[LAUGHTER]

GN: So I like—I wanted—I like Sundays, because we went church on Sunday.

[LAUGHTER]

GN: You know, Hawaiians no dance Sunday, eh? Church on Sunday, go home; see Gene Autry in the m—in the theater.

[LAUGHTER]

GN: But then, um, as I got older ... I’ve ... was hired by the Royal Hawaiian Hotel and the old Niumalu Hotel Honolulu as a chanter for Ray Kinney’s group. And then um, then Auntie Clara came and her—well—Auntie Clara—Hilo Hattie. And then, I watched her dance, and I went copy her, without the mu‘umu‘u.

[LAUGHTER]

GN: And uh, and did com—comic hula. That’s what I used to do, comic hula. Never danced—Then I taught hula. I’ve been teaching hula now for fifty-eight years.

(13:45)

[TEXT SLATE]

Each Kupuna explains the origins of their Hawaiian names.

(13:51)

ML: Can you tell us about your Hawaiian names?

GN: You know Hawaiians, they all—they name their baby; they touch the stomach, and they say, Oh, this one going be like that. I guess they went touch my leg and not my stomach.

[CHUCKLE/LAUGHTER]

GN: Not my—yeah. So this how I was forced to take hula, as I said, wasn’t because I like to. ‘Cause as I got older, I liked it. And ... I’m happy to have lived in the lifetime when all the great masters were alive, you know. And—and they interviewed these two; it makes me feel even better. But, oh, my name, by the way,

Lanakilakeikiahialii means the child of the victorious light that will lead the way. How the hell I know I was going lead the hula, you know?

[LAUGHTER]

GN: But that's how Hawaiians are. They name you, and—and you no can—you cannot give the name away, unless you ask them first. Otherwise, eh brah, Wahine Kapu going take over. You know who Wahine Kapu is? Pele. So I—I not superstitious; I just don't take chances.

[LAUGHTER]

GN: Okay, your chance.

[LAUGHTER]

GN: Her! That's all?

(15:00)

KLC: My turn? [GN GESTURES TO KLC.] Okay.

GN: You know, today is a special day 'cause—

[LAUGHTER]

GN: No, no, no. We going let her do all the talking this, the two da kine. Uh, 'cause she's from Maui. And a lot of us don't know enough about Maui.

UTT

GN: And that's—and you here not only to learn the hula, but to learn about the dances that you learn from Maui.

UTT

GN: And if uh—and nobody ask her, you better than—than her. She's been to every—I know in my days I was with her. We all—we had all this holy water festival. You know holy water festival? Primo beer and uh—

[LAUGHTER]

GN: What, Auntie? Okay, go, talk Auntie.

[LAUGHTER]

KLC: Um, my Hawaiian name is Kahili, but I was not named for the clow—the flower or the standard. My dad was born in uh, Kilauea, Kaua'i, and in a little valley that's called Kahili. And a moun—there's a Mount Kahili there; there's a Kahili River. And that's where my—my dad was raised by his tūtū, in this Kahili Valley. And I was named for that place.

NB: [CHUCKLE] I—

GN: Do you—do you know the song Down in the Valley?

KLC: Down in the Valley.

NB: Of course; of course.

KLC: Down in the valley, sure I know that song.

[LAUGHTER]

GN: Okay; Nona, you.



Hula Preservation Society

TRANSCRIPT: Voices of Our Kūpuna, 2005

NB: I was the first grandchild, and my grandmother Helen Desha Beamer of Hilo named me. Uh-huh. Kapua–ilohia–Manono–Kalani. And I used Kapuailohia ‘cause I didn’t know I had that end part of the name until my grandma wrote a song for my wedding, and at the end of the song was Kapuailohiamanonokalani, and I didn’t realize that she had given me that ending to my name. But I was uh, honored to have the Manono at the end of my name, one of our ancestors. She and her husband, Chief—High Chief Kekuokalani, were involved in the last war. The last war fought in Hawai‘i was 1819 at the death of Kamehameha the First. And her husband and the young Kamehameha the Second were at odds with each other. The young King under the tutelage of Kaahumanu wanted to abolish the kapu system, and uh, you know, the religion. And Kekuokalani did not, and he had a substantial number of Hawaiians that were in accord with him. So the two cousins fought a battle on the lava fields of Kuamoo in 1819. And Manono wanted to fight at the side of her husband, and he said, No, but I will fix a hāli‘i pūnana, a little bird nest of fern. So he gathered the ‘uluhe fern and fixed this nest for her where she could watch the progress of the battle. And very early, she saw the husband ... he was struck by a musket fire, and she saw him fall. And of course, she ran down wailing, Auē, make ke kāne, auē! And she covered his face with his cape, and she took up his spear into the battle. And she kept chanting, [CHANTS] kou aloha la ea, kou aloha la ea, mālama ko aloha, mālama ko aloha. Keep your love; there will be no obstacle for Hawai‘i if you keep your love. So I’m pleased to bear the name of Manono.

[APPLAUSE]

(18:59)

[TEXT SLATE]

How Auntie Kahili met Uncle George

(19:02)

ML: Auntie Kahili, can you tell us how you first met Uncle George?

[LAUGHTER]

GN: In the—in the church in Kīhei.

KLC: Uncle George used to come and entertain at uh, Becky’s—Aunty Becky’s Tavern down in Kīhei.

[LAUGHTER]

KLC: Yeah. He—he brought—he brought all his—his ... well, his—his hula girls, and he played the music.

[CHUCKLE]

KLC: And he—he brought—

GN: And I was innocent until I met her.

[LAUGHTER]

KLC: And—and—and every—every weekend, he would come. And when I came into the tavern, oh, he would give—oh, he’d say all wonderful things about me. I’m the best dancer, and I’m this, and I’m that. But that’s not true!

[CHUCKLE]

KLC: But just to get me in the mood, you know.

[LAUGHTER]

GN: It was the holy water that was—

[LAUGHTER]



Hula Preservation Society

TRANSCRIPT: Voices of Our Kūpuna, 2005

KLC: And—and then he would ask me to dance, and I would dance. We became good friends, not only during Auntie Becky's time, but later on.

(20:00)

KLC: Uh ... drinking friends, invited him to our house, and he did one class with all our—my sisters and my daughters uh, doing Ka Lehua I Milia.

UTT

KLC: You remember?

GN: I don't know. I [INDISTINCT]

[LAUGHTER]

KLC: And, and the next day, I took him to church with me.

[CHUCKLE]

KLC: George. And we became uh, friends since then.

[CHUCKLE]

GN: So I'm lucky, you know, [INDISTINCT]

KLC: He says—

GN: But you know, it all came—

KLC: --he says drinking partners.

[CHUCKLE]

KLC: Now only you left; nobody, no more partner, eh?

GN: Okay. How can only me left? You—you still around.

[CHUCKLE]

GN: You know, we here to learn about the hula, and this is important, the hula. The hula is Hawai'i; the hula is aloha. You know. And we are here to share with you what little we know, and hopefully that you folks will learn a lot from these other kumu hulas here. You know, the hula is—as I said, uh, it's the ability to create one's most inner feelings, and not somebody else's. So when you dance and learn from somebody, tell, Oh, the bugga dancing wrong. It's—they not dancing wrong. They're doing their interpretation of the word, and one Hawaiian word means many, many things.

So that means songs I write um—I saw one kumu hula, the—their hālau dancing the song. Not so sure, I say, Eh! Eh, Tita, I could talk to you? She said, Yea—yes uncle. [INDISTINCT] How come you dance the song like that? She says, Oh, you know Uncle, I met my husband in the same kind place that you went write about. But no more song about the—the place so I took this—merge your words and—and name—did the song where I met my husband and where we went first play, what place ended up in that song—your verse. But that's what hula is all about. When you see somebody dancing, they don't dance like you, that doesn't mean they're wrong. The Hawaiians said, you know, the old Hawaiians, Pa'a ka waha, hana ka lima. No talk about nobody else. Everybody—everybody say, Uncle George, you're so great. I say, I not great! Yes you are, all the books said so. I don't give a damn what the haole went write.

[LAUGHTER]



GN: I say every morning when I get up I go Akaka Falls. That's to the lua you know.

[CHUCKLE]

GN: And ...

[LAUGHTER]

GN: Akaka, and then—I go wash my face—in the basin I go wash and—then I look in the mirror, I go—every day I say this: Mirror, mirror on the wall, who's the greatest of them all? The bugga never answer yet!

[LAUGHTER/APPLAUSE]

GN: And—and you know, if it did answer me, I wouldn't be here for tell you the story.

[LAUGHTER]

GN: I would die of one heart attack.

[LAUGHTER]

GN: But that's what—that's what the hula is. Hula is preserving. The hula is our culture, is our history. The mele and the chants. You know, thank God for Kalakaua for bringing back the hula.

UTT

GN: Because you know when the missionaries were here, the hula was forbidden to them because we pray to the gods. You know, all our different gods. I said, what's the difference? I said, I pray to the gods too. What you mean? I said, they sit at the right hand. So I no need stand in line like you guys. You ask this from who he created, you ask, and they take your message. Next day you okay.

[CHUCKLE]

GN: You gotta wait in line, eh, long line you know. Everybody like something, eh?!

[LAUGHTER]

GN: But uh, but that's hula. Hula is love and respect for each other. And especially to all the kumu hulases who have their own style, this was the hula. And as I said earlier, the hula is the ability to create one's most inner feelings and not somebody else's. So when you see somebody, no talk; shut your face and just look. And even you no enjoy, pretend.

[LAUGHTER]

GN: But that's—that's what—that's how I feel about the hula. Not ...um, this one been in—in the hula for ages. She's two years younger than God.

[LAUGHTER]

GN: You. You.

[LAUGHTER]

NB: We call him sassy for a reason.

[LAUGHTER]

NB: Well, I fell in love with hula because I loved my grandmother. There were thirteen kids altogether with the cousins and all, and I just loved to be with her and follow her around, and—and she was always doing hula with my great-grandmother. And oh, I'd carry her 'ukulele, and then I'd do her ipu for her. And then lots of times when she was doing 'olapa, she'd want 'ulī'ulī accompaniment, so I'd 'ulī'ulī for her. And then uh, one day I heard uh, He Ono. [SINGS] Da, da-da, da, da-da-da-da, da-da, da-da.

(25:00)

NB: Oh, I liked that rhythm. Ooh, and I was bouncing around. So she picks up the 'ukulele and she starting to play. [SINGS: HE ONO] Keu a ka 'ono ma ke alo piko. Ooh, I loved that rhythm.

[LAUGHTER]



Hula Preservation Society

TRANSCRIPT: Voices of Our Kūpuna, 2005

NB: So she told me that was the first hula that she taught me, was Keu a ka 'ono. [CHUCKLE] I still do it today; I love that rhythm. That was uh—

[LAUGHTER]

NB: --Bina Mossman's, huh? Bina Mossman's, yeah, yeah.

[CHUCKLE]

GN: That's why she so bouncy.

[LAUGHTER]

GN: You saw? You saw?

[LAUGHTER]

GN: OK, you bounce now. Your chance. Your chance.

KLC: My chance?

GN: Yes.

KLC: You know when—when George used to come and entertain—

[LAUGHTER]

KLC: --he used to bring his—when he brought his girls, whoa, their outfits was so beautiful. And I think he designed them too. During that time Manu Oo was a favorite song; everybody danced. All the dancers did Manu Oo. And his girls had a black outfit on. And uh, I don't know if ... something they said, they would zip underneath the—their sleeves had zippers; they would unzip there, and the—the yellow will come out—uh, would come out. They would lift their arms up, and look like the oo with the yellow feather underneath the wings.

UTT

KLC: Oh, he was really a jazzy guy.

[LAUGHTER]

NB: Jazzy guy.

ML: Still is; still is.

NB: Still is; right, right.

GN: You pau?

KLC: No. I can say ...

[CHUCKLE]

KLC: You—you know, I keep telling my children ... I guess all parents are that way, how—how they ... h—how they like what their children do. Like my mom and my dad would probably go out and, to a party, and then they'll come home. And no matter how late they came home, and we would all be sleeping, and they'll come in the room. All right; everybody get up, get up. And we all have to get up, half sleeping, come in the parlor, line up, and then we have to dance for—for his friends that are—that he had brought home.

[LAUGHTER]

KLC: Of course—

UTT

KLC: --sometime we're still half sleeping, and they would just give us the eye, which means smile.

[LAUGHTER]

KLC: And so, we—with our nightgown and all, we stand up, everybody line up and dance.

(27:26)

[TEXT SLATE]

Auntie Kahili talks about her early training

(27:31)

KLC: You—you know, I know most of you folks are here because you folks want to learn about the hula and uh, how we did it or what kind of uh, exercise or whatever. I'm quite sure everybody had th—the lying down on—bend your knees and lying back, and then coming up. Uh, we also had to stand against the wall so that our posture would be good. And we have to bend our knees. You know, how important your feet is when you dance, because your feet is the one that carries your body.

UTT

KLC: So your feet has to be pa'a. It has to—learn how to move your feet, especially when you spin around.

UTT

KLC: The feet has to be uh, light on your feet. Um, there's some people, you know, when you—they—they call it kaholo.

UTT

KLC: The kaholo. I didn't know what a kaholo was when I was growing up. Because my mother never used the—say kaholo.

UTT

KLC: And she—she used the pū'ili to beat her time. She didn't use the ipu; she used her pū'ilu. And she would uh, kinda chant like, [CHANT] 'Ite 'oe, no paha 'oe, no paha 'oe no paha 'oe. Then you would your—that's what you call, you know, vamp kaholo. Then [CHANT] 'Ami 'oe, no— And every time she said one word, we would—we would do. That's the word, the 'uehe or the 'ami. And that's how we would uh, you know, learn our steps. Then if we were too—too much on the right, when we do our kaholo too much on the right, yeah, put two chairs like this. You stand in the middle, and then you do your kaholo. And your hip goes as far as this chair; it comes back as far as this chair. So your hip has a—the same um, movement. Same movement going back and forth, back and forth. And then when you 'ami, don't push up too much in the front.

[CHUCKLE]

KLC: Give it in the back, so your 'ami most of the time, you push in the back, then you come around. And don't push too much in the front. She said don't look nice when you push up in the front.

[LAUGHTER]

KLC: But do your 'ami around and make sure it's a complete circle before you'd reverse. You know in those days, oh, I remember we can 'ami all the way down to the floor.

(30:00)

GN: That's right.



Hula Preservation Society

TRANSCRIPT: Voices of Our Kūpuna, 2005

KLC: And then come up slowly. That—and that was because we always practice, and we did it all the time. The only time I've seen them do that quite often was when that song Kalua came out. And then everybody was dancing down to the floor.

UTT

KLC: And how beautiful it was.

UTT

KLC: No—no stopping.

UTT

KLC: Just dance gracefully flo—to the floor, and then coming up so graceful. I really enjoyed that, even though it was hapa-haole kinda song. But anyway, was—it was good to watch. Was easy on the eyes.

GN: Yes. And—and was big.

KLC: Yeah, I like that.

GN: And also, Auntie, you know, when you—when your feet sore, that's mean it's right.

KLC: Yeah.

[LAUGHTER]

KLC: Yeah.

[CHUCKLES]

GN: And it's not sore, it means you're making wrong. So, if—all hurts first. And you know the hula is—is, today, the hula is universal. Every country you go to, they do the hula. Maybe not the way we do. But as a Hawaiian, I look 'cause I—Eh maika'i maoli. I love that because, eh, they doing my—my s—my stuff, you know. And they don't know who the hell I am from Adam and Eve.

[LAUGHTER]

GN: Which is good.

[LAUGHTER]

GN: But it—I teach in Germany uh, an—an—and—uh, Frankfurt, Heidelberg, Munich, and Berlin. I teach in Switzerland, I teach in London, I teach in Japan for—for—forever ever. I like the Japan. You know why I like Japan? They same size as me.

[LAUGHTER]

GN: When I go the store, buy pants, everything fit me; I no need cut.

[LAUGHTER]

GN: Over here I go—I go—go uh, Woolworth buy the pants or something, I gotta cut this much off the pants.

[LAUGHTER]

GN: Even the shoes fit me.

[CHUCKLE]

GN: And I don't—and but the Japanese people are beautiful people, and they ... they—they learn our culture. And they want to. They're so good. I mean, they listen, ho'olohe. You know, I catch the bus or the train, every time I watch them. I'm on there. All the Japanese get on the—on the train—all the guys, [SOUND] sleeping. I no can sleep, 'cause I don't know where I going, eh? I don't know where I going stop.

[LAUGHTER]

GN: And I watch the Jap—see the Japanese over here—obasan's and uh, yeah—they on the train. [MIMICS HULA MOTIONS]

[CHUCKLE]

GN: Somebody else, eh, they nuts? You know.

[LAUGHTER]

GN: But they—they practicing the hula.

UTT

GN: And you know what? So now some people tell me, Eh, Uncle George, how come you go Japan so often? I go to Japan six times a year. I go, Oh, I love Japan. The Japanese people are nice. Sometimes they, Eh, Uncle, they went bomb Hawai‘i. I say, Eh, the Japanese never bomb Hawai‘i.

GN: They passed Diamond Head, they passed Waikiki, passed Honolulu, pass the—They went bomb Pearl Harbor.

[LAUGHTER]

GN: And who was over there? No Hawaiian, only haole.

[LAUGHTER]

GN: I mean, all the bad haoles that time.

[CHUCKLE]

GN: But you know, we so lucky. And we have all our—I—I go to—there are so many festivals named after me in— in San Francisco, Modesto, Salt Lake, Seattle, Portland, you know.

ML: Maika‘i.

GN: And uh, Oxnard and San Diego. I don’t why they went name uh ... but anyway. But they’re learning our culture, and this what we Hawaiians gotta learn ‘cause they coming better than us, than us. This person— those of us who was born here in Hawai‘i, many of us Hawaiians don’t even know what is the name of a step. Sometimes uh, you know, they—they—the—last ... for instance, few of kumus, kumu hulas, told me uh, at the Iolani festival in—at the Hilton Hotel in Waikoloa on Island of Hawai‘i. They said, Uncle, can I talk to you? I want to ask you one question. I said, Ask me. What is—Oh no, we gotta go overthere. I was sitting down drinking with some Haole friends, you know. And they said, No, Uncle, we got—I said, Just talk over here. Yeah. Oh, we like know how come the Japanese went win all the, the first places? I go, Very simple. They go, What—what you mean simple? The Japanese go home and practice. We take it for granted ‘cause we Hawaiians and you know, we born and raised here. I know I can do that. But—but you don’t know until you learn. The hula isn’t the easiest thing in the world. And nobody like take me ‘cause I bust ‘em. Ask them. I bust the ipu heke, ‘ukulele. Now—now I no can hit nobody.

[CHUCKLE]

GN: Get ch—they have the abuse law, gonna hit somebo—

[LAUGHTER]

GN: So now I swear coming better.

[LAUGHTER]

GN: I know all the words.

[LAUGHTER]

GN: But now—before I used to bust ipu heke’s and I used to... You know, the Kumu Hulas always say, Oh, we make dancers. But no Kumu Hula make dancers. Oh, yes we do. I said, No, you don’t.

(35:00)



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GN: Dancers make Kumu Hula. When the dancer is good, the Kumu Hula is number one. And when the ku—the kum—the dancer is bad, the kumu is rotten.

[LAUGHTER]

GN: And that's the fact. Go home and think about it. But that's true. They all say the make hula; they don't. We make kumus, so when we is good, the Kumu is good. When we bad, the Kumu is bad.

[CHUCKLE]

GN: Please clap for that. Nah, nah.

[APPLAUSE]

GN: I only joking.

NB: Oh, it's—

MLG: Auntie Nona.

NB: It's hard to top Uncle George.

[LAUGHTER]

(35:42)

[TEXT SLATE]

Auntie Nona provides insight into Beamer hula style

(35:48)

NB: Well, you know, I almost feel apologetic, because our school is so narrow. I only know what my grandmother taught me, and her mother taught her. My mother married into the family, and we were learning in the same class. I'd turn around, and there was my mother in the second row behind me. So I only know one teacher, my grandmother. So I have no comparisons to make, and ... but I think maybe that's a plus factor. Our basic idea is the natural look of the body. So when you look at the body, your legs, your arms, your shoulder, everything looks natural. So you don't have this line and the legs way out here. Your line of leg, shoulders; everything is all ... uh, aligned. [CHUCKLE] And we always put the fingers forward and put the shoulders back. So from the side, you look that way, rather than that way. M-hm. So those are basic at the very, very beginning for the babies. Uh-huh, to stand in a comfortable, natural position. And then the ha'a. And the ha'a is different for everybody. So you find your own ha'a, whichever is comfortable for you. But always with the idea that your back is straight. So Grandma would say, think that you're sitting in a chair. And then she pulls a chair out from under us. Oh, my, and there's the shoulders and the back, and the body is nice and straight. Uh-huh. So however you look at that dancer, you know, the posture is good. Uh-huh. So I think we have to keep remembering that. Number one idea is the look of the body, nice and comfortable and quiet; the shoulders, the back. Uh-huh. And she had us do directionals with the ha'a. I mua, i hope, uh-huh, 'ākau, hema, i lalo, i luna; over and over and over and over. [CHUCKLE] But that's proof of the pudding—

[COUGHING]

NB: --when you feel comfortable with your body. Uh-huh. And the reason the Beamer style is different is because we use a lewa. But we were taught the lift. Lift, lift. Uh-huh. So that's the difference. When you see a Beamer dancer, the difference is in the lift. Uh-huh. And then the arms follow the body. So as the hip



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lifts, the arms lift. The hip lifts, the arms lift. Uh-huh. Rather than dancing into the hands, into the hands. So you can spot a Beamer dancer anywhere, with that basic idea of the lewa. Uh-huh. Wherever you move, forward, back, side. M-hm. And then of course, all the other steps are different too.

[COUGH]

NB: If your lewa is a lift, what's going to happen to your 'ewalu; what's going to happen to your 'ami? Everything is different. Right? Right. Uh-huh. Yeah. And we use three counts in our holo, and a pause on the fourth count. We don't use the fourth count. Step, together, step, hold. Step, together, step, hold. It's harder to learn; it's harder to teach. And lots of people don't want to bother with it. M-hm. But it looks smooth to me. M-hm. I worry about that fourth count. Because somebody told us, uh, Oh, there's a Maui kick on that fourth count. [CHUCKLE] And we've seen that; one, two, three, kick; one, two, three, kick. That's not very nice.

[LAUGHTER]

NB: And she said, We don't have a Maui kick. [CHUCKLE]

GN: You get—you have kick in the—in the butt.

[LAUGHTER]

NB: But that's the basic idea of our style.

(40:00)

NB: Uh-huh.

[COUGH]

NB: But you know, my dear friends, we can't say that, like George says, this is right, this is wrong. Uh-huh. What you learn in your hālau is your tradition, and honor that tradition. Uh-huh. But of course, you want to try to make it better. M-hm. And like George says, when you're better, your kumu is better. Uh-huh, yeah. But it all springs from you, my dear friends. Your kindness, your sweetness, what's in your heart. A bad person doesn't make a good kumu. A bad person doesn't make a good dancer. You have to have the right frame of mind, the right frame of heart. Uh-huh. Your face will reflect what you're feeling. Uh-huh. So you can't have bad kumu, can't have bad students. You're all wonderful. But we want to be sure that you remember not all knowledge rests in your hālau. Uh-huh. There's knowledge in all hālaus. I'm glad to see hālau sharing a little more. For a few years, they'd say, No, you can dance it here with us, but you can't dance that out. You don't have my permission to show it to anybody. And I still see a little bit of that today. But for the most part, we're sharing. 'Cause we're a family, my friends; we're a family. We just think hula is so wonderful, we want to make it part of our lives, and our lives are richer for knowing about the hula. M-hm. 'Cause the bottom line is love. [CHUCKLE]

[APPLAUSE]

(41:48)

[TEXT SLATE]

Auntie Kahili discusses and demonstrates the Long family hula style.

(41:55)

KLC: At one time, the—the hands was everything. You know.

GN: Still is.

KLC: When we danced, we did oh, a lot of—of—a lot of the wrist movement. And then ... now I notice that it's more like—like opposing kinda thing. And then I know why they do that. Because if you have a big hālau and everybody is going [KLC MAKES HAND MOVEMENTS], it doesn't look like they're all together.

UTT

KLC: When you have a mass.

UTT

KLC: You can do a better job if everybody's, uh, hand is—is stable. You're gonna have a little movement maybe on your fingertips, but your shoulders always have to be up, and your elbows too. You don't have uh, lazy elbows. And then they usually—I notice now that they usually watch the hands. Some people vamp coming in with the feet. Some people vamp going out. And both ways are okay. Yeah. And then ... you—you notice that when you kāholo—now, if you kāholo and you're gonna do a tap, if you do a—a just a small tap, you're gonna find that your hip keep movement—moving. But if you do a stamp, that's a stop right there. Let me show you. Now, if you do—if you do a kāholo—Let me take off my shoes.

GN: Yeah. Catch 'em, eh.

[LAUGHTER]

UTT

KLC: If you do your kāholo this way [KLC DANCES KĀHOLO], that's all right too. If you're gonna do your kāholo this way [KLC DANCES WITH STAMP]. There. What happening? The—the hip is not moving, right?

[COUGHING]

KLC: It—it—it has a stop right there. But if you go with a small tap [KLC DANCES]—

[COUGHING]

KLC: --the—the hip continues to move. Right?

NB: Maika'i.

[APPLAUSE]

NB: Maika'i; m-hm.

[APPLAUSE]

NB: Maika'i; maika'i. Sweet. Maika'i.

KLC: [KLC CONTINUES TO DANCE] And if you bring your hand to you—

NB: Maika'i.

KLC: --or you go this way, you go this way, you always keep your shoulders—don't move your shoulders up and down. You keep it stable here.

[COUGHING]

KLC: And then, I don't know, some people ... I—I think it's so important that you get your kīkala moving. Right?

UTT

KLC: You gotta get the hip moving.

[APPLAUSE]

KLC: Otherwise, [SIGH] to me, that's not the dance. The whole body has to be—

[COUGHING]



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KLC: --in play; otherwise—

UTT

KLC: --it's just like m-m [INDISTINCT]. So when you dance, you're going go down, the kīkala move ... [KLC DANCES]

(45:00)

UTT

KLC: And everything moves. When you 'ami, you give that 'ami.

[CHEERS/APPLAUSE]

UTT

NB: Maika'i; maika'i. [KLC SITS]

[APPLAUSE]

NB: Thank you, honey; thank you. I hope I can do that when I'm eighty-seven.

[LAUGHTER]

NB: Ooh, right now my knees are bothering me. Oh, maika'i; maika'i. So smooth, huh? So smooth, very sweet.

GN: Do a hula noho.

UTT

[LAUGHTER]

NB: Well you know—

KLC: No give up!

NB: A hula noho is very important my friends. That's the general class of hula. Sitting, standing, and the sitting has many subcategories. How are you sitting? Knees together, knees apart, are you reclining? How are you sitting? Up on the knees, with the okole down on the floor. Five or six different ways to sit. But my friends, you always sit with your shoulders back. I saw the noho yesterday, and they were sitting like this, like they were pitched forward. And from the side, they looked, well. They're so tired; they don't want to dance. With the noho, you always sit up. Uh-huh. And the general rule, when the hands are above the shoulders, the body raises. I don't see much of that done anymore. Uh-huh. Put yourself into that story. You're telling about sky, go up to it. Uh-huh, down.

We had three basic hand movements from the time we were very little. First, Grandma would say, Do you know your hands? Look at your hands. Are they yours? Do you know them from any other hands? Yeah. And really, if you put uh, uh, uh, covers on, you wouldn't know your hands from somebody else's. [CHUCKLE] Then she'd say, Raise them, away from the body, relaxed. And now think that you're sitting on the sand. The sand is warm, soft. And of course, with little kids you start petting the kitty-cat or something like that. No, not a kitty-cat. A fur coat? No, not a fur coat. Soft fingers, soft fingers. Gestures of aloha, working out from your heart. Love to you, love to you. The amount of love is your business. It's a lot of love or just a little. It's your business, uh-huh. Gestures of description. If they're beautiful enough for you to do, why not share it? Come; we're going up to Maunakea. Oh, it's the most beautiful mountain in the whole wide world. So it isn't just mountain. It's the most beautiful mountain in the whole wide world. Uh-huh. So the dancer determines, is it emotional; is it descriptive? Uh-huh. And whatever you're doing with the hands, you're doing with the face. How many ma waena's I saw yesterday, the face is here. Where the



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face, with the hands. Wherever the hands are, the face should be with the hands. So don't forget some of these basic things. Uh-huh. You lose your thought if you disrupt with a ma waena that isn't connected.

[COUGHING]

NB: A ma waena is to connect everything together. The feet, the body, the hands, everything. And your face is an important ingredient. The ma waena doesn't mean, oh, relax; don't need a smile; nothing happening. Da-da, da-da-da; da-da, da-da-da. There you are with the hands and its important link; that ma waena deserves your attention. Uh-huh. So you do have to pay attention to all of those little things, my friends. And the good haumāna will make a good kumu. Yeah, you're right, George. It's not the other way around. You are the ones that make all the beautiful things happen. Your heart, your behavior, the way you speak to each other. You are the ones that deserve the maika'i nō; maika'i nō. [CHUCKLE]

[APPLAUSE]

[LAUGHTER]

GN: Uh, Auntie, why don't you—

KLC: What?

GN: --dance Ka Lehua I Milia?

KLC: Hah?

GN: Dance Ka Lehua I Milia. She's deaf.

[LAUGHTER]

KLC: Dance Kahalui?

GN: Ike maka, Lehua I Milia. You remember?

KLC: No, I-I dance the one verse. Kimo Hula. One verse.

GN: One verse.

KLC: Okay, you sing.

[APPLAUSE/CHEERS]

GN: No, sit down.

NB: Maile, you sing it.

GN: And you d—

(50:00)

NB: You have a beautiful soprano voice.

GN: Maile.

KLC: Maile, you know—



GN: Maile, Maile, come sing with her.

KLC: Ka Lehua I Milia.

UTT

NB: You do.

GN: No, no. Um, Kimo Hula.

KLC: Kimo Hula.

UTT

ML: Yeah.

GN: You better sing nice, eh?

[LAUGHTER]

ML: I'll do my best.

NB: What key are you using?

GN: I don't know how to play. I'm an entertainer, not a musician.

[LAUGHTER]

ML: Start in C.

GN: What?

ML: Start in C.

(50:24)

[AUNTIE KAHILI DANCES: Kimo Hula]

GN: Everybody sing.

NB: Oh how sweet. Can you just smell the flowers, huh?

[APPLAUSE]

NB/ML: Aia!

NB: Oh how sweet.

(52:03)

[APPLAUSE/CHEERS]

NB: Very sweet, very sweet.

[APPLAUSE/CHEERS]

GN: Thank you, Auntie.

NB: Well, I hope I can do that at eighty-seven.

[LAUGHTER]

NB: Ooh, my, that's beautiful.

UTT

NB: And what was the most important, my friends? What you saw; the hands. Yeah, what you felt. Didn't it make you feel so loving? So sweet, you want to come up and hug her. Maika'i; maika'i.

[APPLAUSE]

GN: Your chance.

NB: It's very important, what you see in hula and what you hear in hula. Yeah. You don't want to hear feet dragging; you want to hear the sweet sounds. Of course, you want to feel it. And when she did—oh, you could just smell the sweetness of those flowers. They make you feel wonderful. Yeah.

UTT

NB: And it's hard to transmit feelings. But that's our obligation, my friends. That's what makes hula so different. It's your heart that's in it. It's not just empty movements. Anybody can do empty movements. Three blind mice, three blind m—Anybody can do it.

[LAUGHTER]

NB: What you're doing is a piece of your heart there. Yes. And that's what's important. And that's what will stay with people all their lives, when they feel the beauty of your dance that comes from here. Sure, there's hula for entertainment. Bless it; that's beautiful. They do it for commercial; they do it for sex. But we do it for art. [CHUCKLE]

[LAUGHTER]

NB: And there's a difference between the artistic and the sexy. [CHUCKLE] Yeah, George?

GN: I don't know. You the one.

[LAUGHTER/APPLAUSE]

GN: I go church.

[LAUGHTER]

NB: We were talking about the squatting hula the other night. I don't know how it came about, but uh, I didn't know Anapau was a mele ma'i. I didn't know until I got married. My grandmother was a proper church lady; we never learned mele ma'i. I didn't even know the term. Well—

GN: Yeah, but he wasn't riding the horse.

NB: No, that's true.

[LAUGHTER]

NB: That's true. And my friend Iolani said, Well, you know, Nona, this is the way I first learned Anapau. And it was a squatting hula. And like you're going to the toilet. And you're squatting down on the floor. I said, Gee, that looks so awkward. She said, You try do it. I couldn't do it.

[CHUCKLE]

NB: And I think we were like in our thirties or something. We couldn't do it. The leg muscles were so tight to squat the whole way. [CHANTS: ANAPAU] He aha ē ka hana ae 'Anapau, Holo lio ē ka—And was squatting way down low. But what she did teach me was different kinds of 'ami, and the 'ami about a hand span off the ground.

(55:00)

NB: And to try to do that during the whole thing. [CHANTS] I luna a'e 'oe ae 'Anapau, i—Oh. To this day, I can't do it. I—I don't have enough endurance. But the different ways to do the squatting hula, different kinda noho.

GN: Well, those days the man didn't do the work. The women did the work.

[LAUGHTER]

GN: The man only lie down.

[LAUGHTER]

NB: Erase that from the tape.

[LAUGHTER]

GN: And that's a fact. And you know, sex in the olden days in Hawaii. Sex was beautiful.

UTT

GN: When the po'e haole came over here, they made all this, all the whalers and all that kine. Here in Lahaina was the first place where had the—had the house of—house of ill repute. You know. And guess who was the—the first madam in Hawai'i? Read the history book. Queen Kalama. Yes, she was. She was always—That's why she was the wealthiest of the queens. She made all the money.

[CHUCKLE]

GN: But sex was beautiful. And Hawaiians those days was all—they—the wāhines slept one place; the kāne slept one place. But even when they met—got together married, they began to sleep together. Because without sex, sex is beautiful. Today, we make sex bad. 'Cause if no more sex, no more you, no more me, no more nothing. So you—you gotta think of sex. But Hawaiians did it justly. Everything was [SINGS: Hauhau E] He ma'i no ka lani, ha'uha'u ē. Everything—what? Eh, that's the best part of the whole thing.

[LAUGHTER]

GN: Ask me I know.

[LAUGHTER]

GN: And I didn't have to do the work.

[LAUGHTER]

GN: That's true.

GN: That's—the—what the hula ma'i... That's what the hula ma'i was.

[LAUGHTER]

KLC: Too much, George.

GN: Okay, back to church.

[LAUGHTER]

NB: But you know, there is a time and place. And a mele ma'i was always the way a program ended. Not for us. Like I say, we didn't know about the mele ma'i. But it was an endurance contest, and it was a tribute to the hālau, and they could do the 'ami faster, faster, faster, faster, faster. That's quite a trick for a hālau to be able to do.

UTT



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NB: In unison; precision. Uh-huh. And you hear the snickering in the audience, you know. You think, well, the poetry is so veiled. You know. [CHUCKLE] Talking about a mountain, it's not a mountain. Well, Mauna Loa.

[LAUGHTER]

NB: You know, it's not the mountain at all. They say, Oh, yeah, it's a woman with big hips. No, no, no, it's a tugboat with a broad stern.

[LAUGHTER]

NB: That's true.

[LAUGHTER]

NB: You have to read between the lines. And you have to be very skillful. But the trick is, you know, not to be so um, uh, forward about it. Be subtle; be genteel. Uh-huh. That's the skill in it, uh-huh. So you don't just give it away, you know.

[LAUGHTER]

NB: You just entice a little, here and there.

[CHUCKLE]

NB: Even with a little bit of the mu'u, you know. Oh, I used to see the ladies um ... yeah, Ida Naone—
UTT

NB: --uh, Rosalie Stevenson; just a little bit of the mu'u here. Ho boy, was that sexy!

[CHUCKLE]

NB: Yeah, not much movement at all. M-hm. And a little bit of the eyes.

GN: Everybody think they making the mu'umu'u—the holokū like this. But they really was scratching.

[LAUGHTER]

NB: George.

GN: Same movement.

[LAUGHTER]

NB: You see why we like to be with him? He always keeps us in stitches. [CHUCKLE] Yeah, and then he has the nerve to smile like nothing's happened.

[LAUGHTER]

[TELEPHONE]

(59:28)

[TEXT SLATE]

Each Kupuna shares a song or chant they composed

(59:33)

KLC: After my father retired from prison warden, we—we moved down to Wai'ehu. We had a property—property there with a beach house on it. And every summer when school was over, all the mo'opuna's from all the outside islands all came home. Uh, my mother and my dad lived there. And so did I and my children. And uh...

(1:00:00)

KLC: The place was bordered by uh, hau–hau grove that was in front of the beach. But the beach was maybe from here 'til–'til up there by where those chairs are. Was very close to the house. There was also a pillbox on one side of the ... where the–the ... um, nei—I think must have soldiers had uh ... they call 'em—I don't know. Anyway, we called it the pillbox. It was right close to where we lived. And there was a hau–the hau tree there. We used to collect the 'ili'ili's. And they had the pōhuehue growing over on the–on the uh, sand mound. We also had some lauhala trees on the property. And there was um, uh, a Haole man that raised some cattle a little further over. There was a ditch that meandered through his property and–and emptied out into the ocean. So after uh, my–my mom and my dad died and nobody comes home anymore, I–I wrote this song about that place. First we talking about the 'ili'ili.

(1:01:13)

KLC: [SINGS: Iliili Kahakai]

[LAUGHTER]

KLC: [CONTINUES SINGING]

GN: [SINGS] Ha'ina.

KLC: [UTT] Anyway. Oh, now this is about the ditch of Downey's. [SINGS SONG]

(1:02:36)

[LAUGHTER]

KLC: The kids just loved to go. It seems that when the tide came in, all the scrap lumber and all the, you know, the dead kinda trees all piled up right there. And so the children all got this lumber, and they dammed up the–the ditch so that they could sit–sit in this little tide pool. So ... and then—

[APPLAUSE]

KLC: And then later on, some–some people from the mainland bought all that shoreline, all the property on the shoreline. And so um ...

[CLEARS THROAT]

KLC: Then–then my family start do research about our place, you know. And then we found out the name of our place was called Ka'ehu. So uh ... Ka'ehu. Then I have [SINGS] Ha'ina ka puana, no Ka'ehu. Anyway, I–I used that uh, that word in our–in that chant. But ... it's all gone now.

NB: You're not teaching it to your mo'opuna?

KLC: I do. We did that for our hō'ike when we—

NB: Oh, good.

KLC: --had our family reunion.

NB: Maika'i; maika'i.

[APPLAUSE]



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KLC: We—We uh—We—we—we did the hau; you know, the hau branch, we cut it. And then we stripped and took the middle part off, and then we braided it to—to be—look like a whip.

UTT

KLC: And then we took—took the pa—pōhuehue; that's a morning glory that grow; we stripped off all the leaves, and we used it as a rope to jump rope.

UTT

NB: Maika'i; maika'i.

[APPLAUSE]

GN: No, no try go home and do what she said. You'll never be able to do it, or going broke. Auntie, nah bulaiā.

[LAUGHTER]

GN: Ok, your chance; hurry up. You. Oh, okay. I forgot you're a Beamer.

[LAUGHTER]

NB: Everybody sing it with me.

(1:04:44)

NB: [SINGS & PLAYS UKULELE: Pupu Hinuhinu]

(1:06:06)

[APPLAUSE]

NB: But you know, you have to watch when you put your motions to things, you know. You're showing the shell. Now you want to shell—the—it's shiny. So don't put the shiny part in your palm; put the shiny part outside. And the round bottom of the shell conform—We're talking about a cowry shell, a leho shell. Not clam shells, not any [CHUCKLE]. And it conforms with the curve in the hand, and the tip of the finger will hold the top of the shell. So you can turn it around and show it to your friends. You look at it and let them have one more look.

[CHUCKLE]

NB: See how kind you are; you let them see twice, and you only look once.

[LAUGHTER]

NB: And kahakai is the beach. So the kahakai should be soft. You don't want this kinda kahakai ē; it's too rough. We're not talking about rough; we're talking about the smooth kahakai. Ke kahakai, kahakai ē. Uh-huh.

GN: Not tsunami.

NB: Not tsunami.

[LAUGHTER]

NB: And then when you do the lohe, listen. And show something on your face. [GASP] I hear it. Ooh, I hear it. Uh-huh. And then moe, put the shell to sleep. Gently. And then curl up beside it and fall fast asleep too. And you know how you curl up on the stage? Body, elbows, uh-huh, hands, and head. And the head is resting on your hand. You don't just go plunk.

[LAUGHTER]

NB: You fold up very gently. Body, elbows, hands, and head.

UTT

NB: And it's very sweet and gentle and soft. Moe, moe. Wake up, wake up, wake up.

[APPLAUSE]

NB: I'm an amateur, just an amateur from Hilo, Hawai'i.

[LAUGHTER]

[UKULELE]

GN: I don't know. I-I don't know which sing-or song-what song I like-I do I like.

KLC: Sing something nice.

[UKULELE]

GN: I wrote this song in 1950. And uh, I went to Kā'ū. And my-my Aunt said to me, You ever been to-by Opalahemo? I said, No. Then you have not seen Kā'ū. And Kā'ū people, you ask Kā'ū people where they're from, they say-always say, Opalahemo.

UTT

GN: Anywhere I went down there, never had road, only jeep road, the roughest road I ever road. All the way down.

[LAUGHTER]

GN: Then when road back, came back. So when I went to-made the recording, Auntie Kawena Pukui called me, one of my teachers. And she says, Keoki, you wrote the song backwards. I said, Auntie, you told me you-when you write a song, you write it the way you saw it. So I saw it backwards.

[LAUGHTER]

GN: So I came back this way.

(1:09:20)

GN: [SINGS & PLAYS UKULELE: Ka Nani Ao Kau]

[SACHIKO TANAKA, GN'S STUDENT, DANCES]

(1:11:05)

[APPLAUSE]

GN: Sit down.

NB: Maika'i; very nice.

KLC: Good job.

NB: Now, what did you come away with after seeing that hula?

UTT

NB: Yes, sweet, soft, tender. It touches you. Very sweet, darling.

KLC: Yeah.

NB: Very sweet. Maika'i. Maika'i.

[APPLAUSE]



Hula Preservation Society

TRANSCRIPT: Voices of Our Kūpuna, 2005

NB: Now, we can say that about everything we do. Let's try; let's try. We just have to work a little harder, but we can, uh-huh, to make every hula count. There's no 'ōpala hula.

[LAUGHTER]

NB: Every hula counts. [CHUCKLE] He's always making faces when I'm talking.

[LAUGHTER]

GN: I'm finished; you gotta watch.

(1:11:59)

[TEXT SLATE]

Audience Question:

"How do you feel about people like us that are living abroad, trying to share and perpetuate our culture away from the islands?"

(1:12:11)

AUDIENCE MEMBER: Aloha!

NB: Aloha Darling.

AUDIENCE MEMBER: How do you feel about people like us that are living abroad, that are trying to share and perpetuate our culture away from the islands? So I'll just make my question like this.

NB: We're grateful to you. Grateful to you!

[APPLAUSE]

KLC: Good, good. Yeah, right.

NB: Maika'i; maika'i. Yeah.

GN: You know ... when you go away, absence makes the ho—the heart grow fonder. So you remember all of the things, then you come home. Like how nice of you guys to come from Arizona to learn your culture. And that's important. You cannot forget hula. Hula is you. And Leina'ala, very nice.

UTT

NB: Seems as though you have a deeper responsibility ... and more of an obligation, yeah, to try to remain as true to the traditions as you can, uh-huh, because you are the diplomats. People are seeing hula for the first time. And you are privileged to be that person that's showing them for the first time. So you have to be the best damn teachers you can be!

[LAUGHTER/APPLAUSE]

GN: She's learning fast from me.

[LAUGHTER]

GN: I like hear that again.

[CHUCKLE]

(1:13:25)

[TEXT SLATE]

Audience Question:

“In some of my work, I work with people who are close to end of life...so many kupuna. And I was wondering if you could give me some guidance about how...hula and Hawaiian culture can play a part in the care of the people who are close to death?”

(1:13:27)

AUDIENCE MEMBER:

In some of my work, I work with people who are close to end of life so many kupuna, and I was wondering if you could give me some guidance uh, about how, um, uh, hula and Hawaiian culture can, uh, play a part in, uh, the care of the people who are close to death?”

(1:13:45)

NB: What would you say, friends? You hear the question? For people who are terminally ill, who are at the end of their lives, what can we say to bring them comfort and joy?

GN: You know, to watch the kūpuna dance, as something as beautiful as the kūpuna.

UTT

GN: And—and they make any young person look—look—look rubbish.

KLC: Tcha!

[CHUCKLE]

GN: No, they do. They have the eye; they got the heart; they got, you know, the nice so—soft rhythm. They not—they’re not in a rush.

NB: When my father was dying, he wanted us to sing to him. So we all sat on his bed, and we sang Kuu Hoa that he composed for my mother. And we couldn’t sing the ha’ina verse. [CHUCKLE] Oh, we kept going back to the beginning, going back to the beginning.

[LAUGHTER]

NB: And then when we buried him, we finally sang the ha’ina verse.

UTT

NB: Uh-huh. But he wanted us to sing to him. So I think that would be lovely. M-hm. I know at Lunalilo Home, that’s one of the things they foster. They all sing to each other. It’s lovely, lovely. They sing after dinner, and they sit around in their chairs and sing to each other. M-hm. But that’s lovely. There again, the feeling of love—

(1:15:00)

NB: --my friends, so precious. You can’t deny it. Just be more aware of it, yeah. Share it more. And we commend you for doing this, honey; it’s not easy. Not easy. We commend you. [KISS] [CHUCKLE]

[APPLAUSE]

(1:15:24)



[TEXT SLATE]

Moderator:

“I think that is a wonderful note to end on. That we just... We do this work because we love them. We love everything that they have ... their willingness to share with us ...

Moderator:

“ ... and they constantly remind us to have fun, and to celebrate, and love one another. So we thank you for becoming part of that this morning.”

[APPLAUSE]

(1:15:46)

[UKULELE/SINGING: Hawaii Aloha]

GN: Aloha.

NB: Aloha. Maika‘i; maika‘i.

GN: Mahalo, mahalo a nui loa.

NB: [CHUCKLE] Very sweet; very sweet. You’re all right, George. [CHUCKLE] Maika‘i to you. Thank you very much; thank you very kindly. Thank you. Thank you too, George. [CHUCKLE] Maika‘i. Thank you very much. [CHUCKLE] You’re all right, dear. You’re all right; maika‘i.

GN: Sore my ‘okole.

NB: Well, your leis are too heavy. [CHUCKLE]

GN: No, it’s me!

[CHUCKLE]

(1:18:14)

[NARRATION]

This Kūpuna Panel was presented at the Maui Arts & Cultural Center by Hula Preservation Society. As part of the second world conference on Hula in July 2005. It is with great humility that HPS acknowledges the privilege of being entrusted to document and share the personal stories of our cherished hula elders. Mahalo nui loa to these true treasures of Hawai‘i.

[END]