HULA AS ONE PART OF HAWAIIAN IDENTITY:
THE BUILDERS OF KA PĀ NANI ʻO LĪLĪNOE
FROM A FOUNDATION OF FAMILY TRADITIONS

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Kathleen Līlī noe Lindsey

Thesis Committee:
Lilikalā Kameʻelehiwa, Chairperson
Jonathan K. Osorio
Robert K. Lopes, Jr.
DEDICATION

The Lindsey ‘ohana (family) consists of members residing on the major islands of the Hawaiian Islands archipelago. Born from the womb of Ka- ipu-kai-laʻi-i-kapu-o-kamehameha who married James Fay Lindsey, came Mary Kaʻala Fay who married two brothers from England. The first was Thomas John Weston Lindsey and after his death, she married his younger brother, George Kynaston Lindsey.

Thomas John Weston Lindsey and Mary Kaʻala Fay had one child together. With George Kynaston Lindsey, they had ten children. The ninth child\(^1\) of George Kynaston was my great grandfather, Charles Robert Lindsey.

After the death of his mother, Charles left Waimea, Hawaiʻi, to make his home with his sister, Angeline, in Lāhainā, Māui. There, he met and married Anna Hoʻoululāhui Pelio. It is written that, Anna was given her Hawaiian name by King David Kalākaua, the monarch’s motto during his reign from 1874 to 1891.

Charles and Anna bore nine children at Polanui,\(^2\) the family home located on Front Street along Lāhaina’s shoreline. Here, Charles would start his own branch of an already rapidly growing family. He became the Sherriff of Lāhaina for nearly two decades serving under three governments, the Kingdom of Hawaiʻi, the Republic and the Territory of Hawaiʻi.

As one of Hawaiʻi’s largest kamaʻāina families, the Lindsey ‘ohana include the Fredenberg, Deverill, Chillingworth, Baker, Bell, Purdy, Lemon, Vida, Stevens, Levi, Parker, Notley, Gay, Styan and many others not mentioned who shared the vision of our aliʻi (chiefs),

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\(^1\) Clarice B. Taylor, "Little Tales All About Hawaiʻi," *Star-Bulletin*, 1955-60s.
“hoʻoulu lāhui,” to multiply and rebuild the Hawaiian nation. Family cultural traditions strengthening our Hawaiian identity, would span generations from which its descendants would build upon, to include the hālau hula (hula school) named within, Ka Pā Nani ʻO Līlīnoe. To this end, this thesis is humbly dedicated.
ACKNOWLEDGEMENTS

I would like to acknowledge Kumu Kanalu Young, my first kumu at Kamakakūokalani who inspired me to heights unimaginable. As I went through the interview process to enter the first Hawaiian Studies Masters class in 2005, it was evident from the moment we met that Kanalu would play an integral part in shaping me and the future leaders of our community. His reassurance and confidence in my potential helped to create a vision that exceeded my own. I am truly blessed to have known him, for his guidance has expanded my outlook on the Hawaiian culture and further developed my Hawaiian identity.

I wish to thank Kumu Lilikalā Kameʻeleihiwa for the relentless energy she exudes, a pure source of unprecedented drive and motivation. Her unyielding persistence demands only our best and the highest level of excellence from us all. I am truly grateful for her strength and leadership. Knowing that NOW is the time to show the world our brilliance. There is no pretending; our magnificence has been ignored for too long.

I would also like to acknowledge my other committee members, Kumu Jon Osorio and Kumu Keawe Lopes who are dedicated and committed to our divine destiny. Mahalo a nui loa for helping to make us a better people.

Finally, to the kumu who has always had total faith in me. She remains the greatest inspiration in my life. “Mahalo a nui loa iā ‘oe, e Auntie Joanie!”

ʻO wau iho nō me ka haʻa haʻa!
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CHAPTER 1

HO‘OU LU LĀHUI

Introduction

I have chosen to write about Ka Pā Nani ‘O Līlīnoe, a hālau hula (hula school) that started in 1995, sharing my experiences of growing up in the hula traditions in the 1950s at a time when many large Hawaiian families frowned upon hula and when traditional hula had almost disappeared as a result of American colonialism. After the death of King Kamehameha I at Kamakahonu, Kona, Hawai‘i in 1819, Ka‘ahumanu, his favorite wife and kuhina nui (prime minister), dismantled the kapu system and converted to Christianity. Some believe Kamehameha died of natural causes while others believe his death was caused by Ka‘ahumanu’s family. The Calvinist missionaries arriving in Hawai‘i in 1820, introduced an all powerful God who offered eternal life, replacing the religious practices, language and political control which led to the eventual take over by American colonizers.

My hālau is a culmination of the teachings of Joan S. Lindsey, and her kumu hula (hula teachers), as well as the Hawaiian family values and standards, upon which my hālau hula, Ka Pā Nani ‘o Līlīnoe, was built. Family and hālau members alike share a close family relationship showing much aloha for one another. Our kini nā nohona (many relationships) are intertwined like a maile lei that is woven together. We marvel and admire our reliance upon one another in times of need while respecting the goodness and kindness we have shown one another. We revel in the knowledge that these qualities strengthen family bonds as we celebrate these Hawaiian traditions by practicing them in our immediate and extended hula family alike. In doing so, we

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3 Ka Nupepa Ku'oko'a, Honolulu, Sept. 21, 1867.
4 Maile is a native twining shrub; a vine that has shiny fragrant leaves and is used for decorations and leis, especially on important occasions.
reinforce family and hālau building practices that will last for generations to come. Enjoying each other’s company, we look forward to events that will bring us together again. We were taught that no matter what, family always comes first, thus, our family values carry over into every aspect of our lives.

The Hawaiian tradition of hula enriches our lives and becomes a celebration of the ancestors as well as a distinctive Hawaiian style of learning. There is a particular order of body movements, and specific chants, songs and dances designed to ensure that the dancer’s technical development progresses in a systematized manner. I learned the intricacies of the system and witnessed the results of this process. Learning through observation, listening and refraining from asking questions are the old Hawaiian teaching techniques. These contain a built-in self-taught learning method that further enhances the development of the dancer.

From the perspective of a practitioner of the hula, as well as from an academic scholarly approach, no one has written about being raised from a young age (3 years old) in the hula traditions of the great kumu hula (hula teachers) like Keahi Luahine, Mary Kawena Pukui, Lokalia Montgomery, and of Joan Sniffen Lindsey who was a student of theirs and my teacher. It is an honor and privilege for me to make a small contribution to the knowledge and discipline of hula. This knowledge has been passed down to me and in turn and will be taught to my students.

**Questions to be answered**

In this thesis, the following questions will be answered:

1. What influences of Hawaiian traditions and Hawaiian identity attributed to the building and foundation of Ka Pā Nani ‘O Līlīnoe?
2. What were the methodologies, dances, chants and songs of kumu hula, Joan S. Lindsey and her teachers that are perpetuated by Ka Pā Nani ‘O Lilinoe?

3. What contributions will Kumu Hula Līlīnoe Lindsey and Ka Pā Nani ‘O Līlīnoe make to the teachings of the hula and to the Hawaiian people?

My research will answer these three questions in a unique way because to my knowledge, there has not been anyone who has written about being raised in my aunt’s hālau during the 1950s-1960s when the hula was at the brink of extinction when native Hawaiians were fearful of the consequences of hula kapu which involved worshipping the hula gods, Laka, Pele and others. Native Hawaiians who were devout Christians like those in my family, prayed to one Christian God. I was discouraged as other Christians were, from taking part in the rituals and ceremonies of hula kapu because of the potential danger and consequences. Because of the conflict in our religious beliefs, the culture, hula and Hawaiian language disappeared with the passing of our kūpuna (elders) although there remained a few Hawaiian speaker ministers in Hawaiian churches until the 1990s. Furthermore, many felt there was nothing to gain in teaching the Hawaiian language to their descendants as Hawaiʻi’s impending statehood in 1959 promised a total conversion to the Western society.

This hālau hula was built upon the values of the Charles Robert Lindsey family, a Hawaiian family who believed that there could not be anything more important in life than family values. As a close knit group, the aloha we shared kept us united. Every weekend and later once a month between 1946 and 2000, we got together for a family night, celebrations of every kind, or we gathered for no reason at all. We laughed, played, sang and danced hula late into the night. As the family grew and family members became elders, these gatherings were

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replaced with a myriad of first birthday baby lū‘au, Weddings and anniversary parties. However, our annual New Year’s gathering continued through 2013 until the passing of my father, Charles Robert Lindsey and his brother, Uncle George. We gathered to make homemade lau lau, collecting ti leaves beforehand, forming an assembly line and placing a piece of pork and butterfish wrapped in two lū‘au leaves. Two ti leaves placed in a crisscross pattern, enclosed the bundle and was finished off by wrapping the stem and tying a knot at the top of the bundle. Uncle Jimmy packed the lau lau in a huge tin pot which originally belonged to my grandfather and cooked the lau lau on an outdoor stove for several hours. On New Year’s Day, after we lunched together at Uncle Jimmy’s house, my uncles brought out their instruments and we sang and danced once again as a family. Today, we gather in smaller groups because of the ever growing family. We were taught through their example that family would sustain us throughout our lifetime. This aloha has carried over into the hālau hula in the connections that we share with our extended family of hula students.

In 1951, Joan Sniffen Lindsey graduated through the ‘ūniki exercises of her teacher, Lokalia Montgomery, who had been a student of Mary Kawena Pukui, both of whom were renowned masters of the hula. In that same year, she married George Lindsey, my father’s younger brother and became part of my family. Then she taught the family the dances of Lokalia Montgomery and her teachers, and her style of hula accompanied by the dignity and respect she held for the hula became integral to the cultural values of our family. Hula became a big part of our family starting in the 1950s and 60s, when the majority of our female family members learned to dance the hula and when hula was performed primarily by women.6

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Dating back to the 1800s, these sacred dances called hula ‘olapa, ‘āla’apapa and hula pahu were combined into one category and called hula kahiko. They were passed down in their purest form to the next generation of dancers. This meant they were taught exactly as they had been learned with the same gestures, foot movements, and costumes. Through the persons selected, they would live on exactly as they had been taught. Because many today are creating their own style of dancing and choreography, it is crucial that we keep the ancient dances in its original form as a legacy for our people. With this in mind, it is essential that the proper transference take place and the spirit of the dance replicated.

**Three Areas of Concentration**

My thesis will add new knowledge to the world in three of the five areas of the University of Hawai‘i at Mānoa, Hawaiian Studies Master’s Program focus:

1.  Mo‘olelo ‘Ōiwi: Native History and Literature
2.  Hālau o Laka: Academy for Visual and Performing Arts
3.  Kūkulu Aupuni: Envisioning the Nation

The three areas of concentration are first, Mo‘olelo ‘Ōiwi, the story of growing up in a large family and hālau. The mo‘olelo begins with my family’s life of self-sustainability on the island of Moloka‘i. Next, a description of my mother’s brief training that includes the rituals and religious ceremonies of the hula kapu. Although she trained for a short time, the impact of this experience prompted her to reestablish a connection with hula. In doing so, hula would strengthen our Hawaiian identity and improve life for her daughters. She understood the opportunities available through hula so she would support and guide them as Hawaiians in their

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7 According to Kumu Hula Keawe Lopes of Ka Lā ‘Ōnohi Mai O Ha’e ha’e, the term hula kahiko was coined by the Merrie Monarch Festival for the purpose of combining the three types of ancient dances, hula ‘olapa, ‘āla’apapa and hula pahu under one category now called hula kahiko, ancient dances which separated them from the modern dances, hula ‘auana. Sept. 16, 2015).
endeavors, and make things happen for them. Stories about other family members will complete this section.

The second area of concentration is Hālau o Laka in which I will describe my own hula teacher, Joan Lindsey, and her teachers. Along with this will be the methodologies and teaching techniques used in my hālau. The roles and functions of my hālau will be defined as they are practiced with a comparison to the practices of my mother’s teacher, Charles Cash’s hālau together with those described in Nathaniel B. Emerson’s, Unwritten Literature of Hawai‘i. 8

The third area of concentration is devoted to Kūkulu Aupuni where the hālau is the ideal place for nation building and the transmission of Hawaiian cultural identity. As kumu hula, we can impact many lives, not only the young but also the kūpuna (elders). As the kūpuna are the foundation of the family, we hope for their support in the education of kūkulu aupuni (nation building). Guiding the hālau towards this end, students, parents and relatives are encouraged to take an active role in leadership, management and education of the nation building process.

From the earliest times, Hawaiian identity was formed by the rich cultural activity of story-telling and in Hawai‘i it was a favorite pastime of our people. The practice of hula incorporated these traditions. Our kūpuna (elders) enjoyed telling tales of our gods, legendary figures, our chiefs, the land and the makaʻāinana (commoners). But most valuable to me were the stories by our kūpuna.

In our own family, for countless summers, we gathered around the fire at a camp site at Waimānalo Beach Park in Koʻolaupoko, Oʻahu. We listened intently to the tales told by our parents who grew up in the back-country of Molokaʻi’s east end, called “Manaʻe.” We also heard stories about my grandmother who was a smart and hardworking business woman who

successfully operated a number of businesses while raising a dozen children. Meanwhile, her husband served as the island’s sheriff, living in the town of Kaunakakai, nine miles away, near police headquarters. Singlehandedly, she managed the household, businesses and a house full of children. In 1943, during the war, the family moved to Honolulu because the children were enrolling in private schools such as St. Louis College, the Kamehameha School for Girls, Sacred Hearts Academy, and St. Patrick’s School. Hundreds of stories told by the heads of the family were full of Hawaiian traditions expressing our rich cultural values.

We gathered on a regular basis as we sought to preserve our family history, and in doing so we learned the techniques of effectual story telling. The responsibility as keepers of these stories would be handed over from my parents’ generation to us one day. This skill would benefit me as a kumu hula retelling the history, legends and stories of Hawai‘i and family. The formation of the hālau hula (hula school) once called a hula studio in the 1950s, would embrace family and friends in the Hawaiian tradition of mo‘olelo (storytelling).

For me, the benefits of learning the hula from the age of three were immeasurable. During a time when most families were preoccupied with survival and hula traditions were often frowned upon, a hula dancer had the potential of living a better life because of the exposure to a world outside of lower-middle class communities such as mine. This awareness influenced us to interact with the haole (foreigner) tourists who sought us out, wanting to know about us as a hula dancer and a Native Hawaiian. We experienced life as a celebrity while in the spotlight and even after the lights were turned off. Public contact forced us to be more communicative, worldly and sophisticated than we might otherwise have been. As a teenager dancing at countless school and church fundraisers, we were compensated by dining on a Hawaiian meal consisting of kālua pig, lomi salmon, chicken long rice, squid lū‘au, poi and desserts. Dancing the hula was not always

9 Stagner, Dr. Ishmael W., Kumu Hula Roots and Branches, (Honolulu: Island Heritage Publishing, 2011), 40.
about the money, events like these would later shape my plans to incorporate community service into my hālau. When I became an adult, better cash paying jobs for hula dancers were available. The opportunities would be greater for a hula dancer than for one who did not dance.

In 1939, my mother was offered a chance to dance hula at the World’s Fair in New York and most Hawaiians were never offered that kind of opportunity. Although my mother left the hula world to become a wife and mother, amazingly a newly married member of the family, Joan Sniffen (now Lindsey) was studying to become a hula teacher. Everyone liked her. She was polite, well-mannered, sophisticated and a beautiful young lady. Immediately, everyone wanted to be her friend because she was a gracious lady who had just married our favorite uncle. It was in 1951 that she brought with her the hula traditions to our family.

From my family’s tradition of moʻolelo incorporated with Aunty Joanie’s teachings, my vision grew to utilize the hālau as an ideal place for nation building and preparing our keiki for entering a world that may not be as accepting of the Hawaiian culture as ours. Through cultural education, our keiki are more prepared to withstand the pressures of Western traditions trying to replace Hawaiian traditions. Teaching our keiki about the extraordinary accomplishments of our ancestors strengthen them as native Hawaiians living in a Western society.

**Literary Review**

My personal collection of handwritten notes of chants and oli by my aunt and kumu hula will be the first item discussed in this literary review. I began saving them in the late 1960s because books of this nature were rarely available in the bookstores like they are today. For me, the preparation process for ʻūniki (graduation) began with my first lesson in 1949. Discovering an enjoyment for hula, I looked forward to class every Saturday morning. In 1967 when my Aunty decided I was ready to ʻūniki, all the chants that I had learned and memorized by dancing
them repeatedly over the years would be the chants I would perform. However, there were new oli and chants to be learned. So, she wrote them down on brown paper with blue lines printed across the page, “Kū Ka Pūnohu,” a prelude to a performance, “Oli Pāʻū,” a dancer’s donning chant, “Mele Kupe’e,” the dressing of adornments, “Hula Hoe,” the paddle hula and others she had acquired from Lokalia Montgomery. I kept these few pieces of paper and used them in my early years of teaching. Recognizing the challenge hula teachers faced in finding authentic material, I realized the value in these chants. These writings still remain an essential part of my hālau repertoire.

In ancient times, the history, legends, events, places and people were recorded through storytelling. As an oral society, storytelling was considered our literature. We have carried on the tradition of moʻolelo (storytelling) in my family’s stories and those told in the hālau that reveal who we are as native Hawaiians. Events are recreated in the stories retold in the classroom. Moʻolelo identifies us as a unique society, one with the ability to retain generations of stories about our gods, aliʻi (chiefs), kūpuna (ancestors) and the people. Through these stories, we celebrate the accomplishments of our people and are reminded of our rich legacy in the moʻolelo which keeps us connected.

The tradition of storytelling is carried on in the accounts of Charles Cash as told by his grandson. In spite of the fact that Eleanor Hiram was reported the last known hula kapu student, the sacred traditions of the hula continue to live on in a living person who observes and lives by the rules and restrictions placed upon a practitioner of the hula kapu.

In the 1970s, when I was in my early 20s, I started purchasing books about hula and the Hawaiian culture. Prior to that time, the only information we had about hula came directly from our teachers. The publications that are presented here are those that have helped to form my
further understanding of hula. While some of the authors have attained the title of kumu hula (hula teacher), others have spent years gathering and collecting valuable information that are used by hula teachers, haumana (students) and other interested parties.

The first of these publications is entitled, *Unwritten Literature of Hawai‘i*. Originally published in 1909 by the Bureau of American Ethnology, this book was written by a Calvinist missionary son, Nathaniel B. Emerson, who was born in 1839 and raised in Waialua, O‘ahu. He was educated at Williams College in Massachusetts as a medical doctor and he remained on the continent working as a doctor until his return to Hawai‘i in 1878 at the age of 39. He first served in Kalaupapa, the leper colony on Moloka‘i and later became a police surgeon. Along the way, he collected Hawaiian songs and poetry which he published, *Unwritten Literature of Hawai‘i* and also in *Pele and Hi‘iaka*. Although he wrote two books that were widely read, I will review only one of them because the latter book is too specific about the Pele literature.

In the, *Unwritten Literature of Hawai‘i*, Emerson wrote extensively about the ceremonies, rituals, and practices in the hālau or hula school, but did not reveal his sources and wrote only briefly about the process of collecting this information. Typically, this tends to cast a questionable light upon the credibility of his work because we don’t know who his informants were. However, we are grateful to the native Hawaiian sources for breaking the rule of sharing chants and hula traditions outside of the family; otherwise, their ancestral knowledge would have been taken with them in death. Perhaps they did so because Emerson promised anonymity; hence, they are referred to as, “Hawaiians who have revealed the unwritten literary wealth stored in Hawaiian memories.” Since he had no training or background in hula, the spiritual

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11 Emerson, 9.
connection only a dancer can describe, has been omitted. However, as a non-practitioner of hula, he provided an accurate definition:

“The hula was a religious service, in which poetry, music, pantomime, and the dance lent themselves, under the forms of dramatic art, to the refreshment of men’s minds.” ¹²

We can surmise that these are original pieces from hula practitioners of that time because Emerson describes in detail various types of dances and hula implements from percussion to wind instrument, songs, plants, flowers and their uses. This vast collection of dances, chants and moʻolelo (stories) and prayers far exceed that of any other publication. Emerson collected priceless information about more aspects of hula recorded in one place than any other resource I have seen.

However, he used foreign and poetic words in his translations of chants that are often ambiguous. Over the years, I often wondered for whom Emerson wrote this book since it appeared that it wasn’t written for Hawaiians. It was originally published by the Bureau of American Ethnology using Congressional funds that were restricted to American Indians so the work was only known in Washington, D. C. Thus, it sat hidden from Hawaiians for over 50 years. Due to the increased interest in Hawaiʻi due to the legislation for statehood in 1959, the first printing of Unwritten Literature of Hawaiʻi by the Charles E. Tuttle Company, Inc. finally appeared in 1964.¹³ During this time, many hālau used a number of chants from Unwritten Literature of Hawaiʻi for hula graduations. Over the years, other oli (chants) and mele (songs) from Unwritten Literature of Hawaiʻi were found suitable in the planning of various events.

For example, the dressing of the dancer begins with a chant for donning of the pāʻū (skirt), “Oli Pāʻū,” then the adornments in, “Aʻala Kupukupu,” for the kupeʻe, which are the

¹² Ibid.
¹³ Ibid.
foliage woven into a short lei tied around the dancers’ ankles and wrists. Lastly, the lei po’o, which is a lei of ferns placed as a crown upon the dancers’ head in, “Ke Lei Maila.” The same chant is used for the draping of the fern lei around the neck of the dancer. The dressing of the dancer normally takes place in the privacy of the dressing room, but is occasionally performed on stage.

In general, we hula people have found the Unwritten Literature of Hawai‘i, to be a useful tool regarding ‘ūniki (graduations) and other ceremonial events. In addition, my hālau has used chants filled with cultural information, rich in historical content as well as hula traditions, rituals and practices. However, because I am a Christian and not a hula kapu practitioner, I did not build a kuahu (altar) or use the chants and prayers for rituals like the eating of the black pig’s brains (‘ailolo) and the ceremonies of cleansing in the ocean (pīkai). Moreover, this book provided valuable information that increased my knowledge of the hula.

Converted teachers like Luika Ka‘io gave up hula kapu for Christianity. Raised in and taught the hulakapu tradition in the Lā‘ie area of O‘ahu, Luika Ka‘io became a consultant to Keaka Kanahele who took Eleanor Hiram at birth in 1918 and raised her as the last known hula kapu student according to Kaeppler. Luika who no longer taught the religious rituals and traditions would go on to teach only the secular parts of the hula as an activity for the Mutual Improvement Association of the Mormon Church.15

Quite the opposite of Kaeppler’s claim, I recently met Aulii Mitchell who was raised in and still practices hula kapu today. Perhaps there are others who practice hula kapu that are unknown to me.

14 Ibid.
As a Christian hula teacher in the 1940s and 1950s, Aunty Joanie also chose to omit the religious traditions of the hula in her teaching. This enabled Christian students like me to learn the hula without fear of committing a sin of sacrilege against the Catholic faith.

As a devout Catholic, Aunty Joanie remained within the guidelines of the Catholic Church in which she was raised. Prayers at the kuahu (altar) worshipping the hula goddess, Laka were replaced by prayers worshipping the one supreme Christian God in prayers that normally begin with, “Our Father who art in heaven” and end with, “We ask all of these things in the name of Jesus Christ, your Son. Amen.” When she completed her studies with Kumu Hula Tūtū Sam (Pua Ha’aheo), she was unable to ‘ūniki (graduate) because the Christian doctrines forbade the worship of other gods, participating in the ‘ailolo (eating of symbolic foods) ceremony and other related rituals. On the other hand, Aunty Joanie’s kumu hula, Lokalia Montgomery, did not require Aunty to take part in the religious practices. Instead, as her graduation requirement, Aunty Joanie presented her students in a hō‘ike (exhibition) which she produced and directed.

Lokalia Montgomery’s deviation from the traditional graduation rituals as also similarly described in Emerson’s, Unwritten Literature of Hawai‘i, allowed for the accommodation of other Christians like Maiki Aiu (Lake) who also wished to become a hula teacher. Although not in the same class, Maiki Aiu and Aunty Joanie trained during the same time period under Lokalia Montgomery.16

The next publication I will present is entitled, Hula: Historical Perspectives co-authored by three women; Dorothy B. Barrere, Mary Kawena Pukui and Marion Kelly. Published in 1980, this three-part report was prepared for the purpose of planning the Hā‘ena State Park on the island of Kaua‘i. It was comprised of the hula rituals related to cultural sites such as Ke Ahu

16 Joan S. Lindsey, “Stories heard from 1970s to the present.”
A Laka, the hula platform of the hula goddess, Laka, along with legends and myths within the Hā‘ena State Park. In as much as Ke Ahu A Laka was in dire neglect and disrepair, Roselle (Lindsey) Bailey, my second cousin, and her hālau, Kahiko Halapa‘i Hula Alapa‘i, served as caretaker during the years, 1974 to 1993 and oversaw the clean-up and maintenance of the Ke Ahu A Laka and Ka Ulu A Paoa, two cultural sites at Ke‘e, Kaua‘i.\(^\text{17}\) I only wished Mary Kawena Pukui included more chants of Kaua‘i since La‘amaikahiki brought his gods, priests and the hula pahu from Tahiti on his return trip to visit his father, Moikeha on Kaua‘i. On his second trip, La‘amaikahiki brought a pahu drum and another type of drum called the ‘ohe kā‘eke (bamboo stamping tube) and introduced the hula dancing accompanied by a drum to all the islands.\(^\text{18}\) Perhaps she was not able to include as many chants as she had hoped. Other valuable information that she did include was the genealogy of her first kumu hula, Ke-ahi-nui-o-ka-lua-o-pele Luahine Gomes-Sylvester, who was born on Kaua‘i along with background information of her parents as well as her sister, Ka-lei-hulu-mamo, described as a beautiful dancer and grandmother of ‘Iolani Luahine, the hula exponent who later became Mary Kawena Pukui’s student.\(^\text{19}\)

Although I focused on Mary Kawena Pukui’s portion of this book, it is important that I mention that sections of Emerson’s *Unwritten Literature of Hawai‘i* appeared in Part 1, which was prepared by Dorothy B. Barrere. The introduction of Part 1 reveals Emerson’s sources for his book, *Unwritten Literature of Hawai‘i* as being individuals he consulted with over a lengthy period of time, including kumu hula who had danced in the hula performances at King


\(^{18}\) Ibid.

\(^{19}\) Ibid.
Kalākaua’s Coronation in 1883 and Jubilee in 1886. Conversely, Emerson does not attempt to identify his own informants, which initially obscured its authenticity. Oddly, they are identified and credited for their work in *Hula: Historical Perspectives* and not in *Unwritten Literature of Hawai‘i*. I believe these kumu hula wished to preserve our hula traditions; thus, they corroborated with Emerson but wanted anonymity. More mysteriously, *Hula: Historical Perspectives* purposely publicized Emerson’s informants even though their intent was to replace *Unwritten Literature of Hawai‘i*.

Unlike Emerson’s *Unwritten Literature of Hawai‘i*, Dorothy B. Barrere gives a brief synopsis which includes a condensed history of the hula and describes the 1820 arrival of the missionaries, their influence and attempt to eradicate the hula from the Hawaiian culture. It was in 1830, five years after Ka‘ahumanu was converted to Christianity that she forbade public performances of the hula. After Ka‘ahumanu’s death in 1832, the order was ignored until Kamehameha III, Kauikeaouli, was persuaded to reestablish this law as a result of the death of his sister and wife, Nāhi‘ena‘ena, and their child in 1836. Meanwhile, hula continued to be taught in the remote areas far from the missionary stations. Mainly, it appeared on the islands of Māui and Kaua‘i and hula went underground since the strongholds of Kamehameha’s dynasty were the islands of Hawai‘i and O‘ahu. After Kauikeaouli’s death in 1854, there was an increase of interest in hula and public performances, while there was a decrease of Native Hawaiian labor on the plantations. In 1859, a license and an outrageous fee of not less than $10 was required as a means of controlling public hula performances and coercing the kanaka maoli (Native Hawaiian) to return to work on the plantations through the “The Act for the

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20 Ibid.
22 Kaepller, 2.
23 Silva, 33-34.
Government of Masters and Servants,” a law passed in 1850 which compelled people to work and stipulated a person could not refuse to work.\textsuperscript{24} The kanaka maoli was forced to sign at least a one-year contract and prosecution for abandoning work continued up until as late as 1874.\textsuperscript{25} Although there was a ban on public hula, people continued to practice their religion by personally caring for the kuahu (altar) in the privacy of their homes. The hula schools continued to operate through the 1860s inside of peoples’ homes while they were able to keep within the ban on public hula performances.\textsuperscript{26} At this time in 1857, Prince Lot and King Kamehameha IV (Alexander Liholiho) endorsed the revival of the hula by returning to the old custom of allowing hula dancers at court to perform inside of their private residence.\textsuperscript{27} In 1864, Kamehameha V, Lot Kapuāiwa allowed the hula to be performed at court as part of the mourning ceremonies for Princess Victoria Kamāmalu Kaʻahumanu.\textsuperscript{28}

Recognizing that the hula would remain a vital part of the culture, public performances were planned for King Kalākaua’s Coronation and Jubilee. Subsequently, Kalākaua is credited for the revival of the hula.\textsuperscript{29} Today as it was for Kalākaua, hula is a political symbol of continued Hawaiian identity connecting us to the beginning of our existence to Papa and Wākea.

At the time of the overthrow of the Hawaiian Kingdom in 1893, the haole (foreigners) businessmen sought to squash hula and the language as the cornerstones to Hawaiian politics and identity. This brief summary gives you a snapshot look at the downward spiral, survival and resurgence of the hula.

\begin{itemize}
\item \textsuperscript{24} Ibid.
\item \textsuperscript{25} Ibid.
\item \textsuperscript{26} Ibid.
\item \textsuperscript{27} Ibid.
\item \textsuperscript{28} Ibid.
\item \textsuperscript{29} Barrere, Pukui and Kelly, 1-2.
\end{itemize}
Part II of the *Hula: Historical Perspectives* is a series of articles written by Mary Kawena Pukui, which was originally to be an appended section but later was given a full section in this book. Pukui writes about the ancient hula of Kaua‘i. Besides the description of a few rituals and ceremonies, Pukui includes numerous animal chants which originated from Kaua‘i. These dances were also known and taught by Sam Pua Ha’aheo to Joan Lindsey who chose not to teach the animal dances as a personal choice and which were not passed down to Ka Pā Nani ʻO Lilīnoe.

In Pukui’s first article, “The Hula, Hawai‘i’s Own Dance,” first published in 1942, she describes hula training and practices written for both visitors and Native people alike.  

Her second article, “Ancient Hulas of Kauai,” was printed for a hula demonstration by Keahi Luahine Sylvester Gomes for the Kaua‘i Historical Society in Līhu‘e on January 31, 1936. It was also published in *The Garden Island* newspaper, the same year.

Her third article, “The Hula,” was an analysis of another article entitled “Games of My Hawaiian Childhood,” by Mary Kawena Pukui that appeared in the *California Folklore Quarterly* in 1902 with an account of the training of hula similar to Nathaniel B. Emerson’s *Unwritten Literature of Hawai‘i*.

Of the three articles, the second article about the Kaua‘i hula was the most significant because it included oli and chants for dances that may have been used by other hula teachers and students. *Hula: Historical Perspectives* was intended to replace Emerson’s *Unwritten Literature of Hawai‘i* as the modern authority of hula reference. However, this publication seemed rather condensed in comparison to the all-encompassing *Unwritten Literature of Hawai‘i* by Emerson. Interestingly, *Hula: Historical Perspectives* challenges Emerson’s statements that, “The hula was

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It says, “The ancient Hawaiians did not personally and informally indulge in this dance for their own amusement. They left it to be done for them by a body of trained and paid performers.” However, Emerson never said all people practiced hula, but he does correctly say that the practices of hula was a religious service to Laka. Remarkably, Emerson’s publication remains one of today’s foremost hula reference books. It is still used in the classrooms of Hawai‘i’s colleges.

In the early years of my career as a kumu hula (from 1970s-1980s), there were few books about the hula. Hula: Historical Perspectives (1980), was geared towards Kaua‘i and people who were interested in the hula sources from that island. One hula pahu, “Kaulilua,” was taught to Aunty Joanie by Lokalia Montgomery through Mary Kawena Pukui, one of the authors of this publication, who learned it from Keahi Luahine and is still performed by Ka Pā Nani ‘O Lilinoe today. However, more information could already be found about all types of hula in, Unwritten Literature of Hawai‘i.

Another important book about the Hawaiian culture was, Nā Mele o Hawai‘i Nei Hawaiian Songs compiled by Samuel H. Elbert; Noelani Mahoe and published in 1970. Samuel H. Elbert, was a linguist and University of Hawai‘i professor while Noelani Mahoe was an author, historian, recording artist and a teacher of music and hula. They are credited with the collection of these songs. Although it is not a book about hula, it was used extensively by hula teachers like Aunty Joanie, myself and many others who were inspired to teach traditional songs about the land and songs about our ali‘i (chiefs) included in this book. There is a variety of songs ranging from songs honoring places, persons, and events, love songs, patriotic songs,

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31 Emerson, 11.
32 Barrere, Pukui and Kelly, 2.
religious, drinking songs, songs about ships, food, children’s song, cowboys, genitals, political and one war song. Last on the list is a dirge along with a number of Christmas songs.

Also helpful is a short section on recognizing the structure of the Hawaiian language and a poetic writing style. An example of a simple sentence structure is presented to the reader. The poetic writing style includes samples of repetitive words such as konikoni (palpitation of the heart). A repetitive word that indicates the action “to be” is hoʻohiehie (to cherish) or a continuous state in the word hāwanawana (whispering). Other oddities of the language and poetry include examples related to rhyme, terseness in the rearrangement of words that eases the pronunciation of the text in the song and more. In 1970, at the time of this publication, the Hawaiian language was dying. Additional information related to the Hawaiian language was a valuable tool for hula teachers and Hawaiian musicians.

*Nā Mele o Hawai‘i Nei* 101 Hawaiian Songs contains many old and traditional songs composed by “Nā Lani ‘Ehā,” or the four most talented royals, Liliʻuokalani and her sister Likelike, as well as her brothers Kalākaua and Leleiōhoku. A few favorites are, “He Inoa nō Kaʻiulani,” and “Ku’u Pua i Paoakalani,” by Liliʻuokalani. In 1979, I began my own collection of Hawaiian song books by purchasing as my first book, *Nā Mele o Hawaiʻi Nei*. This book is still considered a classic; I think it is one of the finest collections of Hawaiian songs to teach from.

There are 89 traditional songs, of which 39% (35 songs) are anonymous. Liliʻuokalani, Kalākaua, Leleiōhoku and Likelike are at the top of the list of composers. Other composers are Wally Kuloloia, Bina Mossman, Mary Kawena Pukui, Koana Wilcox, and Kaʻupena Wong. Each song is accompanied by a brief summary and translation. There were few Hawaiian song

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books during the 1970s-1980s and Nā Mele o Hawai‘i Nei 101 Hawaiian Songs was one that was coveted by musicians, hula teachers and dancers. Songs that were accompanied by the translation were very important to the teachers who were not fluent in the Hawaiian language. Additionally, Aunty Joanie collaborated directly with her kumu hula, Lokalia Montgomery, Vickie I‘i Rodrigues and other composers of the time. She taught their compositions along with the translation to her students. Some of these composers were John Almeida, Lena Machado, Maddy Lam, John Pi‘ilani Watkins and others.

It was vital to their vocation in comparison to the musician who did not need to understand the meaning of a song. An example is the song, “Na Ka Pueo Kahi” whose text was challenged by a noted vocalist and musician but was correctly translated by my grandfather Lindsey, “No Pueokahi means, for Pueokahi, a place on Maui.” Also, the song, “Pa‘ahana,” in which the pronouns kou and na‘u are used and was corrected as ko‘u and na‘u because according to my grandfather, Pa‘ahana is the speaker who is telling her own story. Speakers were dying off leaving fewer language speaking sources. In my family, the language was not taught to the younger generation. Both sets of grandparents spoke the Hawaiian language fluently; however, my father was the only one in his generation to speak the language. He spoke as a youngster and only with his parents as an adult. After the death of my father’s mother in 1950 and his father in 1967, my father stopped speaking the language altogether. My grandfather, like most elder Hawaiians of this time period, believed that speaking proper English furthered your chances of success. Wanting this for his children and grandchildren, my grandfather like other Hawaiians felt the Hawaiian language was best left in the past. Speaking the language would not benefit the new generation because the Hawaiian language was banned and English was still the lone

34 Joan S. Lindsey, "Stories heard from 1970s to the present."

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official language of the land. There was no reason to keep the Hawaiian language alive because our culture and the Hawaiian race would eventually die out. For that reason, my father and grandfather’s generation did not teach their descendants to speak the Hawaiian language for fear it might hamper their ability to blend with mainstream Western society. Consequently, there was no job market for native Hawaiian speakers which led to Na Mele O Hawai‘i becoming a primary source for many kumu hula, musicians and entertainers who wished to keep alive what little was left of our performing arts.

I am often reminded how brilliant my paternal grandfather was in both the Hawaiian and English languages during his tenure as sheriff of Moloka‘i and court translator.35 Perhaps if I had been raised on Moloka‘i, I would have been a manaleo (native speaker). Unfortunately for people in my generation, the ability to speak the English language well, promised us a brighter future. Nevertheless, we have triumphed over all of these obstacles. I am proud to say that the Hawaiian race and the language are both flourishing.

In spite of these challenges, non-speaking Hawaiian language hula practitioners like Aunty Joanie overcame the language barrier that kept her from doing what she loved best. Her humility, reputation and respect in the hula community gained her access to language resources such as the late Edith McKinzie and Puakea Nogelmeir.

With these dying evidences, the Hawaiian Renaissance Movement in the 1970s helped us to reclaim our pride in being Hawaiian as indicated in 1970 when the U.S. Census combined pure Hawaiian with part Hawaiians into one category. The population of Natives Hawaiians stood at 71,274, and in the year of 2000, a dramatic increase to a total of 239,655 which revealed people willingly identified themselves as Native Hawaiians. A renewed interest in the Hawaiian

35 Joan S. Lindsey, “Stories heard from 1970s to the present.”
language, culture, music, art and the hula emerged. Native Hawaiians would join the struggle of indigenous peoples around the world in attaining social justice.\(^{36}\)

On the other side of my family, my mother’s father was pure-blooded Japanese who was adopted by a Hawaiian family. He spoke fluent Hawaiian, but after his wife’s death in 1931 and his own death in 1960, none of his ten children had learned to speak the language. My grandfather spoke with the elder congregation members; the majority of members of the Gospel of Salvation Church in Kalihi-Palama were Native Hawaiians. My grandfather believed that it was best to leave the old ways in the past, although he continued to speak the language with elder members of his church. As a result, by the 1950s and 1960s, families who valued and spoke the Hawaiian language in churches and Hawaiian societies experienced the Hawaiian culture at its lowest. The last generation of ministers and speakers began to die away, taking our language to the grave and leaving us with nothing but the remnants of a society that seemed to be all but gone.\(^{37}\) Today, there are about 150 native speakers on the island of Nī‘ihau and about two thousand native speakers over sixty years of age scattered throughout the Hawaiian Islands.\(^{38}\)

On the other hand, manaleo (native speakers) were employed at the Hawaiian Language Department in the University of Hawai‘i at Mānoa (UH Mānoa) to revive the Hawaiian language during the Hawaiian Renaissance. In 2010, I learned as a Hawaiian language student at UH Mānoa, that my step-grandmother, Josephine Lindsey was once a manaleo at UH Mānoa who mentored my cousin, Larry (Lindsey) Kimura along with other language instructors such as Puakea Nogelmeier and Ralph Lalepa Koga who both visit her grave at the National Memorial Cemetery of the Pacific every year on her birthday. My grandmother died at 90 years old on


\(^{37}\) Kimura and Wilson, \textit{196}.

\(^{38}\) Ibid.
August 5, 1996 \(^{39}\) when there were a few native Hawaiian speaker ministers in Hawaiian churches like Ka Makua Mau Loa in Kalihi who lived into the 1990s much like my own grandmother. Today, native speakers from Ni‘ihau are assisting the Hawaiian Language Department at UH Mānoa.

Nonetheless, my mother believed that we would be fulfilled as Native Hawaiians with hula in our lives. It was important to her to be proud of our heritage and one way to show this pride was to learn the hula well and perhaps consider a lifetime commitment to teaching it. The hula was the last connection that kept the Hawaiian culture from dying. It was about the same time that I purchased a copy of the publication *Na Mele O Hawai‘i* that the Hawaiian Renaissance Movement began in the 1970s. This book guided me as a kumu hula through the language that I was deprived from learning from my father and grandparents. Although I began attending Hawaiian language classes as early as the 1970s through the Adult Education night classes, it remains a lifetime commitment to speak the Hawaiian language one day.

Adrienne Kaeppler’s, *Hula Pahu, Volume I*, published in 1993, and is the next book that I will discuss. Like Emerson, she was an ethnologist, and she was an author employed at the Bishop Museum for twenty years. Studying the hula during her tenure at the Museum, she conducted interviews and collected information for this book. The focus of her book is centered on the hula pahu (drum), its sound, origin, chants and movements associated with temple rituals. She traces the hula pahu traditions to three hula lineages. The first line commences with Luika Ka‘io and Keakaokala Kanahele who taught Eleanor Hiram who taught Edith McKinzie. Luika Ka‘io also taught Hattie Lua McFarland who taught Patience Bacon. The second line consists of Sam Pua Ha’aheo who taught Kau‘i Zuttermeister who taught her daughter, Noenoeleani Lewis; Hattie Au; and Agnes Kanahele who taught Pua Kanaka‘ole Kanahele. The third line begins

\(^{39}\) Ralph Lalepa Koga, “personal conversation, 2011.”
with Keahi Luahine who taught Mary Kawena Pukui and Patience Bacon who both taught ‘Iolani Luahine who taught Hoakalei Kamauu. Mary Pukui and Patience Bacon also taught Lokalia Montgomery who taught both Maiki Aiu and Lani Correa. They still practiced the hula pahu, drumming, chants and hula movements associated with the temple rituals. From these three lineages, these seven women have learned the hula pahu and have kept it alive. They are Pat Bacon, Eleanor Hiram, ‘Iolani Luahine, Edith McKinzie, Lokalia Montgomery, Mary Kawena Pukui and Kau‘i Zuttermeister. 40 Other lines that were not mentioned in this publication were those of Tom Hiona and George Holokai; Henry Pa and Pāmai Tenn; and Joseph Kahaulelio who are some that I recall as a young kumu hula.

Kaeppler’s collection is based on second-hand knowledge, but through her written collaboration with hula teachers, made it possible to report her findings. Some of the finest hula teachers and chanter who participated in the making of this book are Kau‘i Zuttermeister, Noenoe Lewis, Pua Kanaka’ole Kanahele, Pat Bacon, Ka’upena Wong, Edith McKinzie and Winona Beamer.

In reviewing the pedigree charts, the three hula lineages date back from the 1800s through mid-1900s. The charts are clearly defined by its predecessors along with the dance style, movements and repertoire that trace the hula genealogical lines thoroughly to include a chart for each of the lines examined. The Classic, Generative and Composite Traditions, as they are named, are well described and include the specific chants that are preserved within that particular family line along with the choreography, style, its similarities and differences in dance style. From a genealogical standpoint, this book traces and seems to document accurately, the primary hula lineages and its movements of that same time (1800s through mid-1900s) of these hula lineage lines.

40 Kaeppler, 2.
Kaeppler presents choreography through the Labanotation Clarifications and Abbreviations which include a Summary of Lower-Body Movement Motifs illustrations.\textsuperscript{41} The movement motif graphs were hard to understand. Her history is better than her description of the movements. However, photos of the practitioner Eleanor Hiram Hoke helped to illustrate the specific movements. The historical account of the hula pahu was excellent. The illustrations on movements were not. If one is not familiar with the hula pahu dance movements, it would be extremely difficult to understand those movements merely from Kaeppler’s verbal descriptions. The descendants of the three hula lines continue to pass on this knowledge to their students. The great chanter, Ka‘upena Wong says,

“Central is Adrienne Kaeppler’s fascinating account of three major hula pahu schools whose traditions are rooted in Hawaiian antiquity – and which, in my view, are the most important ones practicing today.” \textsuperscript{42}

Although I am not reviewing this book, I would like to comment that in 1973 The Echo of Our Song, Chants and Poems of the Hawaiians translated and edited by Mary Kawena Pukui and Alfons L. Korn was published, making more resource materials available to hula teachers and the general public. At the time I purchased this publication in 1981, I often spent my lunch hour, browsing in the Honolulu Book Store on Hotel Street. Books on nā mea Hawaiʻi (Hawaiian things) were scarce back then so rather than spending money on lunch, I bought books on chants, hula and the Hawaiian culture. Although some of the chants were unfamiliar, I bought them anyway because it was a rarity and a treasure to find books like this. I used this book primarily as a reference book, rich in historical quality.

It was during this time of the Hawaiian Renaissance that we experienced a rise in the publishing of Hawaiian cultural books. The Hawaiian Mythology by Martha Beckwith which

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41 Labanotation is an international system for writing human movement, developed in the late 1920s. The notation records the choreography in great detail, and therefore makes it possible to reconstruct it.
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42 Kaeppler, xi.
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was published in 1970, Abraham Fornander’s, *An Account of the Polynesian Race – Its Origin and Migrations*, published in 1969, and *Nānā I Ke Kumu, Volume I* by Mary Kawena Pukui published in 1972, to name a few. These books allowed us an insight into Hawaiian identity and they describe ancestral knowledge, where we came from, our endeavors, triumphs and feats. We learned that the chants and dances documented our history and moʻolelo told by our own native Hawaiian authors David Malo, Samuel M. Kamakau, Joseph Mokuʻohai Poepoe, Isaiah Helekunihi Walker, Moses Kuaea Nākuina, Duke Kalani Wise and others. Pukui says, “Here, family history was maintained in handed-down chants.” Although *Hula Pahu, Volume I* was published 20 years after the Hawaiian Renaissance Movement, I felt it important to include it here because not only does it show the hula school lineage trees but it also includes hula steps and movements.

Since that time, countless books have been published on every Hawaiian culture topic you can think of. I believe these books have inspired not only me, but other native Hawaiians to learn more about ourselves as a people, not only through hula but in a vast array of yet to be uncovered fragments of the Hawaiian culture. Private and family collections of ancient chants and songs exist today, and are well-guarded by the chosen caretakers. Searching for persons worthy of this responsibility becomes a lifetime endeavor. Most of the oli and chants performed at my ‘ūniki (graduation) 48 years ago were learned through repetitious listening; however, a few special oli and chants were given to us in written form. We copied them by rewriting them for our later use and have treasured them all these years.

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43 Mary Kawena Pukui, E.W. Haertig and Catherine A. Lee, 168.
Methodology

I have spent a good amount of time reading Linda Tuhiwai Smith’s “Decolonizing Methodologies” seeking the inspiration for a methodology that best suits this thesis. Smith’s definition of methodology is,

“Indigenous methodologies tend to approach cultural protocols, value and behaviors as an integral part of methodology. They are ‘factors’ to be built in to research explicitly, to be thought about reflexively, to be declared openly as part of the research design, to be discussed as part of the final results of a study and to be disseminated back to the people in culturally appropriate ways and in a language that can be understood.”

After mulling this over in my mind, I found it challenging to apply Smith’s definition of methodology to my thesis. Mistakenly, I could not find any technique or concept in her book to match my writing style. Because of this, I believed she had not included storytelling as a model. During my struggle to find “the right fit,” I concluded that Tuhiwai Smith was encouraging indigenous people to write, document and share their own cultural and indigenous lives with later generations. Moreover, foreigners who considered themselves experts in our culture could not equal the knowledge of practitioners whose practices were rooted in family and language. In the end, I realized Tuhiwai was urging the indigenous voice be heard over that of the foreigner’s.

There were two suggested reading in my search for a methodology model. The first one was of a thesis written about hula and the second one a dissertation using the hālau hula as the model for her methodology. Both were beautifully written by two young Hawaiian women however, part way through my search, I discovered the two samples did not quite fit. Even so, I was further inspired through their example to persevere in the articulation of the methodology of my thesis.

Through several discussions with my committee chair, she inferred that I had come up with my own methodology and that was, story-telling. Inversely, it was later brought to my attention that Tuhiwai’s book in fact contained a short sub-section about storytelling. Included were testimonies which described the cultural practice of story-telling which was the methodology I had chosen to tell my own story. Stories told by my parents’ generation were orally transmitted to my generation. Historical and important events were rich in valued testimonies that were used to shape the hālau family system within Ka Pā Nani ‘O Lilinoe.

Story-telling has been a tradition of our people; we have been telling stories that venerate events in people’s lives over thousands of years. I speak about my family practicing the traditions and customs of the culture of the Hawaiian people while memorializing events that are past and long gone.

These stories were told all through my life and are the cherished memories which we refer to as hali‘a aloha. These memories maintain our connections to our kūpuna who have passed away, keeping alive moments that strengthen our desire to express our Hawaiian identity. They serve as the hālauokalani, a word my Aunty Mary Lindsey Gay, my grandfather’s older sister and hiapo (first born) of her generation, translates to mean “the pillar upon which the foundation of our family rests.” Perhaps, I chose this methodology because I have stored a whole lifetime of memories to remember, cherish and hold dear. As I look ahead I am actually seeing my past flash before me as I am faced with a lifetime of hali‘a aloha. In these still moments, I am able to see my kūpuna living a life filled with what is important to the Hawaiian person. For Hawaiians, life is all about family, relationships, food, gatherings, living together and sharing time together. It is about amassing your personal mana through meaningful and lasting relationships that bring fulfillment, peace and aloha into your life. At this stage in my life
at age 69, I can truly appreciate the brilliance of our kūpuna when we use the term “wā mamua” to mean the past. Although the word mua means ahead or forward, we look ahead because we have already seen and lived through that particular space in time which then becomes our past.

I have also used the genealogy of my hula lineage to impart my story about being raised in the traditions of the hula. All through life I was surrounded by hula people. I went everywhere with my aunt and kumu hula, while serving as her kōkua keiki, then as her kōkua ‘ōpio, travelling between her Kalihi, ‘Aiea, ‘Ewa Beach and Waipahu hula studios.

It was through this process that led me to identify the root word mo‘o which appears in both words that describe my methodology. The word mo‘o is translated by Pukui and Elbert, “succession, series, especially a genealogical line, lineage;” and, “story, tradition, legend.”45 Mo‘o appears in the word mo‘olelo which means story, tale, myth, history, tradition and record, and mo‘okū‘auhau which means genealogy. When put together, mo‘olelo mo‘okū‘auhau means genealogical story.

Memorizing generations of their family genealogy, I believe that family stories like mine made it possible for people to retain a person’s birth order within the family. It is stories about the person’s life and not only his position by birth that reassured that family genealogy would not be forgotten. As a product of the Hawaiian Studies course taken at Kamakakūokalani Hawaiian Studies Center called, “Hawaiian Genealogies,” I refer to my own mo‘okū‘auhau (genealogy) written and recited for my family, the Lindsey family. Ultimately, I had developed my own methodology employing the customs and traditions through stories about my people into this thesis.

Much of my time was also spent in sorting through a life-time of mo‘olelo and data learned from many people. Since there was a limited amount of information on hula available at

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the Hawai‘i State Archives, University of Hawai‘i system libraries and Bishop Museum, I sought for information about kumu hula through their family members, students and friends. Many people who were hula experts have passed away and so I could not ask them questions. However, I was able to find a few small newspaper articles. One article was written about Caroline Tuck who taught on the military bases and held hula recitals for her students who were military wives. Another article was about Timothy Montgomery who was a master in making Hawaiian implements. Lastly, I found an obituary for Lokalia Montgomery.

I was blessed to find Aulii Mitchell, a grandson of my mother’s kumu hula, Charles Cash, who shared the specifics of his hālau hula which has not changed since my mother attended his grandfather’s classes in the 1930s. I have spent hours talking story with Aulii and conversing with his relatives who are also related to Joseph Ilala‘ole, Charles Cash’s kumu hula. Recently, it was suggested by my committee chairperson, Lilikalā Kameeleihiwa, to include the repertoire of hula kahiko and hula ‘auana indicating the choreographer of each dance which is presented in Addendum 4 and a list of oli (chants) my hālau teaches in Addendum 3 after hours of consultation with Aunty Joanie.

The purpose of this thesis is to also consider traditional methods of learning over more than 60 years of my hula career. Raised in a hālau from the age of three, I learned the mo‘olelo and chants from this very young age. Eventually, I absorbed and learned the words to chants and songs we performed. Mo‘olelo is an important part of teaching the hula in my hālau. Students rely on the storytelling skill of the kumu hula to bring the characters to life and from the past into the present while adding the traditional and cultural element of reenactment. Through the mo‘olelo and dances of Hawai‘i, our gods, ancestors and people live on.

47 Pukui, Haertig and Lee, 55.
Equally important is the tradition of storytelling of family stories which began in my youth in the 1960s. The elders of my family took pleasure in painting pictures of the life they lived on Moloka‘i. They told us about the lifestyle of our family who lived like our ancestors harvesting the land and sea to feed their family. These stories also told of friends and neighbors and the people who lived off the land. These stories are now our stories shared with our children and students of my hālau.

Because Aunty Joanie is both my aunty and kumu hula, I continue to give my full support of her hālau, from preparing for hula competitions to assisting her in teaching at hula workshops and accompanying her on out-of-town hula business trips throughout all these years until today. Now that Aunty is in her twilight years at age 87, my involvement in the activities of her hālau has increased year after year symbolizing a lifetime commitment of dedication and loyalty to my kumu hula. Teaching our students to dance for the love of hula and the culture through humility, hard work and respect shall be the legacy we leave behind. A favorite saying of Aunty’s is, “Dance to express, not to impress!”

The philosophy of the Joan S. Lindsey Hula Studio and Ka Pā Nani ‘O Lilinoe is consistent with our mission to preserve, perpetuate and pass on the hula as it was taught to us, while teaching our students and their families the Hawaiian values of aloha, generosity, respect, dignity, humility, pride and sharing and caring about each other. Built upon these values are unity and a support system for its members and their families. The hālau becomes an extended family and community where we can practice our Hawaiian culture in comfort and safety. An emphasis is also placed on proper behavior inside and outside of the classroom, which is essential to learning the protocols of hula developing listening skills, attentiveness and memorization thus strengthening the mind and soul. As for the regimen of the body, neither
have the drills nor training changed over the years; it has remained intact as I had learned them while I was a student of the Joan S. Lindsey Hula Studio. However, my classroom mo‘olelo has changed since I entered the Hawaiian Studies graduate program at the University of Hawai‘i at Mānoa (UHM) in 2005. I am able to present the triumphs and defeats of the Hawaiian people to my students. Sharing what I have learned at UHM has added a historical aspect to my class curriculum.

It is my hope that this thesis will offer a means of preserving the hula that was taught to me by my aunt, Joan Lindsey that will be taught to others. In addition, I have incorporated into the curriculum of my hālau what I have learned about our people through the Masters program at Kamakakūokalani Hawaiian Studies Center at the University of Hawai‘i at Mānoa. My vision is to guide and encourage my haumana (students) to complete their college education so they may become tomorrow’s leaders strengthening our Hawaiian community towards our goal of nationhood.

**Review of Chapters**

At this point, I will discuss the builders and foundation of this hālau, Ka Pā Nani ‘o Līlīnoe. I begin by writing about my parents and what I have learned being raised in a large family and how these teachings became the core of a growing hālau. Maintaining strong family ties increases the mana, the power of the group. We lived in the ‘ohana way of family life. Pukui says about ‘ohana,

> “It is a sense of unity, shared involvement and shared responsibility. It is mutual interdependence and mutual help. It is emotional support, given and received. It is solidarity and cohesiveness. It is love – often; it is loyalty – always. It is all this, encompassed by the joined links of blood relationships.”

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48 Ibid.
My father was the backbone of his family. His mother depended on him because he was the hiapo (eldest child). She raised him to understand his kuleana (responsibility) to the family. As a young country boy, she made references to him in the Hawaiian language, “You have big, strong hands like Kamehameha; don’t let them sit idle.” She appealed to his sense of obligation and dedication to family and persuaded him to do her bidding. Raised in the back country of Moloka‘i where the family lived off the products of the land and sea, he worked the hardest and so did she. As the proprietor of a number of businesses, she relied on his great sense of responsibility. In the end, she was able to realize a lucrative family income. Hard work, responsibility and diligence were the fundamentals of my grandmother’s success. These attributes were taught to us by my parents through their mo’olelo and their demonstration of these qualities.

Next, I will speak of my mother’s talent that attributed to the building of this hālau. She was the closest person to me who experienced belonging to a hula school. My mother danced for Charles Cash, whom she knew only as Mr. Cash. She studied under the hula kapu (includes prayer rituals and religious related restrictions) for a few years in spite of the Christian ideals she was brought up with. However, she gave up a career in hula to pursue a romantic relationship with my father that was forbidden by the hula kapu. She was reacquainted with the hula through Aunty Joanie and this was not hula kapu. This turn of events inspired her to recapture an opportunity she had turned down. She decided to put her daughters on the path to hula. Her support and encouragement guided us to this end.

Working at an occupation you had talent for such as hula, made work enjoyable. However in the 1960s, the Dole Pineapple Cannery was one of the few summer employment jobs available to teenagers. There were not a lot of drive-ins, restaurants and large department stores

49 Lindsey Folklore: “Stories heard from 1955 to the present.”
hiring summer help. The majority of the retail positions were filled by full-time employees. Teenagers like me went to work at Dole Cannery to earn extra money for the new school year. The hourly pay was $1.25 and every two weeks, a paycheck for around $25.00 would buy a few pieces of clothes and school supplies. Working as a pineapple packer for three consecutive summers made it easy for me to choose a profession. Happiness meant never seeing another pineapple again.

Hula is happiness. Talent is a God-given gift. I set my sights on a future that brought me happiness and joy. Hula and its discipline allowed me to discover other hidden talents. Coming from a very large family living in the Hawaiian style made working in a large corporation effortless. The ability to develop close and long-lasting relationships was a natural thing for me. Together, these qualities enabled me to be a worthy candidate for a position with a large company. The strict regimen of hula enabled me to meet everyday management and operations challenges head-on for over twenty years. This is one example of how hula helped me to succeed in the corporate world of business.

In 1987 at age 41, I wanted to learn more about the Hawaiian culture, traditions, customs and achievements of our people; I would follow a course that lured me into sharing this knowledge with others. This new knowledge has since been incorporated into the curriculum of Ka Pā Nani ‘O Līlīnoe. At this time of my retirement from the State of Hawai‘i in 2008 when most retired people look forward to a life of free time and leisure, I chose to expand my dedication to the education of our people.

In the third chapter, I write a biography of my Kumu Hula, Joan Sniffen Lindsey. In addition, I have included a brief biography of Aunty Joanie’s teachers, starting with Caroline
Tuck, Lena Guerrero, Lena Machado, Lokalia Montgomery and Sam Pua Ha‘aheo along with a hula tree at the back of this thesis. (Refer to Addendum 1.)

The fourth chapter covers my story as a young dancer as well as a new kumu hula and the fifth chapter contains class content and practices of the hālau starting from the first day of instruction. The progress of the student is measured by the level of chants, dances and movements the student masters. Additionally, the development of the student is monitored as they advance to the next level. The various roles will be identified as they are designated in this hālau. Starting with the kumu hula (teacher), their responsibilities and role each plays, followed by the alaka‘i (assistant), then the ho‘opa’a (chanter) who memorizes the dances and finally the ‘olapa (dancer).

The six and final chapter features the elements of the culture showing the hālau as a pu‘uhonua, a place of refuge and sanctuary for those who wish to escape from a dysfunctional family life and the aggressions of the haole (foreign) world and are seeking knowledge and stability as a foundation for a Hawaiian identity. Also, included in this chapter are two pivotal events that were influential in my becoming a Hawaiian Studies teacher, further inspiring me to incorporate this knowledge into that of my hālau.
CHAPTER 2

INFLUENCES

Family Influences

Hawaiian values were taught through the example of the elders in my family. The rapport we enjoyed included discipline, respect, trust, patience, caring, sharing, humility, pride, kindness, generosity, support, lōkahi (unity) together with prayer combined with aloha. We learned that prayer and aloha were the main ingredients to maintaining a close bond with the family. It meant that occasionally, we overlooked the shortfalls of a person’s behavior. In every task, individually or collectively, the goal was for the good of all. Together with discipline and hard work, these Hawaiian values kept us strong as a family.

These were the values that overflowed into the hālau. The kumu hula is responsible for teaching and developing these values in the student that is displayed in their behavior all of which play a major part in the strict protocols of our hula traditions. These values strengthen us as we meet the physical, mental and spiritual challenges of the hula and its traditions.

These are some of the examples of family values that were learned through the stories of my father and his family. Mālama ‘āina (caring for the land) and mālama ‘ohana, (caring for the family) with aloha was also a practice deeply rooted in my family. We were raised with the awareness that our kuleana revolved around the needs and care of the family.

My paternal grandparents, Julia Mailekini Kahele Lindsey and her husband, Charles Robert Lindsey, Sr., had twelve children between 1922 and 1942. To feed and raise them would require the efforts of everyone in the family. Led by a skilled parent who was brought up as a merchant’s daughter, Julia managed merchandising, profit and loss and a household of a dozen children.
One of these children was my father, Charles Robert Lindsey, Jr. who was the epitome of a kanaka maoli (native Hawaiian). My father was a lean and robust Hawaiian man. He was soft-spoken with a physique of a well-built and a handsome kanaka that Captain Cook might have sighted when he first landed. As the hiapo (oldest), he carried the largest responsibility for the family. He was the hiapo and the punahele (favorite child) because he worked hard alongside my grandmother to complete the daily chores of the household and her various business ventures. He would someday become the elder of the family, strengthening the “sense of family” that held its members closely together. 50 From an early age, he cared for the livestock as most kids did who are raised on a farm. At age ten because he knew his numbers pretty well, he was given the added responsibility of restocking the family general store that was attached to the family house. In the Hawaiian culture, a child’s task was not gauged by his age but by his physical and mental readiness to perform certain tasks. 51

His mother not only operated the family store, she owned and operated four other businesses. As her helper, my father picked, gathered, braided the hala stems into bundles and prepared them for cleaning. The only two products she sold were bundles of 50 lau hala leaves in a roll and special orders for double-woven white lau hala mats, which were thicker and softer than the one- ply mats. The family and the women of Waialua Valley filled these contract orders weekly, and then they were shipped to John Effinger, owner of the Hawaii & South Seas Curio Co, in the Alexander Young Building on Bishop Street for sale. 52

My grandmother’s kalo (taro) business supplied thirty-five 100-pound burlap bags of kalo per week to the Chinese owner of the poi factory in Kaunakakai. When my father was

50 Pukui, Haertig and Lee, 190.  
52 Maile Lindsey Lee "Stories heard from 2014 to the present."
older, he went to work alongside “Bull Dog,” the Filipino man who was hired to care for the ninety-nine lo‘i that terraced the slopes behind the family house. As the family’s official poi pounder, he pounded a week’s worth of poi (pounded taro) every Saturday afternoon. My father took care not to forget to pound the poi for the kūpuna of the valley. He was brought up with them; he liked being with them and they treated him well. They taught him about the lifestyle of the olden days. One example was how the official poi mixer of a family was chosen based on the person’s ability to understand the value in and importance of preparing the main staple of the family’s meal. It took adding aloha for the family to mixing the poi to the perfect taste, texture and consistency. As such, my father learned these and other things and was the only child to speak the language of the manaleo (native speaker). In my father own words, “I learned a lot from the kūpuna including speaking the language because I enjoyed hanging out with them.”

An industrious person, my grandmother also ran a taxicab business. She drove Waialua residents to and from Kaunakakai. She also sold boatloads of fresh fish that were caught by my grandfather and old man, Tūtū Man Kahainalua Kaahanui, a resident of Waialua who lived with them. He was a substitute grandfather to the family. The fish was shipped off to the Māui and Honolulu fish markets for sale. Since my grandfather was working in Kaunakakai, my grandmother was the one who taught my father strong work ethics and impressed upon him that hard work produces great rewards. She would say to him, “Na‘ale ka‘i, e hana ai. Don’t depend on somebody else to do your work.”53 Her words referred to an adult’s attitude towards hana, that work was respected; laziness was shameful. “E ho‘ohuli ka lima i lalo. The palms of the hands should be turned down as an upturned palm was idle.”54 He told me that it inspired him to work a little harder and a little longer. She worked hard to develop these traits in my father that

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54 Pukui, Haertig and Lee, 51.
were essential to building good character and ensured the well-being of the family. Trained by his mother, my father also became a source of kindness and wisdom for his family.\footnote{Ibid.} My grandmother taught her children that hard work and perseverance are fundamental in reaching your goals in life. I learned that these characteristics formed strong leadership qualities that were needed to operate a hālau.

While growing up in Waialua, my father learned to fix cars by “tinkering around” with old “chakalaka” car engines. He loved racing his jalopy on the back roads leaving clouds of red dirt spewing behind him. His younger brother, George, said this about my father, “Brother never wanted us to be behind of the pack; otherwise, we would end up with red dirt all over our face. He always wanted to be ahead of the game in everything he did.”\footnote{George K. Lindsey Sr. "Stories heard from 1960 to 2014."} This is one example of how he became a tough competitor and a self-motivator and sought to excel in all aspects of his life. Being an extraordinary person and using your God-given talent was what we strived for. He believed in discovering and developing your talents to the highest degree. This is what he taught us and this is what I teach in the hālau.

When we are growing up, building confidence does not come easy for everyone. For some people like my father, growing up in the country required him to assume responsibilities far beyond his years enabling him to discover his talents early on in life. Subsequently, this prepared him to serve as a role model teaching us to challenge ourselves and performing to the best of our ability. In the hālau, the kumu hula is faced with challenges each day doing the utmost to create a place where students can reach their potential by encouraging them to excel and work towards discovering their level of excellence.
In 1940, my father left Moloka‘i to attend St. Louis College with plans to become an engineer; however, when World War II broke out, he decided to work for the Army. He wanted to do his part in the war effort and became an auto mechanic, which became his life-long occupation. He became everybody’s auto mechanic. Every weekend, he was under the hood of somebody’s car. My grandfather’s house on Pū‘owaina Drive just below Papakōlea, the first Hawaiian homestead, was the perfect place to repair cars.

There were lots of space to park cars and relatives to talk story with. It was exciting and fun living with my grandparents and 17 aunts, uncles and cousins in the 3-bedroom home because there were so many children to play with. Space was limited but we learned to live harmoniously in a household that functioned smoothly, most of the time. “‘Ike aku, ‘ike mai; kōkua aku, kōkua mai; pēlā iho la ka nohona ‘ohana. Recognize and be recognized; help and be helped; such is family life.” 57 Helping one another was naturally expected especially from those who possessed a special talent. Hālau life revolves around extending a helping hand to anyone in need. This is the way of life in a large family and in the hālau extended family.

Repairing people’s cars led to becoming a top-notched mechanic for the U. S. Army. After thirty-five years of service, my father retired as a Foreman managing his own auto repair shop and work crew. He received several awards for his inventions one of which was to reduce battery fluid into a non-corrosive fluid for non-toxic disposal. He encouraged us, “Use your head!” which meant work harder towards solving a problem, improve upon the solution and never give up, persevere. He instilled these principles in his siblings and children, to be confident and fearless in our endeavors. This spirit is the foundation of our family and hālau.

57 E.S. Craighill Handy and Mary Kawena Pukui, The Polynesian Family System in Ka‘u, Hawaii (Rutland, Vermont & Tokyo, Japan: Charles E. Tuttle Co., 1958), 183.
My father loved his family and he showed his love by spending time with them. One summer, we camped in Ka‘a‘awa, O‘ahu, near my father’s Aunty Mary Lindsey Gay’s home. Before sunrise, we followed my father and grandfather who took a squid box, spear, googles and Japanese rubber fishing shoes called tabi’s, and they headed far out onto the reef. Before long, crawling around in his squid box was a couple of squirming squids. In the evening, we gathered and the old folks played Hawaiian music, talked story and drank beer. This is my hali‘a aloha for my grandfather’s older sister, Aunty Mary Lindsey Gay. It is creating my own hali‘a aloha, memorable moments like these for those we cared about. Hali‘a aloha is also what we dance about.

Eventually, we moved our campsite to Waimānalo Beach Park, near the home of my father’s younger brother, Edwin Lindsey. He was the park caretaker and also an expert “squid man,” his pet name. He knew all the squid holes in Waimānalo. When we were ‘ono, craving for squid lū‘au, a squid stew with lū‘au leaves and coconut milk or grilled squid, a row of squid was seen tied to a rope that swung gracefully between the trees. We bit the eyeball out of the squid’s head, removed the ink bag and pounded the squid into a bucket with Hawaiian salt until it was nice and soft. We took turns pounding, grilling, eating and enjoyed preparing the squid for our meal or just a snack. We returned every summer for more than 30 years to reinvigorate our family ties. In these and many other ways, we gathered to express our aloha for each other which was truly our way of living a Hawaiian family’s lifestyle. Frequent family gatherings along with food preparation are duplicated in the building of my hālau. Nā lima hana (many working hands), the title of my grandfather’s composition, celebrates the working people also found within the hālau.

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58 Pukui, Haertig and Lee, 171.
My father was a proud and upstanding Hawaiian man. He was very talented and did extremely well in leading the family unit. His parents had taught him well. Not only was he the official poi mixer for the family, he was a master in building an imu (underground oven) roasting six pigs in one imu, the Moloka‘i way. The kāne of the family and friends were taught the intricacies of imu and pua’a (pig) preparation, cooking and serving the most ‘ono, best tasting kālua pig I have ever known. My father was able to highly develop these cultural skills which validated the potential within each of us. From developing our own skills, confidence would grow.

My father never raised his voice or used profanity. He believed in upholding the highest level of moral standards and worked at constantly “raising the bar.” When drinking among relatives and friends who were inclined to swear as the evening wore on, he stressed self-respect and control, “We are ladies and gentlemen here; let’s behave that way!” As hānau mua (ranking living senior of the family), he expected their best behavior even while they were intoxicated. Dignity of the individual and proper behavior in public is also an essential lesson for hālau members.

My father passed away as a hulu kupuna (precious elder). When we gathered as we would for any family function, surrounded by nearly forty family members, we bid him farewell singing our favorite tunes, “O Makalapua,” “E Kolu Mea Nui,” Moloka‘i Nui A Hina” “Kanaka Waiwai.” My mother consoled me and reminded me of my father’s words, “Mom, it’s time to make room for the next generation.” He left this world as he had dealt with most situations, with wisdom and level headedness and the inevitable acceptance of death and life’s plan for us. His

60 Pukui, Haertig and Lee, 169.
61 Ibid.
62 Ibid.
acceptance taught me to view people as individuals travelling their own separate path through life. We can only attempt to influence others but we cannot control the path they are meant to take. As the youngest of my father’s family and a few years older than me, Aunty Lala reminded me, “Your dad was my dad, too!” The leadership role my father assumed would be one that I would model myself after in dealing with family and the hālau.

**Mom’s Influences**

It was in the year 1939 that my mother, Molly Kanuha Aoki, was preparing to perform at the World’s Fair in New York. She was a hula student of Mr. Cash who lived in Pauoa Valley. She did not know his first name; it was unacceptable behavior to question an adult especially your teacher. Every Saturday morning, she walked from her home at Pua Lane located in the Kalihi Pālama area, to her hula teacher’s home for lessons in the ancient hula. She was familiar with the two-mile walk to Pauoa Valley because every morning at 5:00 a.m., she and her sisters walked there to pick flowers and carried them home. They strung the flowers into lei (flower wreath) and took them to Honolulu Harbor to sell. They returned home then went on with their daily routine to their respective schools.

Her mother, Libbie Nawahine Kaʻaihau Aoki, owned a lei business at Honolulu Harbor; but, her untimely death in 1931 at the early age of 37 years left her husband to raise the family of ten children, alone. Her father, Ernest Say Aoki, claimed his wife was a victim of an unexplainable death perhaps caused by a curse. The first seven children were kaikamahine (girls) and the last three were keiki kāne (boys). The walk to hula lessons on Saturday mornings was one that she took great pleasure in; her dream was to pursue a cultural path. Hula took her into a special world that she claimed as her own. There were no other siblings who were talented.

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63 Pukui, Haertig and Lee, 128.
64 Molly Kanuha Lindsey. "Stories heard from 1950s to 2009."
in music or hula except for the sister below her, Libbie whose pet name was “Dahling,” pidgin for Darling, she was the seventh child of the family and was self-taught on the ‘ukulele and piano. After my grandmother died, the two eldest daughters dropped out of school to become surrogate mothers to their siblings. The eldest was fourteen years old and the youngest, six months old. At an early age, they learned about cooperation, dedication and love of family. These too are important components in the operation of a hālau.

My mother arrived at hula promptly and never chanted the oli kāhea, the entrance chant, “Kūnihi Ka Mauna I Ka Laʿi E.” When a student arrived late, they were required to oli asking the kumu hula for permission to enter into the hālau. The student chanted continuously until they received the mele komo from the teacher, which was the approval to enter. Occasionally, the student was left to turn around and return home without a response. Although my hālau does not support this practice, I thought it interesting how tardiness was dealt with. My mother also mentioned one of the standard regimens of the teacher stepping on the thighs of the student who sat between their legs on the floor in the hula noho, the sitting position of the dancer. I recently learned from Kumu Keawe Lopes that the Hawaiian word for this exercise is “hakihaki” which means to break in pieces, as wood. This exercise was employed for the purpose of softening the limbs, enabling the dancer to maintain the bent knee stance called the ‘aiha’a, throughout the dance. The student understood that the “hakihaki” is a technique used to attain ‘aiha’a (bent knee stance) which is still practiced today in my hālau.

According to my mother, Mr. Cash was a very strict teacher who taught his students in the old style. Dancers learned hula protocols and everything about hula directly from their teacher in a particular field of study; i.e., oli, hula kahiko, hula ‘auana, etc. However, it was in

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65 Emerson, 40-41.
66 Kaeppler, 18.
the 1960s that hula protocols were published in Barrere, Pukui and Kelly’s, *Hula Historical Perspectives* and Emerson’s, *Unwritten Literature of Hawai‘i* and people could learn them straight from the book.

In 1939 when my mother was 16 years old, she described a kuahu, the altar inside of the house where her teacher, Mr. Cash, lived. There were fresh flowers, ferns and other foliage and articles that were pleasing to the gods that decorated the altar dedicated to the hula goddess, Laka. From all indications, my mother was a student of the ancient hula kapu where there were numerous restrictions required of a student. One of them prohibited the dancer from entering into an intimate relationship, to have a boyfriend. Because hula kapu was considered a religious practice, students were required to dedicate themselves to Laka as a pure and chaste person. They remained so until after training was completed and the kapu was lifted. This practice appears to parallel the life of a nun who dedicates her entire life as a virgin and “bride of Christ;” whereas, a student of hula kapu remains a virgin and if married, abstains from sexual contact and outside distractions until after graduation. Thus, the religious practice of sexual abstinence is important for the success of the devoted nun and student due to the extreme sacrifice upon the devotee. When my mother fell in love, she broke the kapu to follow her dream of marriage and children. These practices although not applicable to Ka Pā Nani ʻO Lilinoe, were the reasons my mother stopped dancing.

History has written that at Kamehameha I’s death in 1819, his widow and kuhina nui (prime minister), Kaʻahumanu, did away with the old gods. With the overthrow of the kapu system, the people stopped all public rituals; however, some practitioners continued the services

67 Barrere, Pukui and Kelly, 57.
68 Pukui, Haertig and Lee, 201.
in the privacy of their homes. Mr. Cash was a prime example of one who worshipped the hula gods in the old, traditional way.

Closely following her announcement to discontinue hula, my mother said all memory of the chants, words and dances she had learned from Mr. Cash, were erased from her mind. She had no recollection of the yarn lei and kupe‘e, the wristlets and anklets they made; it was like someone had taken an eraser and wiped her memory clean. She believed that this unexplainable occurrence was due in part to the commitment of the dancer and the dedication to the ancient arts. Subsequently, the dancer was ‘oki (separated) from the teachings. In return, the teachings separated themselves from the student. Thus, the knowledge acquired by the student up to that point returned to its source. According to Aulii Mitchell regarding this type of occurrence, he confirmed having students claiming the loss of memory of teachings imparted under the hula kapu. We can only surmise that these incidents are for the protection of the sacredness of cultural and religious knowledge.

This part of my mother’s life remained a mystery to me. She hid the fact that she danced as a young girl. I was not aware of her hula kapu experience until I became an adult. Perhaps she wanted her daughters to experience the full extent of being a hula dancer, something she did not allow for herself.

My mother wanted to tell me more details about her training in hula but could not remember any more than the few scraps of information she had given me. Curious to know more about him, I often wondered about the oli and chants she had learned from him. Occasionally, I mentioned Mr. Cash’s name but no one seemed to know him so my search seemed hopeless.

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69 Ibid.
because there were no traces of him or his family. Nevertheless, my ongoing goal in life was to someday find my mother’s hula teacher.

**Kumu Hula Charles Cash**

Recently, I stumbled across a recording produced by Cord International, Hana Ola Records. While researching his name via google.com, I found Mr. Charles Cash and his daughter, Aana as featured chanter on this recording. Was this my mother’s hula teacher, the Mr. Cash who taught at his home in Pauoa Valley? Coincidentally, this discovery would lead me to Charles Aulii Cash Mitchell, Mr. Cash’s moʻopuna (grandchild) a few months later.

Early this year, I followed up on a lead given to me by Kumu Keawe Lopes; I located Aulii’s employer through Kumu Hula Kimo Alama-Keaulana. First, I received confirmation that Aulii’s grandfather once lived in Pauoa Valley. Overcome by emotion, I realized that this missing part of my mother’s life was about to be revealed. When I showed Aulii a photo of my mother at 18 years, without hesitation, Aulii shared his grandfather’s life story and the hula kapu practices that he still follows today.

Before proceeding, I would like to add a personal note regarding this conversation. Because of the sacredness of the hula kapu, the probability of discussing this subject with a practitioner of the hula kapu is almost inconceivable. This opportunity has allowed me the chance to learn about the rituals observed and ceremonies that took place during my mother’s training under Mr. Cash. For my own personal reasons, I have omitted the ceremonial prayers and rituals before the kuahu. However, I have included the history of Charles Cash and his family’s career as teachers of the hula kapu. Also included are the drills and training of the hula. I have noted a few foot and hand movements whose Hawaiian terms were unknown to me prior to this meeting and upon which I will comment. For the most part, the same training and
preparation of the Cash hālau parallels that of Ka Pā Nani ‘O Līlīnoe. Although, I was unable to identify the common element that exists between the Joan Lindsey Hula Studio and the Charles Cash hālau, Aunty Joanie learned the warm-up exercises from her aunt and first kumu hula, Caroline Tuck. Furthermore, Aunty Joanie completed the hula kapu training with Sam Ha‘aheo, one of Charles Cash’s kumu hula but she did not ‘ūniki (graduate) because she was a Christian.

The legal surname of Kumu Hula Charles Kahiwahiwa Cash was Hamilton. According to Aulii, Charles Cash owned a thriving café and he was quite successful. He handled lots of money and one day he decided to change his name to Cash.

Charles Cash was born in Honolulu on July 4, 1890, and died on May 17, 1950. His parents were Charles Cash Jr. and Mary Ka‘upena of Hilo. He married Kathleen Puakalehua Davis and together they had ten children. Charles and his daughter, Aana, studied with friends and companions, Joseph ‘Ilālā’ole, Pua Ha‘aheo and Mary Kawena Pukui. He was a dear friend to Pat Bacon. In 1930, Mr. Cash opened a hula studio located in Wai‘alae, Kahala and named it Kulamanu Studios for Aunty Kulamanu Ching who was a kāula (prophet) and kahuna pule (expert in prayers). It is not known the reason it was named for Aunty Kulamanu. As an additional note, the sister of Adeline Lee, (Kimo Alama-Keaulana’s teacher) was a student of Mr. Cash.71

Charles Cash was a teacher of the hula kapu. He learned the companion rituals and ceremonies of the hula kapu from Joseph ‘Ilālā’ole. He considered the leo, the sound and his style in a high tenor chanting voice that flexed from high to low and a unique technique of pa‘i, the beating of the ipu, gifts from Mr. ‘Ilālā’ole.72 Mr. Cash developed his style of beating of the

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71 Kimo Alama-Keaulana, “personal note, 2014.”
72 Charles Aulii Cash Mitchell, “personal conversation, Honolulu, 2015.”
ipu (gourd) from Mr. ‘Ilālā‘ole. This instrument was used to accompany the ‘ōlapa. His unique style of drumming requires two hands on the ipu; the left hand is put through a loop of kaula (rope) which is attached to one side of the neck of the ipu and knotted on the inside of the ipu through two holes, like that of the hula ipu held in the hand of the dancer. It is very distinct, allowing the left hand to pa‘i (hit) the ipu adding a third beat. Aunty Pat Bacon said that Charles Cash was the ho‘opa‘a for the notable, Kumu Hula Joseph ‘Ilālā‘ole who was known for his brisk drumming and chanting with a very lively tempo. Mr. Cash also learned the hula pahu from Sam Pua Ha‘aheo; however, he used the beat of the pahu to enhance specific prayers and rituals before the kuahu. His primary focus was on the hula ‘ōlapa and dances of the hula kapu while the pahu was used to accompany the prayers.

His daughter, Harriet Aana Cash, the fifth of ten children was born on December 23, 1926 and died on March 28, 2003. As a child prodigy at the age of twelve she was recognized for her chanting ability at a young age. Aana began teaching with her father in 1938; this was about the same time my mother attended classes in Mr. Cash’s home Pauoa Valley.

Aana taught alongside her father at the Kulamanu Studios. After his death in 1950, she stopped teaching in order to start a family. In the 1960s, she moved to San Diego, California with her armed services military husband and family while Aulii was left to be raised by his grandmother, Puakalehua in Kāne‘ohe, O‘ahu. However, at the age of six, Aulii joined his family in San Diego after the passing of his grandmother. In 1965-1966, Aana opened a hula studio in San Diego and named it, “The Aulii Dancers.” After Aulii’s ‘ūniki, the name of the hālau was changed to “Hālau Hula o Aulii.”

74 Kimo Alama-Keaulana, “personal note, 2014.”
75 Pukui, Haertig and Lee (1972),123.
76 Kimo Alama-Keaulana, “personal note, 2014.”
As a child growing up under the regimen of the hula kapu, Aulii learned the traditions from his mother. A strict teacher, Aana required her son to observe the protocols that accompanied the ancient religion. Throughout his training, Aulii often found life difficult living under the hula kapu. “You could not do what you wanted to do; you had to do what was expected of you; otherwise, the consequences were in the traditional way,” said Aulii.77 Any oversight in the rituals or failure to feed the gods resulted in breaking the kapu of kānāwai akua, the laws of the gods. The penalties were severe, often involving illnesses in a family member.78

After living on the continent for more than twenty years, Aulii and his mother moved to Puna on the island of Hawai‘i in 1989. There, he began teaching and named the school, “Hālau ‘O Kahiwahiwa,” for his grandfather. Since the 2010 Cord International recording, “Ancient Hula Hawaiian Style, Volume I: Hula Kuahu,” interest has grown in knowing more about the life of Charles and Aana Cash, practitioners of the hula kapu. An increasing number of people wanted to know more about the father and daughter team. One of them was Amy Stillman, producer of the recording mentioned above. Two years ago, Aulii established another hālau in Aotearoa, which he named “Hālau o Moana-nui-a-Kiwa” because it was made up of the different Polynesian people of the Pacific, the translation of the hālau name. Each hālau location has a designated po‘o pua‘a, teacher’s assistant. His teachings have not changed over the years. The prayers for Laka and Kapo are as it was during his grandfather and mother’s time. They have been kept alive. The hula kapu traditions are still performed according to customs. It is written that Kapo was the first goddess of the hula. “Laka has two sides of her; she shares the other side with Kapo,” says Aulii. Accordingly, these goddesses preside over the hālau at the time the hula is actively taking place. The dancing space is deemed ready to accept the dancers as they assume

77 Charles Aulii Cash Mitchell, “personal conversation, Honolulu, 2015.”
78 Pukui, Haertig and Lee (1972), 242.
their place on the floor. The area is thus under the kapu of the goddesses. Laka is called upon to inspire the dancer to be a better performer.\(^79\) It is the sole duty of the hula teacher to ensure the protocols are properly carried out. In his absence, the next in line is the poʻo puaʻa (teacher’s assistant).

Aulii’s view of the hula in today’s society is that our goal as teachers should be to preserve and pass on the art and love for hula in any form of regimen. We share the same manaʻo (ideals) in making a small contribution to preserving the hula. Our objective is to assume the responsibility of reconnecting people with the culture. His home was always filled with students during the summer months; they often lived with them until the start of the new school year. It became a place to gather and nurture their students so they would stay committed to hula.

Although perhaps my mother was not privy to the rituals of the kuahu, she expressed a curiosity about its purpose and care. As I have learned from Aulii, the maintenance and care of the kuahu, the altar was left strictly to the teacher to see that it was decorated daily with foliage and flowers. The lack of foliage in California was not an obstacle, a substitute was found. Besides the piece of lama (symbol of Laka) belonging to his grandfather and the kapa (tree bark made into cloth) beaten and dyed with the ʻōlena (turmeric) by his mother, Kumu Hula Charles Cash’s book of chants was placed upon the kuahu. In addition, the presence of the leo (voice) of the teacher, which Aulii later understood, was one of the most important elements for pleasing the god. The teacher’s voice was the power that awakened the life force of Laka. Special chants and prayers were offered in her honor. The hula altar was constructed to invoke her presence. The lama wood, a physical symbol of Laka, was wrapped in a piece of yellow kapa.\(^80\) These

\(^79\) Ibid.
\(^80\) Emerson, 23-24.
were the things that summoned the hula gods. In the prayers, Laka is called upon to come and take residence in the believer and becomes a temple inspiring him with the leo, the hands and feet, and his whole body. The worshipper is the embodiment of the hula gods and becomes one with the gods of the hula.

The mele kā hea (hālau entrance chant) was carried out by the alaka‘i (female group leader). The male representative is called the hope. Only the alaka‘i and hope chanted, “Kūnihi.” Together as representatives of both groups, the entrance chant asked permission to enter the hālau. The leaders of the two groups were tasked with this responsibility and while it may be the case in other hālau, Kūnihi is not chanted by all the dancers. “A‘ohe pau ka ‘ike i ka hālau ho‘okāhi.” As this Hawaiian proverb teaches, one learns from many sources. Each task is designated according to the position held in the hālau. The dancers gather behind the group representatives and together entrance is granted at the response of the teacher with the mele komo (approval to enter chant). The dancers’ duty is to devote themselves to learning the chants and dances. This is the main focus of the dancer. Perhaps, this is the reason my mother did not remember this chant. It was the duty of the group leaders to chant and not the dancers themselves. Another reason could be, my mother was very prompt, she believed in being on time, and is hardly remembered for being tardy.

Love affairs between students in the hālau were forbidden. Although married couples were accepted, they were restricted from any sexual relationship until graduation. This regulation was integrated into the curriculum of a student pursuing a higher rank in the hālau.

81 Ibid.
83 Pukui, Haertig and Lē (1971), 88.
As for the physical exercises prior to dancing, there are several exercises performed before the dancer begins. The first exercise of massaging the thighs starts with the dancer in the hula noho position, the sitting hula position where the dancer sits on the floor between both legs. The inner thighs are massaged between the crotch and the knees. Then, the outer thighs are massaged between the hip bone and the knees. Next, the dancer lies down with their back on the floor still in the hula noho, sitting position. The teacher then steps on the thighs of the student, which is called hakihaki. One foot presses lightly and gently on each thigh. After completion, the teacher steps on top of the student’s two thighs and for a few minutes, then stands without moving. The arch of each foot is placed sideways across the dancer’s thighs. Finally, the teacher walks forward and backward along the top of the thighs, completely balanced and walking without falling off of the student’s thighs. This exercise continues until the teacher feels the student’s thighs are soft and supple to their satisfaction.

My mother recalls Mr. Cash standing on top of her, walking up and down her thighs. In fact, we both recall our teachers walking on our thighs but did not include the massage therapy. Massaging was not done in my hālau; however, the hakihaki is performed occasionally but not on a regular basis. This exercise is utilized in extreme cases where the student’s thigh, leg muscles are tense and stiff. This was one of the exercises that my mother remembered while she was Mr. Cash’s student.

Next, the “duck walk” which I learned from Aulii, is called kolokolo, which means any creeping vine. Further, the word kolo means to creep, craw; to move along; to walk bent over as in respect to a chief or as indicative of humility.84

According to Kamakau, two men danced about on bent knees to the voice of the drums of the kahuna as they performed the ‘aha ritual movements in a bent-knee stance (kuku mai la ua

mau kanaka nei me ka ha’a ‘ana). These two men were part of the ritual of prayers by the kahuna (priest). When the prayers were finished and the pahu drums stopped, the two men stopped dancing. 85 This best describes the kolokolo as it relates to a hula movement. Besides the strengthening effect to the thighs, I believe this exercise also strengthens the dancer’s entire back. The purpose of this exercise is unexplainable but continues in this hālau as it was passed down. Was this strengthening exercise related to dancing or positioning on the heiau as is done in the exit chant, “Keawe ‘O’opa?” Aulii’s hālau teaches the use of the chant, Keawe ‘O’opa as an exit chant and does not consider this a mele ho‘i (exit). It is only used as the last chant in performances; all exits from the stage is always a pule, or mele ho‘i. In his Tūtū man’s book, it is written about, “Keawe ‘O’opa: This is an ancient chant. The scene is laid out in Kohala and was later revised by the old hula masters as one of the favorite mele for her majesty Queen Lili’uokalani.” 86 We know this by the last line and kā hea of this chant, “A pae ‘o Kamaka’eha i ka nalu” (And Kamaka’eha rides the wave to shore).

In this chant, the lame poet, Keawe ‘O’opa, falls deeply in love with Kamaka’eha who later becomes Queen Lili’uokalani. It tells about his love for her. After a review of this chant, there are no references regarding heiau ceremonies or the hula. 87

A second warm-up exercise is known as ka’a ke kino, 88 to roll and twist the body. In this particular exercise, the student remains in the hula noho position. The teacher calls out, “Ka’a ka ‘ākau, the body leans over to the right, “ka’a ka hema,” the body leans over to the left. Starting with the head leaning forward, the forehead is almost touching the floor. The “roll” exercise is almost identical to the exercises in Ka Pā Nani ‘O Līlīnoe. For us, this exercise strengthens and

straightens the entire back. This exercise continues until the teacher is satisfied with the smooth and fluid body movements of the student.

A third warm-up, ‘aiha’a (bent knee stance) exercise requires the student to place both palms on the wall, standing with bent knees. The teacher places both hands on the student’s shoulders and pushes in a downward direction until the student has fulfilled the teacher’s expectations. This particular exercise does not have a Hawaiian term but is part of the regimen in both hālau.

The last warm-up exercise includes the basic hula steps that are designed into a pattern starting with two different hula steps, then adding two more steps until all of the basic steps have been woven into one lengthy exercise. A second exercise routine consists of steps that will be used in the dance that follows. This prepares the dancer physically and mentally to be ready to perform a variety of dance steps. Sharpening the senses, ka maka, the eyes, ka pepeiao, the ears, ka waha, and the closed mouth, helps with the bonding of the teacher’s voice. Although my mother had not shared any information about the ka‘a ke kino, ‘aiha‘a and the basic steps that were included in the warm up exercises, these exercises are important components within the regimen of Ka Pā Nani ‘O Lilīnoe. In 1938 or 1939, these exercises may have been done by all hālau sharing the same kumu hula and ancestors. Kumu Hula Kamawae, Niuola’a and Kanuku of Māui were the ancestors of Sam Pua Ha‘aheo, Mary Kawena Pukui, Pat Bacon and Lokalia Montgomery. The dancing regimen is nearly identical in the hula kapu as it is in hula kahiko. The hula kapu include restrictions concerning eating, rituals, ceremonies, relationships and celibacy along with prayers to invoke the presence of Laka as practiced in Hālau ‘O Kahiwahiwa compared to its absence in Ka Pā Nani ‘O Lilīnoe.
At this point, the students are ready to review the repertoire of the hālau. The oli and dances are performed to the approval of the teacher. Once this portion of the class is completed, new material may be introduced. There are no finishing exercises included at the end of the class. However, the ceremonial prayers are offered after the dancers are gone from the hālau. The teacher chants the closing prayers ending the class, lifting the kapu and ending the presence of Laka.

Interestingly, neither Aulii nor his grandfather charged a fee for hula lessons. The theory behind this concept allows a dancer to be completely devoted to the hula kapu or to leave freely. The student is given every opportunity to decide whether or not they are suited for hula kapu. There is no obligation holding back the student from leaving at any time. It is believed in the absence of money, a person totally committed to hula kapu will be more faithful than one who pays. Hula kahiko can be considered the secular part of hula kapu which are the dances accompanied by prayers invoking Laka’s entrance and occupation of the dancer’s body. By 1938 and 1939, hula kahiko could be learned and danced by everyone. Mr. Cash printed a hardbound collection of ten copies of the chants and dances he taught and gave them to his dancers. Today, all except two copies have found its way back to the Cash family.

As a last comment regarding making their kupe‘e, this is a story which my mother had no memory of. Aulii shared his memories about these yarn lei kupe‘e. His mother told him that these kupe‘e resembled the color of the orange hala lei because while the war (World War II) was on, Hawai‘i was still under Martial Law. They had a curfew so no one was allowed to go into the forest and pick lei materials that were needed in hula. So his Tūtū man used a particular kind of yarn and made the kupe‘e by using the art form of a lei hili, a lei making method of
braiding a single material, \(^{89}\) then they brushed the yarn strands out. Aulii used this style of kupe‘e in his hālau during his younger years as a kumu hula.

My mother loved dancing the hula but she loved dancing in general. She and her six sisters went dancing every Saturday night. When a new boy moved next door, she invited him to join them at Pālama Settlement. That boy was my father, Charles Robert Lindsey Jr. He was a country boy from Waialua, Moloka‘i who moved to Honolulu to live with his uncle, Tūtū Sam Kamakau, on the weekends. My father was a full-time boarder at St. Louis College and he spent his Saturday nights alone playing the guitar on Uncle Sam’s porch. As they walked past his house one night, my mother found the courage to ask him along. He was very willing; however, he did not dance very well. My mother quickly encouraged him with the promise to teach him to dance.

She had given up a wonderful opportunity to see a place outside of Hawai‘i through hula, for the soul mate she sought. She knew opportunities like the 1939 New York World’s Fair\(^ {90}\) only came once in a lifetime. Needless to say, her desire to have a family superseded dancing the hula.

An interest and love for the hula remained with her. She was given a second chance to broaden her life through the lives of her daughters. She guided and encouraged us to pursue a life in hula. My mother made life-changing choices but did not relive her life through us. She was supportive and encouraged her daughters to make wise choices for a life filled with extraordinary experiences. Wanting them to have the experiences she never had, she guided us in that direction. The exposure to different kinds of people, places and things would allow us to develop a taste for the finer things in life that she could not provide as a person of limited means.

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\(^{90}\) Lindsey Folklore: "Stories heard from 1955 to the present."
My mother enrolled her daughters in Aunty Joanie’s hula studio because she had denied herself a chance to explore hula and where it would have taken her. She wanted to give them the opportunity to experience this part of our culture. She also believed it was important to understand the culture, to know who we were as a people and where we came from. Hula told the story of our race, of being native Hawaiians, a people of a proud race.

As a Christian, she never questioned the chants and songs we learned. The gods and goddesses who others believed were the “dark arts.” She wanted us to learn about Pele and Hi‘iaka and all the other gods because their stories were part of our history. As teens, she allowed us to decide whether we wanted to continue in hula. She felt we were capable of making those kinds of decisions for ourselves. Two of her daughters chose hula and the third one did not, although, she would return to hula later in life.

We began hula lessons between the ages of three to five years old. My mother entrusted us into the care of a budding new hula teacher with the belief that hula would help us grow into sophisticated and matured young women. Both of my parents loved to dance and listen to Hawaiian music. So it stood to reason that their children would inherit this same love of music and dance.

As the eldest daughter, it was understood that I would be responsible for my younger sisters. Looking after them was the way families like ours functioned.\textsuperscript{91} It was my responsibility to ensure that they were dressed for their performances. I made sure my sisters were dressed in the right costumes and lei. For a majority of the time, we made it on stage in time and sometimes, we did not because often there were not enough numbers between songs to change into a new costume.

\textsuperscript{91} Pukui, Haertig and Lee, 170.
My younger sister, Māhealani, stopped dancing when she was 15 years old but returned as an adult. After retiring to Hilo, Hawai‘i, she joined the kūpuna class and became a lead dancer of the award-winning hālau, Johnny Lum Ho’s, Hālau O Ka Ua Kani Lehua. She often jokingly exclaims, “I never miss going to hula class. I love my hula.”

The youngest and the most talented was the youngest sister, Mailekini, who also became a lead dancer of her kūpuna class of another award-winning hālau on O‘ahu, Ke Kai ‘O Kahiki, led by Kumu Hula O’Brian Eselu. Other members of her class included my aunt, Doreen Lindsey, Teddy Roberts, Moana Abiva and Shirley Aiu. Fondly called, “Honey Girl” by her godmother, Aunty Joanie, she had a natural talent as a fashion designer sketching a variety of hula costumes from various time periods and bringing them to life on the stage. From a young age, she designed for the Joan S. Lindsey Hula Studio, her hula school. Her unique designs could be worn in multiple ways, creating different looks and costumes made out of several pieces of clothing and articles. She was an excellent seamstress sewing high school prom gowns for herself, and for her ‘ūniki, a replica of Princess Ka‘iulani’s Victorian-style travelling outfit from a photo. A jacket of blue puckered satin over a blue velvet holokū dress worn with a large white ostrich plumed-feather on a wide-brimmed velvet blue hat, the frame constructed out of a metal clothes hangar. She became the official Ka Pā Nani ‘O Līlīnoe costume designer and one of the builders of this hālau.

I was fortunate to have found Aulii Mitchell, the grandson of my mother’s kumu hula who happily exchanged information and answered all the questions I asked of him. Aside for the kuahu (altar) prayers, I found that the regimen of Ka Pā Nani ‘O Līlīnoe to be almost identical to Hālau Hula ‘O Kiwa. We honored Kumu Hula Charles Cash and the song titled, “Ka Pua O Kina” which was originally a chant that he composed. Irmgard Aluli made this chant into a song.
that was later recorded by Aulii’s cousin, Ku‘uipo Kumukahi. This mele tells the story about five sisters whose father was from China and who married a Hawaiian woman, an ancestor of Charles Cash. As a tribute to the Cash family, my keiki class performed “Ka Pua O Kina” at the 40th Annual Queen Lili‘uokalani Keiki Hula Competition 2015 in Honolulu. This form of cultural reciprocity is known as a makana (gift), presented in appreciation for sharing the rich history and mo‘olelo of the Charles Cash family.

The close relationships that my father’s family enjoyed greatly influenced my ability to live as my parents lived as native Hawaiians. Treating each other with aloha was taught to me through their own example, through life experiences and through my own family stories. The stories that I wrote about taught me that aloha is the base for developing close and lasting relationships. Applying family aloha enabled me to become a respected leader in the workplace, hālau and in my own family. With humility and a genuine concern for people’s welfare, I learned that the mo‘olelo method of teaching conveys important lessons of life by the teller to be duplicated by the listener. As was done and is still done today in hula, students are not allowed to speak or ask questions. The duty of the student like the child is to listen, learn, absorb and retain all that is taught. The text in the chant and song like the stories of our kupuna containing kaona or hidden messages are ones we must learn to decipher and understand. We learn to be extremely attentive to our surroundings, alert to movement, sounds and especially the power of the word. Later in life, we become experts in understanding kaona or the unspoken word. We strive to remain faithful to the Hawaiian way of life, mālama ‘ohana and always functioning with unity in lōkahi. These Hawaiian values set us apart from other peoples. We are recognized for our unique perspective towards world peace, self sustainability and our ability to live in harmony.
with nature. These values build confidence and pride in being Hawaiian and projecting yourself as a strong and intelligent Hawaiian person and Hawaiian family.
CHAPTER 3

JOAN SNIFFEN LINDSEY AND HER HULA TEACHERS

Joan Sniffen Lindsey

My hula teacher was Joan Naʻu-ʻoe-milikāʻa-ka-liko-o-ka-lani-aloha Sniffen Lindsey, simply Aunty Joanie as she is called by most people. She was born on Oʻahu where her family lived, but at five years old, Aunty was sent to Kohala, Hawaiʻi to be raised by her Hawaiian grandparents until her grandfather passed away when she was ten. She was then sent to Honolulu where she was raised by her Korean grandparents on Elewini Street near St. Anthony’s Church and School in Kalihi, Oʻahu. As a freshman in 1943, Aunty went to work for the Navy War Service who accepted fifteen year old full-time employees working for the war effort. In 1946, she also worked as an usherette at King Theatre for about three years while also dancing at night in various nightclubs until she was eighteen.

At seventeen, she began her hula career with her aunt, Caroline Peters Tuck in 1945. Aunty Caroline taught hula in Kalihi and one day, Aunty Joanie asked her aunt, if she could take lessons from her. She wanted to learn more about her Hawaiian side so she danced and helped Aunty Caroline teach hula classes in Kalihi and on the military bases for two years until 1947 during which time she answered a newspaper ad Lena Guerrero and was selected as a dancer for her hula troupe.

Aunty Joanie danced for Lena Guerrero for three years until 1949 but continued to help Aunty Caroline teach hula classes. She became acquainted with Mae Loebenstein who was the narrator and Alice Keawekâne Garner who choreographed some of the numbers for the hula shows that Lena Guerrero produced. Alice Keawekâne, who was a very warm person, usually played the ‘ukulele while Mae Lobenstein narrated between numbers, and on rare occasions, she
played the guitar. Alice Keawekāne taught the hula implement numbers which Aunty Joanie found challenging, but she was a quick learner and was willing to learn as many songs as possible.

Aunty Joanie then danced for Lena Machado during the post-war years from 1949 to 1951. She learned about showmanship and worked hard to develop herself into the fullest capacity of a hula dancer. She said that after their nightly show was over, Aunty Lena rehearsed with them into the early hours of the morning until their dances were perfected. A perfectionist, Aunty Lena wanted the numbers to be done the way she imagined.

One of the numbers was entitled, “Hot Cha-cha” where they wiggled their shoulders, clapped their hands and snapped their fingers. She was designated as the hula implement specialist. Aunty Lena always picked her to do the hula noho and fast, implement numbers. It was the hardest compared to the other songs they performed. Aunty Joanie felt that perhaps it was because she was the youngest in the group and was singled out to do the specialty numbers. In the end, these types of numbers became her strength in songs choreographed for her own students. The hula implement numbers became the favorite ones to perform. We also performed hula noho numbers with and without implements, which was not one of our favorites.

Aunty Joanie performed at many nightclubs between 1948 and 1950; the La Hula Rhumba which was located on Lunalilo Street as well as the Club Pago Pago nightclub which was located at 2454 South Beretania Street and where Helen Lindsey Parker, a relative and composer of Hawaiian songs such as, “Akaka Falls,” worked as a hostess. Club Pago Pago

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92 Alice Keawekāne Garner is the mother of Alicia Keawekāne Garner Smith, kumu hula who together with Mae Lobenstein also a kumu hula founded Hālau Hula O Nā Maoli Pua. These three women were employed as the Lena Guerrero hula troupe who performed for the USO during World War II, private parties and at the Royal Hawaiian Hotel.
became a hula studio for Kumu Hula Tom Hiona in the 1940s and 1950s. In 1966, the Japanese Chamber of Commerce was built in its place. After Club Pago Pago, she danced at the famous Chinese restaurant on the corner of Kalākaua and Kūhio Avenues called Lau Yee Chai. She also performed for the military personnel as a USO entertainment troupe on the various military bases on O‘ahu.

Many people are unaware that Aunty Joanie ‘ūniki with Lokalia Montgomery. She believes that with dedication and hard work, the quality of your work will be recognized. Aunty Joanie referred to Lokalia Montgomery as a “jewel in the rough,” a demanding teacher although very kindhearted. Aunty Joanie said this about Lokalia Montgomery, “She liked students who did not ask questions or speak while class was in session. The dances that I learned from Lokalia and my other teachers were not to be changed in anyway, so I made sure to maintain its original form and choreography. Perhaps, they recognized this ability in the teachings of my own students.”

Aunty Joanie brought a sense of dignity and proper etiquette modeling our own conduct and behavior after hers. She expected our behavior to be of the highest quality whether on stage and more importantly off stage when we thought no one was watching, teaching us the value of integrity. It was harder off stage because we were accountable to ourselves and our teachings. So the training and discipline learned in the hālau carried us comfortably with confidence into any setting. Proper training in hālau etiquette superseded that of becoming the most graceful and beautiful dancer in the hālau. Proper behavior took respect and dignity for hula to the next level. Hula is a religious dance and deserves the respect from its practitioners and dancers. Aunty

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94 Joan S. Lindsey, "Stories heard from 1970s to the present."
96 Joan S. Lindsey, "Stories heard from 1970s to the present."
Joanie’s expectations were unspoken but never misunderstood. She taught us to embrace one another as sisters, hula sisters never leaving anyone out of the circle. In fact, she considered excluding others as bad manners and expected us to treat each other as real sisters.

The word, “No!” was not in her vocabulary. When someone called to ask for a hula show on the same days we were already performing but at a different time, her answer was always, “Yes, we can do it!” She placed no restrictions or limitations on what she was willing to do. At times, we danced at three or four different places in one day. She was and still is a person with inexhaustible energy. Her sense of dependability added to her credibility as an entertainer. Her positive attitude towards others overflowed into our family circle and hālau.

When faced with challenges, our family depended on Aunty Joanie and Uncle George to “bail us out.” The blessings of abundance and joy received through hula were generously shared with her students and our family. “Hula pulls out the best in us and teaches us about ourselves,” says Aunty Joanie, “and also hula teaches us humility, understanding and an appreciation for our talents to be shared with others.”

Hula teaches us to reflect upon our innermost feelings. We develop a strong character by examining our intentions, conscience and sincerity expressed through our actions towards others. Being honest and truthful to ourselves meant being true to others. We learned to empathize with others through learning about ourselves. Caring and sharing is living in the true Hawaiian style.

Both Aunty Joanie and Uncle George were born teachers and leaders. While Uncle drove us from one hula performance to the next, Aunty taught me to play the ‘ukulele while riding in the back seat of the car. Or, Uncle would test us, “How many islands are there in the Hawaiian islands?” “What are their names from biggest to smallest?” “What were their island colors?”

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97 Joan S. Lindsey, “Stories heard from 1970s to the present.”
98 Pukui, Haertig and Lee (1972), 69.
“Who was the last king of Hawai‘i?” There was always something to be learned and something to be taught to stimulate our minds. Learning new things and never sitting idle prevented boredom. It was always fun and exciting to be with them. They made learning interesting and life was filled with a sense of great anticipation.

Aunty Joanie welcomed challenges. She said one day, “Hula teaches you to face your adversities and overcome them.” We are responsible to uphold the customs and traditions of hula and are held accountable to ourselves, students and our people.” She felt that anything was possible when done with aloha and a deep desire to do your best to reach your goals. We learned to think and respond quickly with confidence through years of performing on the stage. With the guidance of proper conduct, on and off stage, we took what we learned and applied them to other areas of our life. We learned that confidence allowed our minds to operate at its highest capacity while absorbing all the elements needed to accurately assess any situation. And a deep concern and sincerity for others, a product of discipline and proper behavior was essential to problem solving. “Thinking on your feet” was learned on the performing stage, “Love what you do and it will reveal itself naturally,” were her words of wisdom.

Aunty Joanie was and is still a very inconspicuous person, living a simple and unobtrusive life hardly driven to becoming widely known throughout the hula community. She often reminded us that with hard work, your talent will be noticed. And that it is not necessary to talk about how good a dancer we were; she would say, “Your dancing will speak for itself.”

Religion was an important element, the mainstay of the Hawaiian culture. Prayers are said at the start and end of each day, before meals and at the start and completion of any major project. When you forgot to pray at the start of the event, it was alright to pray after the fact as

99 Joan S. Lindsey, “Stories heard from 1970s to the present.”
long as a prayer was said. The connection with God strengthens us as we go about living our daily lives. As the mōʻi (king) in ancient times, abundance followed when the prayers offered were pleasing to the gods.

Remembering our kūpuna kept us connected to the past while helping us to survive in the present. Living with my grandparents who demonstrated the cultural lifestyle of a native Hawaiian family served as a model for my parents and me. Aunty Joanie and Uncle George along with my parents were the kahālauokalani (pillars) of our family. Through their example, we learned that family is the most important thing in life because you can always count on one another. Requiring dedication and loyalty, we are friends first then family linked together forever. When not teaching or working, Aunty Joanie and Uncle George enjoyed a game of “Scrabble,” for they both loved learning new words. They believe in the power of words, Hawaiian and English, as a way of expressing yourself. Whether interacting with family, students or friends, our family motto prevails, “Always do everything from the heart! Heart and soul!”

A hardworking person, Aunty Joanie’s achievements include forty-five years of service to the U.S. Navy. In her last position, she served as the Equal Employment Opportunity (EEO) Officer and advisor to the commander of the Barber’s Point Naval Air Station. After retirement from the federal government, she worked for three years as the EEO Officer and Assistant Vice-President for the American Savings Bank in Honolulu. Finally, she served in Governor John Waiheʻe’s cabinet in the same capacity during his last term in office, 1990-1994. Her general concern for the welfare of the employees can be traced to the deeply rooted values found in the Hawaiian culture. She would say, “Not bad for a high school drop-up with a General Educational Development (GED) diploma.”

100 Lindsey Folklore: “Stories heard from 1955 to the present.”
Caroline Tuck

Aunty Joanie’s first hula teacher was her aunt, Caroline Gladys Keli‘i‘aimoku Mailelauli‘i Peters Tuck\textsuperscript{101} from 1945 to 1947, who taught in her home on Kaumualii Street in Kalihi. Caroline Tuck was a Peters girl; her father was Henry Peters who was a distant cousin to Noah Sniffen, Aunty Joanie’s father.\textsuperscript{102} Her sister, Sarah Peters Kamalani, attended and taught at the Kamehameha Schools.\textsuperscript{103} Caroline like other kumu hula of her time taught hula class on or near the military bases. From the two newspaper articles I found in the “Morge-Persons,” section at the University of Hawai‘i Hamilton Library, Caroline Tuck taught the hula to the officers’ wives which led to a flourishing business. She produced a hula show at the Officers’ Club at Makalapā near Pearl Harbor in 1953 in which the officers’ wives appeared in the show featuring a fashion show.\textsuperscript{104} Another article revealed Caroline Tuck’s grandson, J. Ha‘alilio Heyer,\textsuperscript{105} a musician whom I have worked with in the past. Caroline Tuck and Aunty Joanie along with other kumu hula were members of the Hui Kumu Hula Association which was formed in 1959; this photo was shared with me by Ha‘alilio.

Aunty Joanie learned ancient hula from such hula masters as Lokalia Montgomery and Tūtū Sam, which she believes was Sam Pua Ha‘aheo. She learned other dances from Lena Guerrero, Lena Machado, Vicky I‘i Rodrigues, Alice Keawekāne as well as the modern hula called “hula ‘auana” and “hapa haole hula.”

\textsuperscript{101} Caroline Tuck, \textit{Hawaii Births and Christenings-1930 Census} (Honolulu: 1930).
\textsuperscript{102} Henry Peters, \textit{Hawaii Births and Christenings-1930 Census} (Honolulu: 1930 ).
\textsuperscript{104} “Hula Show Given by Studio Group,” Honolulu Star-Bulletin, 1953.
Lena Guerrero

Lena Guerrero employed hula dancers called the Waikīkī Girls who performed at the Royal Hawaiian Hotel. One of her dancers was Mae Loebenstein who later and together with Daddy and Mama Bray, produced the shows there.\textsuperscript{106} Leiana Woodside, kumu hula and sister to Mae Loebenstein also danced at the Royal Hawaiian Hotel just after the war was over.\textsuperscript{107}

Aunty Joanie danced with Lena Guerrero for two years, from 1947 until 1949. She auditioned and was selected perhaps because she smiled and looked like she was having fun. Lena Guerrero was the director and Alice Keawekāne and Mae Loebenstein directed the dancers in the numbers they performed.\textsuperscript{108}

The search for Lena Nāhulu Guerrero led me to a close friend of my parents, the late Tommy Nāhulu who was the brother of Lena Guerrero. In speaking with Uncle Tommy, he said that he was much younger than his sister, Lena, so he suggested I speak with one of Lena’s daughters who danced for their mother. Uncle Tommy was kind enough to refer me to his niece, Haunani Ching, mother of the noted kumu hula, Sonny Ching who has won many awards at the Merrie Monarch Festival in Hilo. Uncle Tommy’s daughter, Nola Nāhulu is the artistic director of the Hawai‘i Youth Opera Chorus and the Kawaiaha‘o Church Choir.

Haunani Ching explained she was the youngest of three sisters and that by the time she came onto the scene as a hula dancer, Aunty Joanie had already moved on. Haunani suggested I speak with her older sisters, Marjorie and Noelani. Marjorie, the family genealogist and Noelani was the sister who danced with Aunty Joanie as a point of reference. Unfortunately, I was unable to contact either one of them.

\textsuperscript{107} Jane C. Desmond, \textit{Staging Tourism: Bodies on Display from Waikiki to Sea World} (London: University of Chicago Press, Ltd., 1999), 299.
\textsuperscript{108} Silva and Suemori, 92.
Further to my discussion with Haunani Ching, she informed me that Luika Kaʻio was her grandmother and her mother’s kumu hula who lived in Lāʻie. Luika’s teacher originated from Māui. Her teachers both lived in Lāʻie and there she learned to dance from them. It is said that Kamawae was from Pihana, Wailuku, Māui while Niuola’a was from the Kāʻanapali area in Māui.  

**Lena Kaulumau Waiʻaleʻale Machado**

Lena Kaulumau Waiʻaleʻale was born in Pauoa, Oʻahu on October 16, 1903. She was an exceptionally talented vocalist, winning her first singing contest when she was five or six years old. In her late teens, she was discovered singing in a mango tree. The manager of KGU radio station, Marion Mulroney, asked her to audition and there she began her career.

She was offered many jobs touring the United States and soon joined the Royal Hawaiian Band as a featured soloist for thirty years and where she shared the spotlight with her idol, Lizzie Alohikea who was a composer having written the music to such songs as, “Alekoki,” the lyrics were written by Lunalilo. Lizzie was married to Alfred Unauna Alohikea who was also a composer. In 1927, Lena Machado was the first woman in Hawai‘i to record on a major record label, the Brunswick-Balke-Collender record company of Muskegan, Michigan which set up a recording studio in a suite at Honolulu’s Alexander Young Hotel. She performed at the World’s Fair in San Francisco in 1939 and later returned to Honolulu.

Lena Machado went into partnership opening a Hawaiian nightclub, the Club Pago Pago in 1949. This is where Aunty Joanie joined her troupe and danced for Lena Machado from 1949 until 1951. According to Aunty Joanie, the Club Pago Pago owners were haole

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109 Kaeppler, 34.
111 Motta and deSilva, 8.
112 Ibid.
(foreigners). Apparently, they knew a Polynesia woman and they came up with the idea to use the word Pago Pago which identified itself as a Polynesian place rather than Samoan. Uncle George told me that Aunty Lena really liked him; he would go down to the club and wait patiently for hours until Auntie Joanie was finished with the show and rehearsals. He would then accompany her home on the bus. Aunty Lena had a “soft spot” for him because she thought he was the perfect gentleman, the kind of man that is hard to find.

Lena Machado’s career took her to many interesting places. Niumalu Hotel was one of the places Aunty Joanie danced. While she danced with Lena Machado, Aunty Joanie developed a close relationship with her hula sisters, Pi’olani Motta, the hānai daughter of Lena Machado. Her other hula sisters included Nani Panoke Castro, a noted hula soloist, April Johnson Villa and Rita Makini Gora. They remain close friends to this day. There were many dancers that came after Aunty Joanie left Lena Machado to concentrate on her own teaching career.

Lena Machado was very strict when dealing with her dancers. She was a task master in that respect, but she never raised her voice while directing them. She always spoke with kindness and believed that respect was a two-way street.

Lena Machado was a great composer of Hawaiian songs. She learned the technique from the lei sellers at the ship docks where she was sent by her parents to distract her from singing. Instead, she learned the Hawaiian language from them and also mastered the technique of using kaona or hidden meanings in writing. Fluent speakers of the language commonly used kaona in speaking the Hawaiian language. Lena Machado passed away in 1974.
Lokalia Montgomery

Rosalie Lokalia Lovell Montgomery was the teacher that ‘ūniki or graduated Auntie Joanie and from whom she learned three hula pahu; “A Koʻolau Au,” “Kaulilua,” and “Au’a‘ia.” Lokalia Montgomery was born on Kaua‘i about 1903 and died at the age of 75 in 1978. It is unclear as to where she was born. One obituary claims she was born in Moloa‘a and another in Pāpaʻa, and yet another resource claims she was born in Koʻolau on Kauaʻi. Actually, Pāpaʻa is located in a land division called Moloa‘a in the district of Kawaihau on the Koʻolau side of the island. It has been said that she came from a family who were paniolo and ranchers. She first worked at Kauaʻi stores and later moved to Honolulu where she became a probation officer with the Honolulu Police Department from 1931 until she retired in 1955. She was best remembered for her great chanting ability and skill. She left a few recordings of her chanting that are stored at Sinclair Library at the University of Hawaiʻi Mānoa and the Bishop Museum. Her voice quality, depth and purity which she was noted for, resulted in her being recognized and honored as a living treasure of Hawaiʻi by the Honpa Hongwanji Mission in 1976.

In her early years, she taught army wives at Schofield Barrack to dance the hula. In 1952, she and her husband demonstrated the use of rare gourds and other rattling instruments in the “Know Your Hawai‘i” program. She trained youngsters at Papakōlea, teaching them how to play the bamboo pipes (kāʻekeʻeke) and wind instruments.

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118 Sinclair Library at the University of Hawaiʻi at Mānoa also has recordings of “‘Ula Noweo,” “Halehale Ke Aloha” (Keawe ‘O’opa) and “Kawika” on Waikīkī Records.
She directed countless Aloha Week pageants. In 1958, she accepted the position as curator of the Hulihe‘e Palace Museum in Kailua-Kona where she worked from 1957 to 1967. In 1970, The State Foundation on Culture and the Arts recognized Lokalia Montgomery and her friend ‘Iolani Luahine as dancers for distinguished individuals by presenting them with the “State of Hawai‘i Order of Distinction in Cultural Leadership.” In 1971, she and ‘Iolani Luahine received a grant from the National Endowment for the Arts to appear at the National Folk Festival near Washington, D.C. In 1974, she appeared in the “Mele Hawai‘i,” a 13-part series on KHET-TV that presented Hawaiian music with Charles K. L. Davis as the host.

In the 1970s, I was fortunate to have personally witnessed ‘Iolani Luahine dance at an event at Ala Moana Beach Park. It was an evening event and her silhouette against the setting sun further added to a mesmerizing and unforgettable performance. It was ‘Iolani’s gift of deliverance in conveying to the audience, the stories of the past told in the hula. She became the wind that blew through her hair, the sun that was about to set in the horizon, the darkening sky above and all of the elements of nature that surrounded her tiny, framed body. She was a dancer who became one with nature; she was nature.

Lokalia Montgomery enjoyed a close relationship with Mary Kawena Pukui, the great scholar at Bishop Museum who taught her much about hula. Lokalia and her husband, Timmy, lived on McCoriston Street in Kapahulu where she taught chanting and hula. She also taught feather work and assisted the Wai‘anae Coast Culture and the Arts for many years.

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Aunty Joanie was a student of Lokalia Montgomery and completed her hula kahiko training in an informal setting. Lokalia Montgomery was very strict but she was very kind towards her. Everything was about discipline to Lokalia Montgomery. “You had to know your material and if you didn’t, she would let you know about it. Although, it was much later that she would give you a paper to refer to,” recalled Aunty Joanie.\footnote{Joan S. Lindsey, "Stories heard from 1970s to the present."} Aunty Joanie continued to say, “If you were either late or not ready for the class, she would dismiss you right on the spot.” Unlike the standard ʻūniki ceremony of other pupils such as Maiki Aiu, Aunty Joanie was allowed to teach hula while she was still attending hula classes with Lokalia Montgomery,\footnote{Lindsey Folklore: "Stories heard from 1955 to the present."} which is still commonly practiced today. Aunty Joanie earned the title of kumu hula by directing and producing a hōʻike, a hula performance made up of her own students of which I was a participant. According to Aunty Joanie, “Lokalia allowed me to graduate in an informal way. Kumuhula could decide on the kind of graduation process for their students; it was totally up to them.” Passing her examination, she was presented with a lei niho palaoa (whale’s tooth pendant) made of ivory as a gift of completion.

Lokalia Montgomery was a close friend of Vicki Iʻi Rodrigues; thus, Aunty Joanie was sent to learn a number of songs from Aunty Vicki; “Mahukona,” “A Ka Laʻi, also known as Kuhiau or Huliau” “Nani,” “ʻIā ‘Oe e ka Lā,” and others. Aunty Joanie developed a close relationship with Aunty Vickie. Whenever people as well as other kumu hula called Aunty Vickie to request that she teach them one of these songs, Aunty Vickie sent them to Aunty Joanie because she could rely on her to teach them well.\footnote{Joan S. Lindsey, "Stories heard from 1970s to the present."} She enjoyed teaching all the student referrals because Auntie Joanie considered it a privilege and an honor to oblige the wishes of
Aunty Vickie. Lokalia also sent Aunty Joanie to Tūtū Pukui to learn mele inoa (name chants) and while she was taught, her daughter Pat Bacon sometimes could be found in the kitchen tending to various chores. After she was taught by Vickie I‘i Rodrigues and Tūtū Pukui, Aunty Joanie went back to Lokalia to review the chants and songs she had learned from them.

**Tūtū Sam Pua Ha‘aheo**

Aunty Joanie said her last teacher was a man named Tūtū Sam. She did not know his last name because back in those days, a student never questioned the kumu. It was rude and disrespectful to speak to the kumu without permission. The reason for this was the duty of the kumu was to bestow as much information as possible on the student in the shortest period of time. The more information given, the better learned was the student. What the kumu had to say was more important than any question the student might have. You did not waste their time on frivolity but took advantage of the opportunity because it may be the only audience you would be granted. “Nānā ka maka; ho‘olohoe; pa‘a ka waha. Ho‘opili.” Observe with the eyes, listen with the ears; silence the mouth. Imitate.”\(^{131}\) The Hawaiian way of teaching develops self-learning skills. One doesn’t learn by questioning the teacher but learns through allowing all of the senses to function together with the mind, body and spirit through feelings, emotions and intuition to capture the important components that is required to learn each lesson on his own.

She recalled driving somewhere to Kāne‘ohe for classes and Tūtū Sam Ha‘aheo lived in that area. He only conversed in the Hawaiian language and he expected you to learn a chant within a few demonstrations. She learned hula ma‘i (procreation) along with a third version of “Halehale Ke Aloha (Keawe ‘O‘opa),” a chant honoring Lili‘uokalani.”\(^{132}\) Aunty Joanie told Tūtū Sam that she could not complete the entire ‘ūniki process because she was a Christian.

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\(^{131}\) Pukui, Haertig and Lee (1972), 48.  
Because of her religion, she was forbidden to participate in any rituals, ceremony and kapu or restrictions that were not of the Christian faith. With that said, hula as a religion required rituals and offerings to the gods which was in direct conflict with the Christian faith where there is only one God. Culturally, the gods of old existed with a purpose and that was to fulfill a need, physically and spiritually. As in any religion, once committed, offerings must be made continuously in order to receive perpetual spiritual fulfillment.

Aunty Joanie also served as the chanter for the Aloha Week Court 1956-57. She would leave home at 5:00 a.m. in the morning and return at 1:00 a.m. the next morning, getting a few hours of sleep only to get up the next morning to repeat the process over again. The first year she shared the position with Sally Nalua‘i Wood. Because of the strenuous schedule required of the court members and as a new mother, she served as an alternate the following year.

In 2003, Aunty Joanie was recognized with a 25-year plaque presented to her by the Kalihi-Pālama Culture and the Arts Society for being the longest performing hālau in the Queen Lili‘uokalani Keiki Hula Competition.

The first few competitions were held in 1976-1977 at A‘ala Park on King Street. After turning down the director, Wendell Silva the first two years, Aunty Joanie finally relented. In the third year, she took her first group to perform at Keiki Hula.

Aunty Joanie is known for her commitment and enduring relationships. Aunty has taken her keiki to participate in the Hula O Nā Keiki Hula Competition 2015 at the Kāʻanapali Beach Hotel on Māui for almost twenty five years, the duration of the competition.

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133 Lindsey Folklore: "Stories heard from 1955 to the present."
134 Joan S. Lindsey, "Stories heard from 1970s to the present."
135 Staff, Kalihi-Palama Culture and Arts Society, Inc., 2012.
CHAPTER 4
HULA AS THE BASIS FOR MOLDING A HAWAIIAN IDENTITY

My Story

In 1949 when I was three years old, I became a student in the first keiki hula class of the Joan S. Lindsey Hula Studio, along with my cousin, Frances “Honey” Lee who was a year older than me. Her mother, Aunty Maile, was my father’s younger sister. We all lived in my grandparent’s house at 1904 Pūʻowaina Drive on Oʻahu; my father was the eldest of twelve and Aunty Maile was the next sibling after him. The large front yard held a nice size class of cousins, friends and relatives. Two of my mother’s sisters sent their daughters to join my hula class; they were also a year older than me. As a result, it became a tradition that all the Lindsey female cousins learned to dance the hula from Aunty Joanie. At family parties, we were expected to dance a hula and be joined by my aunties and friends who all danced for Aunty Joanie. As youngsters, we tended to run and hide whenever we were called to the stage. Perhaps we were shy or feared making spectacles of ourselves. However, as a student of Aunty Joanie’s hula studio, we understood that we were to dance in the hula shows she produced. As we grew with confidence as teenagers, we performed with a little less prodding. As the years went by, the number of dancers increased as the family grew.

My grandfather’s 3-bedroom house was overcrowded with his own ten children and the growing families of his two eldest children. After my parents moved, Aunty Ana, the third eldest child and her family of three who lived on Miller Street moved home. Uncle George, the fourth eldest child and his new bride, Aunty Joanie moved in after Aunty Maile’s family moved away. My grandparents, my parents’ family of five, and Aunty Maile’s family of five, had
occupied the three bedrooms in the house while the rest of the children slept on the parlor floor. My grandmother, who was a master lau hala mat weaver of double-woven white hala mats, covered the parlor floor, which was a common practice for Hawaiian families. Because of the lack of space and oftentimes not enough food to feed their family, in 1951 when I was five years old, my parents decided to move two miles away, into a two-bedroom cottage in Kalihi-Pālama that bordered on the property line of the youth recreation center, Pālama Settlement. In spite of our move, we drove to my grandfather’s house almost every day because my father missed his family. Although he had six capable brothers, my father cleaned my grandfather’s yard every weekend because he knew how my grandfather liked his yard to look; this was his aloha for his father. Aunty Joanie had married my dad’s brother, Uncle George, that same year in 1951, and moved into my grandfather’s house after my father and mother moved our immediate family to Pālama and Aunty Maile and her family moved to Hālawa Navy Housing. I continued hula lessons at my grandfather’s house and Aunty Joanie occasionally taught at Ka Makua Mau Loa Church in Kalihi until around 1954 when she found a Boy Scout meeting hall on Dillingham Boulevard near that church. Eventually, her classes were moved to the church’s open lānai area. Every Saturday morning, Aunty Joanie picked me up on her way to hula classes in Kalihi.

The first hula kahiko I learned was, “Kawika,” or “David” which most new hula students learned as one of the first in their repertoire. The text to this chant like many others was taught by memorizing the words as we practiced dancing them repetitiously over the years. I don’t recall if I knew who Kawika was, but I do recall learning the proper kāhea. As a four year old, I knew it was important to learn the dance first; then at seven or eight years old, I learned about the person, David Kalākaua. During the 1950s and early 60s, hula was not a favorite thing to do, perhaps it was due to statehood, and the introduction of American rock and roll artists such as
Elvis Presley and the Beatles. As teenagers, we wanted a television so we could watch Dick Clark’s American Bandstand and to purchase 45 rpm vinyl records of favorite music artists like Aretha Franklin, the Platters, Dusty Springfield, Supremes, Temptations, Smokey Robinson and the Miracles and a host of others. In spite of these influences, I danced because my mother wanted us to learn our culture. There were only a handful of hula studios that participated at community events on a regular basis like the May Day program at the Kapiʻolani Park Bandstand. We lined up backstage waiting for our turn to appear. We were small in numbers because the same girls appeared year after year and the majority of them were the daughters or relatives of the hula teacher, like I was.

I preferred hula kahiko to hula ‘auana because the beat of the ipu heke (double gourd) made me happy; it was the first style of hula I learned. The drumming matched my own heartbeat that created an adrenaline rush. It exhilarated me and lifted me into another realm, a place far away from the chatter and noises of the audience. This was a quiet and solemn place of respect and reverence; a place inside of me where I retreated to and blocked out everything around me. Focused on my dance, as a child, I escaped to a safe and private place, my naʻau, which Hawaiians refer to as the guts, a person’s mind, heart, affections, feelings, your emotional state. There I discovered the answers to life.

Other hula kahiko numbers that I learned as a youngster included the hula noho (sitting hula) chants, “Ua Nani O Nuʻuanu” which means “Beautiful is Nuʻuanu” with the ka lāʻau (sticks), “Kū E Ka ‘Oliʻoli” translated to “Rejoicing are the islands” that honors Lunalilo danced with a single ‘ulīʻulī (hula feather gourds), and “A Hilo Au,” which means “At Hilo, I gather the lehua,” a paʻi umauma (chest slapping dance). As intermediate dancers and pre-teens, we danced to the standing chants, “Liliʻu E” for Queen Liliʻuokalani which required more skill and

was originally composed for Kīnaʻu. As more experienced dancers and teenagers, “Aia La O Pele” which means “Behold is Pele,” and “No Luna E Ka Hale Kai Aʻo Maʻalewa,” translated as “At the heights of Hale Kai and Maʻalewa,” were added, the focus on Hōpoe and includes Hiʻiakaikapiolepe’s journey to Kauaʻi to fetch Lohiʻau, the husband of Pele. These chants shaped what we knew of our gods and ancestors’ world. Sharing this knowledge in the secular form allows storytelling without the religious ceremony aspect of hula.

After we learned most of our basic steps, both hula kahiko and hula ʻauana were taught simultaneously, assumedly dependent upon Aunty Joanie learning new chants and songs and teaching them to her students or, to prepare us for a specific performance. There was no textbook or handbook; we learned the dances quickly and put them immediately to memory. We were expected to perform any hula kahiko or hula ʻauana no matter if we hadn’t recently reviewed them in class. We learned to be ready to dance any number at a moment’s notice.

My first public performance took place when I was four years old at the fundraiser lūʻau of St. Joseph’s Church & School in Waipahu. We performed at lots of church and school fundraisers, sometimes two or three fundraisers in one day. I danced alone that day; this meant I had no one to depend on. When I ended my dance, “Kawika,” without a mistake, I was overjoyed and ecstatic with my performance. All of a sudden, I was overwhelmed by the loud clapping, cheering and showers of coins and dollar bills that fell down all around me. For a few seconds, I stood planted, like a tree with rain falling down around it, and then without warning, I began to cry. The longer I stood there, the more money was thrown at my feet. Interestingly, Mary Kawena Pukui’s Hula Historical Perspectives describes guests from the monarchy period and later who tossed money on a dancer because the dancer did so well at an ‘ūniki. If the

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137 Elbert and Mahoe, 45. Originally written by Anton Kaʻōʻō for Princess Ruth’s infant son; the composer later substituted Liliʻu for Kīnaʻu although, it is said that the composer’s great-great grand nephew, Thomas T. Shirai, Jr., claims this chant was originally written for Queen Kapiʻolani then changed for Queen Liliʻuokalani.
spectators surged forward to see the dancer better, then she was considered a very good dancer. Although this was my debut, the elements present were those of an ‘ūniki. In retrospect, I probably connected with my inner self, my kūpuna (ancestors), who guided me through my hula that I became startled when the dance ended and the cheering began. Aunty Joanie recently shared with me that my grandfather Lindsey commented that I danced like a Hawaiian. His approval validates my belief that Hawaiians have an innate ability for the hula even in the absence of ceremony.

Occasionally with a chuckle, Aunty Joanie reminds me of the day I started my life as a dancer comparing me with other children in my class. Perhaps, my grandfather also recognized I had some talent in hula dancing. I went on to perform before hundreds of audiences that span from family and community to military and visitor industry audiences.

I enjoyed dancing hula because my family was a typical Hawaiian family who loved Hawaiian music and we were fairly musically inclined. When we lived with my grandparents, the radio was permanently set on a Hawaiian music station; the dial never moved. It was the same in our house and my father’s car. My grandfather composed a few songs, one is entitled, “Nā Lima Hana,” honoring the hard-working man and recorded by my Uncle Tony Lindsey of his own composition, “Blue Darling” fame. Aunty Joanie choreographed my grandfather’s composition and in turn, I taught my cousins and their daughters. I have learned many chants and songs some of which have been forgotten over the years. In turn, I have taught other members of my family and my own students. For my family, hula allowed us to express ourselves first as native Hawaiians and second as a Hawaiian family. Not all of my female cousins followed the tradition of learning the hula from Aunty Joanie but some wished they had.

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138 Barrere, Pukui and Kelly, 72.
139 Joan S. Lindsey, "Stories heard from 1970s to the present."
as they sat watching the majority of us dancing for a special occasion or the funeral services for a family member.

As a child, I was expected to learn the hula. I never questioned my parents; we were brought up to obey and trust they would make the best decisions on our behalf. We learned to dance because it was a good thing, a cultural enrichment as native Hawaiians. My father and his brothers and some of their wives played a musical instrument. At gatherings, a program was performed impromptu; Uncle Tony was the vocalist and played the ‘ukulele, Uncle Jimmy played slack key, my father was on ‘ukulele or guitar, Uncle George on ‘ukulele, guitar, vibes or piano, cousin Bradley on bass guitar and anyone who wished to join the band was welcomed to strum or sing along. Like other Hawaiian families, we had our favorite songs that were sung at every gathering, “Blue Darling,” “O Makalapua,” “Ekolu Mea Nui,” “Moloka‘i Nui A Hina,” “Kanaka Waiwai” to name a few. Then it was our turn; it was the hula dancers’ contribution to the program. We performed the same songs every time we danced. Aunty Joanie danced her favorite song, “Hole Waimea,” and my aunties and cousins danced, “Hula O Makee.” Dancing for family was not the same as dancing for a public audience. I saw and felt the pride and appreciation for our talent in hula and in being Hawaiian. After my ‘ūniki, when called upon, I danced, “Mi Nei” for my family. Duplicating Aunty Joanie’s vision, I have taught my own nieces and younger generations of my family to dance the hula.

As it was for many new hula students during this time period, the first hula ‘auana I learned was, “My Yellow Ginger Lei,” composed by John Keawehawai‘i in 1948. This was a very popular song during those days. As one of my favorite songs, I recall dancing this song for quite a number of years.
Aunty Joanie hired other musicians when our regular musicians were not available so adapting to them was always a challenge. She hired some of the finest musicians; Maddy Lam, Johnny Almeida, Pua Almeida for the Lucky Luck Show. Among the other great musicians she hired, Genoa Keawe, the Bee sisters, Momi Kahawaiola’a and Esther Nakoa; Gary and Sam Aiko, pianist, John Lino and Ethylene Teves. In the late 1960s and early 1970s, a new generation of teenagers and young, Hawaiian musicians was added to the list such as Kekua Fernandes, Ainsley Halemanu, Robert Cazimero and countless others. There was no rehearsal for the songs we were about to dance. An experienced dancer paid full attention to the music especially to the extra beats that are added to a vamp or appear at the end of a line or, that was left out anywhere within the context of the song. Our regular musician during the 1950s and 1960 was Aunty Momi Kahalewai whose daughter was a feather work master, Ethelreda Kahalewai, who played for us at the Waikīkī International Marketplace. There was a period of approximately eight to ten years, around 1960 to 1968, that Aunty Ida Chun became our regular musician and vocalist. We were happy hula dancers when Aunty Momi or Aunty Ida sang for us because we were ma’a (familiar) with their playing style.

When I was seven, my younger sister, Laverne who was five at the time, joined the beginner class while my cousin, Honey, dropped out of hula altogether because they moved away to Hālawa Heights which was considered country. I accompanied Aunty Joanie from Kalihi to ‘Aiea, the site of her new hula studio, where a new student who joined hula became my closest friend and hula sister for life. Leilani Brovelli Hammond from the Purdy family and also a distant cousin, began lessons at twelve years old in 1957 when I was eleven years old. She was a year older than me; her grandmother Aunty Leilani Purdy and Aunty Joanie both worked at the Naval Supply Center at Pearl Harbor. We became Aunty Joanie’s front line dancers right away.
dancing together from age eleven until we were well into our twenties. We performed twice weekly at the Waikīkī International Market Place on Wednesday evenings at 4:00-pm-5:00pm then later chanted to 7:00pm-8:00pm, and a second show on Sunday afternoons at 1:00pm-2:00pm. Leilani and I learned to “play the stage” which meant that every song we danced, we were expected to create a routine of switching places while we danced.

Leilani was the official soloist for our weekly shows since she was fourteen years old in 1959, until I replaced her when I was in my twenties. Her grandmother, Aunty Lei Purdy, had a red holokū (floor length dress with train) made for Leilani to dance her solo number, “Kalua,” which was taken from the movie, “Bird of Paradise” where the Hawaiian princess played by Debra Paget jumped into the volcano and sacrificed herself to appease the goddess, Pele. It was a very popular movie at that time and the tourists enjoyed Leilani dancing to, “Kalua.”

We were also taught songs on the car as we drove to a performance and were expected to “play the stage” and dance the number as if we learned it months ago. This taught us to adapt quickly to any situation, to “think on your feet” while in motion. Leilani and I had two younger sisters that danced hula so we learned to “think on our feet” on and off the stage, changing our sisters first; adaptability became our strength in later years. Although, more times than not, Leilani and I were the only dancers for a full one hour show.

After the show was over, Leilani’s father, Uncle Angelo, who normally drove us to Waikīkī, stopped at Scotty’s Drive-In that had opened in 1956 next to Rainbow Rollerland and Likelike Drive-In on Keʻeaumoku Street.\footnote{Peter Wagner, “Last Call for Burgers,” Honolulu Star-Bulletin, May 28, 1999. Archives.starbulletin.com/1999/05/28/business/index.html accessed 5/21/2015.} Every Wednesday night, we ordered chocolate malt and a fried shrimp boat dish filled with French fries. I presumed this was part of our reward since we were never paid in money for dancing at the Waikīkī International Market Place
because Uncle Angelo could not afford these weekly outings with a family of six children. We had parents who could rarely afford to take their children to a drive-in for hamburgers and soda. We felt lucky and privileged because we received special treatment over our siblings although we worked very hard but occasionally, we felt guilty for having fun all at the same time.

Primarily, we performed the hula kahiko and hula ‘auana, while Aunty Joanie hired dancers from the John Pi‘ilani Watkins Hula Studio to perform the other Polynesian dances. Uncle Johnny’s dancers who performed regularly with us were Leimomi Ho, Jade Hind, Kamalei Sataraka and Donna Watson. As we grew into our later teen years, around fourteen and fifteen, Aunty Joanie decided that we should dance the other Polynesian dances as well. We were self-taught; we learned by watching the other dancers’ dancing songs of Tahiti which were performed by Leilani while I performed the dances of Sāmoa. Aunty Joanie still hired dancers to perform the Maori poi balls numbers and Uncle Joe Moe, who drummed on a 5-gallon tin can while his nephews danced the Sāmoan knife dance. Her next group of students and dancers were very talented, indeed. They performed all of the dances of Polynesian, from Hawai‘i, Tahiti, Sāmoa and Aotearoa (New Zealand) except for the Sāmoan knife dance.

Leilani and I performed at churches of all denominations, all over the island of O‘ahu, from Ka‘imukī to Kahalu‘u, to the May Day program at Kapi‘olani Park Bandstand and the Waikīkī Shell. We danced at all the military bases, greeting battleships loaded with screaming sailors hanging over the edge of the ship, Officer’s Clubs and an afternoon show at Tripler’s Hospital one Sunday a month. We also danced at numerous hotels in Waikīkī from the now demolished Biltmore Hotel, Hawai‘i Calls at the Moana Hotel, Princess Ka‘iulani Hotel, House Without A Key at the Halekulani Hotel, Hilton Hawaiian Village Hotel on Kalia Road, the ‘Ilikai Hotel, Don The Beachcomber’s and many more hotels and restaurants whose names I have
forgotten. We were dedicated to dancing for Aunty Joanie’s hula shows that exposed us to unusual people and places. As a young girl living near Mayor Wright’s Housing Project in Kalihi-Pālama, and Leilani in the Naval Housing in ‘Aiea, dancing hula revealed that a better world existed outside of the poverty-stricken neighborhoods we lived in.

Leaving home to dance at different places motivated me to seek a better quality of life. My parents were comfortable living in the 100-year old two-bedroom cottage my mother was raised in. My mother’s goal was to ensure her children built a better life. In order to accomplish this, private school education was the answer.

I attended Sacred Hearts Convent in Nu‘uanu, from Kindergarten, in 1951 through grade ten, in 1962, which was operated by the Sisters of the Sacred Hearts of Jesus and Mary, a French religious order who also operated a sister school in Ka‘imukī, Sacred Hearts Academy. Surprisingly, there were many other hula dancers who attended Sacred Hearts Convent and who went on to become kumu hula. They were Leimomi Ho of Keali‘ika’aapunihonua Ke‘ena A‘o Hula; Aloha Wong Dalire of Keolalaulani Hālau ‘Olapa O Laka, Karen Aiu, director of Hālau Hawai‘i’s Learning Center; Colleen Aiu of Hālau Hula O Maiki; and Leimomi Maldonado of the Ka Hale I O Kahala. On Hawaiian holidays such as May Day or Aloha Week, we had permission to leave school early and saw each other leaving the school campus heading out to one of these cultural celebrations. Although this was a Catholic school, there were several native Hawaiian nuns at Sacred Hearts Convent and Sacred Hearts Academy. One of the native Hawaiian nuns was Sister Pauline who was six feet tall and had hands as large as a man. Sister Pauline was very strict with the native Hawaiian students perhaps she understood their high-spirited and playful nature. There were several novice nuns who were born in Hawai‘i; one was the oldest sister to Karen and Colleen Aiu and the other was the oldest sister to my classmate
Judith DeLima and her brother, Frank DeLima, who attended Cathedral School across the street from Sacred Hearts Convent on Nu‘uanu Avenue. The families of novice nuns were very proud that their child entered the convent perhaps a validation of their devotion to the Catholic faith.

When I was thirteen in 1959, for the 100th commemoration of the arrival in Honolulu of the order of the Sisters of the Sacred Hearts of Jesus and Mary in 1859,141 Maiki Aiu taught the upper grades of approximately 100 students of the Sacred Hearts Convent, a hula noho (sitting hula), “Alekoki,” using the pū‘ili (split bamboo hula implement) which revealed the willingness of the sisters to include the dances of Hawai‘i in the program. On the other hand, my youngest sister, Roberta Mailekini Lindsey, who was seven years behind me, was chosen as an angel in the school’s Christmas programs and was paired with Cathy Foy Mahi, today, a singer and actress, married to Aaron Mahi, the former conductor of the Royal Hawaiian Band (1981-2005), who was also very light-skinned, brown-hazel eyes, chestnut brown hair, and perhaps they were chosen as perfect representations of the angels seen in the Nativity scene at Christmas.

In 1962, the year I turned sixteen, Aunty Joanie’s hālau was invited by Henry Nalaielua, a patient and police chief of Kalaupapa, Moloka‘i, to perform for the Hansen’s disease patients and residents of Kalaupapa on Thanksgiving Day. Uncle Henry’s niece, Doreen Nalaielua was a hula sister of mine. At first, our parents were afraid we would catch the disease, until we were reassured that the disease was not infectious if precautionary measures were taken. We were informed that we had to be at least sixteen years old, have no open wounds and must wear tabi’s (Japanese-toed socks) at all times especially when we danced on the stage in the meeting hall where the program was to take place. Upon landing at Kalaupapa, we saw patients with missing noses and body parts, hiding behind the buildings afraid to be seen by us. We toured the town, visited the church where Father Damien, who dedicated his life to improve the living conditions

for the patients, prayed and said mass daily, as well as stopped at his burial site. That night with
the hall lights turned off, only the stage remained lit. We slept in the infirmary and enjoyed a
delicious turkey dinner with all the dressings and a double serving of homemade vanilla ice
cream for dessert. The next morning we departed on the eight-passenger, twin-engine aircraft
that brought us to Kalaupapa, leaving behind one of the most memorable audiences I have ever
performed for. The people were so excited and appreciative that a hula troupe gave up their
Thanksgiving Day to fly all the way from Honolulu to perform for them.

In the summer of 1963 when I was seventeen, I taught my first hula class of five 5-year
old students at Aunty Joanie’s house in ‘Ewa Beach. I taught the basic hula steps and their first
hula kahiko, “Kawika.” One student that I never forgot was a bright and happy little hapa-haole
girl whose face was covered with a thousand freckles. I had forgotten her name over the years
but met her again as an adult. Aunty Joanie reintroduced me to her, Ramona Bernardino, an
attorney, whose sister was Haunani Bernardino, a Hawaiian language teacher at the University of
Hawai‘i at Hilo who played a part in the revival of the Hawaiian language during the Hawaiian
Renaissance of the 1970s.

Another hula experience that took us to the U.S. continent in 1966 was when I was
twenty years old. My hula sister, Leilani and I were invited by a Hawaiian musician named
Sonny Nicholas to travel to New Jersey for an Aloha Airlines promotional event at a convention
held in a hotel located on the Board Walk. Sonny Nicholas, Aunty Joanie, my hula sister,
Leilani and I, worked for the same company, Holmes & Narver, Inc. Aunty Joanie allowed us to
travel to New Jersey with Sonny Nicholas and a ‘ukulele player whose name I cannot recall who
were both from the island of Kaua‘i. One evening, we had dinner together in the hotel’s
restaurant where Sonny ordered a flaming pan of cherries jubilee; this was my only experience
eating a splendidly, delicious and flaming, ice cream dessert laced with rum. I learned that hula
dancers were sent all over the world promoting Hawai‘i as a visitor destination, enticing travelers
to Hawai‘i. This was our first and my last hula opportunity and airplane ride outside of Hawai‘i.

Ironically, I became an employee of Hawaiian Airlines at age 23 years and worked there
for twenty-two years from 1969 to 1994. Raised in a large Hawaiian family and hālau enabled
me to understand the significance of good interpersonal relationships; thus, I applied these skills
to my professional life where I became the manager of the Reservations Department and thirteen
City Ticket Offices throughout O‘ahu and Hawai‘i island, of approximately 200 employees.

With a strong foundation, I was able to have better paying jobs ultimately reaching my potential
by displaying excellent work ethics and people skills accompanied by hard work, unity, goals
with positive results. A sincere interest in the well-being of employees and their families are
added keys to success.

During my tenure at Hawaiian Airlines, I discovered Aunty Joanie’s hula sister, Aunty
Pi‘olani Motta worked in the Human Resources Department. Through observation, Aunty
Pi‘olani also applied what she had learned in hālau life to her profession. It was at this time in
1985 at 39 years old that I decided to enroll in college.

In 1967 at age 21, Aunty Joanie decided that I should ‘ūniki (graduate) from the Joan S.
Lindsey Hula Studio after eighteen years of hula instructions, in her own form of an ‘ūniki
ceremony. It took place in the Pikake Room at the Neal Blaisdell Center. The ceremonies
commenced by attending Catholic mass the Sunday before the graduation, followed by a small
and informal dinner for the graduates. On the day of the graduation, the event began with a poi
dinner of laulau, lomilomi salmon, chicken long rice, kālua pig, squid ‘lū‘au, haupia (coconut
pudding dessert) and ‘uala (sweet potato) with family and invited guests which consisted of approximately 300 people.

The program opened with an oli, then the presentation of the kukui nut and maile lei to the graduates by Aunty Joanie. This was followed by the graduates and other haumana (students) dancing several hula kahiko numbers and closing this section of the program with the hula pahu which were reserved for the graduates only. First, we danced, “A Koʻolau Au” an epic of the Pele series that follows Hiʻiakaikapiolepele as she journeyed to Kauaʻi along the Koʻolau side of Oʻahu, battling the forces of nature. Finally, the greatest of hula pahu, “Kaulilua,” tells us about the extreme weather of Mountain Waiʻaleʻale on Kauaʻi that replicates the temperament of a woman. As it was interpreted all those years ago, “Kaulilua” speaks of the characteristics of the female, her ability to control and create, just as nature which surrounds us. Finally, “ʻAuʻaʻia,” which speaks about the changing of time and how we, the native people of Hawaiʻi must hold on to our traditions. These dances were performed with the pahu drum. The beat of the pahu has a fuller and deeper tone than the ipu heke. For me, when the pahu sound resonates, it reestablishes the link from where we draw the life forces of creation from the creator, Papahānaumoku, the ʻāina into our bodies as a dancer in the manifestation of our ancestors.

Following the hula pahu, we danced several hula ʻauana with and without the various hula implements in our ti leaf skirts ending a two and half hour long program with a solo chosen for each of the graduates. Aunty Joanie chose the classic, “Mī Nei” as my solo, composed by Charles E. King. This song talks about a person’s search for love as she compares her beauty to that of nature. A declaration of the promise of love is stated in, “Mī Nei” which means, “How about me?” “Mī Nei” became my signature hula, a gift from Aunty Joanie which was previously her solo and signature.
Not long after the Hawaiian Renaissance had started, Aunty and I saw the return of the traditional rituals of the hula ‘ūniki (graduation) such as ‘ailolo (eating of the pig brains) and kapu kai (ceremonial sea bath) as guests of other hālau. In spite of this revival, we continued the Christian model as the religious portion of an ‘ūniki.

After graduation, I became the new soloist for Aunty Joanie’s hula shows as well as ho‘opa‘a (chanter) for all of her hō‘ike (hula exhibitions) and ‘ūniki (graduations). It was at my own ‘ūniki (graduation) that my mother presented me with a lei niho palaoa, a gift from Aunty Joanie. This lei niho palaoa was Aunty Joanie’s ‘ūniki gift from her kumu, Lokalia Montgomery. I later learned that the lei niho palaoa was given to my mother for safekeeping in 1954 when I was just eight years old. Aunty Joanie had just started her own family having had the first son who was two years old and she would later have three more children, but wanted me to have the lei niho palaoa because it was meant for the person who would carry on the hula traditions of the Joan S. Lindsey Hula Studio and her teachers.

It was in 1968 at age twenty two, Aunty Joanie answered an ad searching for hula dancers for Don Ho’s TV special. My hula sister, Charlene Kaliko Rabacal Matsumoto, and I were sent to audition with 300 other hula dancers at the Tapa Room at the Hilton Hawaiian Village. Amazingly, we were selected to fill two of four dancer slots for the hour-long TV special, “Singer Presents Hawaii-Ho,” sponsored by The Singer Company, who brought 150 persons from Hollywood to be filmed entirely in Hawai‘i. Broadcast on national television, this special was videotaped on the beach at the Hilton Hawaiian Village. My cousins, on my mother’s side, who lived on the continent, tuned in to watch me dance on the steamboat set on Waikīkī Beach which served as the backdrop for Don Ho. It was fun and exciting to be part of the cast of a real Hollywood production dressed in a neon pink cellophane skirt and decorated
bra-type top with a 1940s Dorothy Lamour looking head piece in the same color scheme. Looking back on this experience, it was a thrill to be picked out of 300 dancers; however, a review of the rate of pay for the amount of waiting hours did not quite make up for the amount of money we were paid. Nevertheless, it was a fun experience to watch Hollywood making a television show in which I played a part.

Around 1968, there were other film opportunities that Leilani and I took part in. One of them was a film featuring the goddesses, Pele and Hi‘iaka produced by a Japanese film company. We traveled to Kaua‘i to film a short piece of the romantic story between Pele played by Leilani, who becomes jealous of her sister, Hi‘iaka, who was played by me and who falls in love with Pele’s husband, Chief Lōhi‘au, played by a fireman friend of my Uncle George Lindsey. Upon discovering this affair, Pele takes her lei from around her neck, tears it in half and throws it on the ground. By the fifth “take,” Leilani’s lei was so badly damaged we had to use my lei. After the final take, neither of us had a lei to wear in the closing scenes. This was quite a hysterical experience for us. A second scene took place in a mountain pool high above Līhu‘e; it was Hi‘iaka with Lōhi‘au swimming after her as he declares his love for her. Since I am not an actor, acting as Hi‘iaka in this film has remained an unforgettable “out of the box” experience for me. Leilani and I were hula dancers and I felt perhaps real actors could have played the parts of Pele and Hi‘iaka much better. Besides, Lōhi‘au did have some acting experience, we did not. This was an acting job not one that required hula dancers but it was a lot of fun in our attempt at acting. I understood this film was to be used as a visitor promotional tool in Japan so we never saw the finished product because it was never circulated in Hawai‘i.

142 Dorothy Lamour was an actress in the 1936 film, “The Jungle Princess” and became known as the “Sarong Queen.” She appeared in other films in the 1940s, “Road to Singapore,” and “Road to Bali” with Bing Crosby and Bob Hope.
Afterwards, the excitement-filled day ended with a fancy dinner at a hotel restaurant followed by a return trip on the last flight back to Honolulu.

Around the same time in 1968, Kamalei Sataraka, Leilani and I also appeared in a film produced by a Filipino film company featuring hula dancers dancing at Sans Souci, on the sands of Waikīkī on Kalākaua Avenue against a backdrop of Diamond Head. As in most filming, it is a long and dreary process in which the background actors waited for hours before the actual shooting of our scene. There is no glamour appearing in a film; there is only a lot of waiting around. Luckily, the film circulation did include Honolulu and we were able to watch ourselves on the theater screen in the old Pālama Theater on North King Street where we sat laughing and giggling, amidst a roomful of old, Filipino men, smoking smell cigars in the dark lit theatre. This was the last movie we appeared in which ended an exciting but brief film career for us.

In most of the hula and film jobs we were employed, the rate of pay was minimal or in the form of payment to my parents or in exchange for hula lessons or new costumes. On the whole, the experiences and people who came into my life helped to make the person I am today. Dancing the hula was not about getting paid, it was more about learning to embrace the hula and the Hawaiian culture in a way that expresses us as a unique people; brilliant and intelligent and filled with the love for life, laughter and each other. Dancing the hula was what we loved, what we did and had fun doing.

The awareness of a Hawaiian identity did not exist for me as a hula dancer on stage or in the film industry in those days. We were not attempting to prove our Hawaiian-ness in any way; we just shared the hula as part of our Hawaiian culture. Our Hawaiian identity was revealed in other ways. We applied our Hawaiian values to our personal and professional life. Being a Hawaiian person was not a popular thing during the 1950s and 60s. The stigma of the colonial
myth of Hawaiian laziness and stupidity followed me into the classroom and jobs that I held. The Japanese and Caucasians were considered smarter, brighter and more ambitious than me. There were a sizeable number of eleven native Hawaiian girls out of a class of 36 students in my class at Sacred Hearts Convent; the majority of Hawaiians were academically placed at the bottom of the class. Since the Hawaiian Renaissance in the 1970s, we, Hawaiians, have learned to use the stage as a vehicle for asserting our Hawaiian identity for basic human rights as the indigenous people of this land. The stage has become a battlefield no longer used only as a place for entertainment.

I continued to dance for Aunty Joanie’s Waikīkī hula shows while Leilani moved to the continent in August, 1972. In 1978, the ‘Aiea Supermarket building was replaced by a professional building and so Aunty Joanie opened a new hula studio above the Waimalu Times Supermarket where I began teaching the keiki and ‘ōpio evening classes. Including myself, the teaching staff consisted of my sister, Laverne Kanakanui, and Debra Chavez, one of Aunty Joanie’s former dancers. We taught for the Joan S. Lindsey Hula Studio in Waimalu and a second hula studio that opened in Waipahu next to Diner’s Drive-In on Farrington Highway. During the late 1970s while I taught for the Joan S. Lindsey Hula Studio, we performed for an hour, every Sunday afternoon at 1:00pm at King’s Alley on the corner of 131 Ka‘iulani Avenue for nearly twenty years. It was at this venue that I began singing publicly for our students, the songs that we taught them in class.

In 1982 at the age of 36, I opened my own hālau because Aunty felt I was ready to put my own plan and ideas into action and named my hālau, “Mele Loke,” for our dear friend. Then due to the rising cost of commercial space, the Joan S. Lindsey Hula Studio and Mele Loke, moved from Times-Waimalu to Manana Elementary School in Pearl City in 1982. This was the
first year my hālau entered a keiki class in the Queen Lili‘uokalani Keiki Hula Competition held at McKinley High School. The competition was moved to the Kekūhaupi‘o Gym at Kamehameha Schools and in 1992 at the Neal S. Blaisdell Arena where we are still participating today. I have hired many musicians over the years such as the Kawika Trask Trio, Amy Hanaiali‘i, the group called Ho'okena led by Manu Boyd and Hoku Zuttermeister to name a few; however, we have hired the group called Māhiehie led by Samuel Kaina on ‘ukulele and also comprised of Mark Tang on guitar and Helene Woodward on stand-up bass for the last ten years. In the last few years, we have added Alika Young on piano.

In 1995 when I was 49 years old, I added a wāhine class at McGrew Point Navy Housing in ‘Aiea and taught there for five years until 2000 at which time as I turned 50, the name of my hālau was changed to, “Ka Pā Nani ‘O Lilinoe.” At this point in my hula career, I wanted my hālau name to describe my relationship with my students. Thus, the name of my hālau is translated to, “the beautiful sounds embraced by the fine, misty rain.” The sounds are those created by the students and class, in their oli and dance and as they tell the stories of our people. Today the Joan S. Lindsey Hula Studio and Ka Pā Nani ‘O Lilinoe continue to hold hula classes in hula kahiko and hula ‘auana on the grounds of the Mānana Elementary School. Classes for Ka Pā Nani ‘O Lilinoe, are held on Saturday mornings for beginner and intermediate keiki students and on Wednesday evenings for ‘ōpio (young women) and wāhine (ladies) students. Kaikamahine (girls) soloists, Keiki kāne (boys), kāne (men) and pālua (couples) classes for special hula competitions and exhibitions are held at my home. It was about that same time in 1994 that my hālau entered the Hula O Nā Keiki Hula Competition at the Kā‘anāpali Beach Hotel in Maui where to date, we have participated for fourteen years.
Since 1995, we have combined two hālau, the Joan S. Lindsey Hula Studio and Ka Pā Nani ‘O Lilinoe, performing a one-hour show once a month at the “Kūhio Beach Torch lighting and Hula Show” at the hula mound in Waikīkī. We hired many musicians such as the Aunty Pudgie Young Trio, Ainsley Halemanu and Sam Kaina who became our solo vocalist/musician for the last five years. This year marks my forty-third year of teaching hula.
CHAPTER FIVE

HULA DYNAMICS & METHODOLOGY SPECIFIC TO KA PĀ NANI ‘O LILINOE

Traditions and Practices

From the on start, the Hawaiian language is introduced to the beginner student. Greetings and introductions are the first things we do as Hawaiians. This entails teaching and sometimes only listening by the student. The pule (prayer) follows which asks for guidance in the lessons that are about to take place. Next, the student who chants is granted entrance into a Hawaiian cultural place of learning which ignites the start of a Hawaiian mindset.

This section also includes the exercises and regimens as practiced in my hālau. No one has written about the traditions and dance steps used in my hālau or that of my teacher, Joan S. Lindsey. Hula is a very rigorous dance and as most veteran dancers know, one must possess a strong and flexible body, graceful and supple arms and a lofty and innate spirit. A child who shows exceptional talent at a very early age begins lessons at the age of three or younger. In such cases, the probability most likely occurs when a family member is a hula teacher or a Hawaiian musician. At this age, the student has already developed rhythm and shows an interest in the performing arts.

The hula implements are introduced as the student masters the basic hula steps and hand motions. Those who wish to further their knowledge will assist the kumu hula inside and outside of the classroom. Next comes the hoʻopaʻa (chanter and memorizer) learning the hālau’s repertoire of chants. Followed by this, the student prepares to implement the knowledge that has been acquired and executes this knowledge in the classroom. At this stage, the student is well on
their way striving to master their teaching skills alongside the kumu hula and eventually teaching classes alone.

The First Day of Dancing for a New Student

Beginning students are first taught to listen and respond to the voice of the teacher. Greetings and pule (prayer) begin every class. Later, other pule are taught along with oli (chanting). The dancer learns to focus on the present and what is to follow. The teacher will start by teaching the student simple, common Hawaiian language greetings. These greetings will progress into lengthier ones and simple conversational phrases.

As a small hālau, students are accepted for enrollment all through the year. Welcoming a student creates a relaxed and comfortable learning atmosphere into a class that is already in progress.

Introduction to the Hawaiian Language

The student learns the Hawaiian language greetings in acknowledgement to the teacher who addresses them upon arrival to class, “Aloha kakahiaka.” They are asked to repeat the response, “Aloha kakahiaka, e ke kumu!” Other greetings and commands are taught as the student progresses in time. The level of the language taught is dependent on the age of the student.

To ensure that the dancer is ready to respond to the commands appropriately and to the sound of the voice and the instrument, a double tap of the ipu (hula gourd) is followed by a command by the kumu, “Ho‘omākaukau!” This means, “to get ready!” A review of the dancers by the kumu (teacher) takes place as the dancers prepare to begin the class and lessons of the day. When everyone is standing at attention and are still, a second command by the kumu, “Mākaukau!” which means “Ready!” is given.
In response to both commands, the students will respond, “ʻAe!” meaning “Yes!” These few seconds allow the student to be ready for the lessons. It is essential that the student learns to focus their attention on the kumu and her directives. At each interval, the same commands are given and returned in order to rekindle the interest and spirit of the dancer. Moments of stillness and tranquility allow the dancer to connect the mind, which holds the text and choreography together with the physical body, which stores the body movements and together with the spirit and soul, the dancer’s passion is released with the execution of the dance.

With these basic commands, the student is introduced to learning the hula steps by the sound of the ipu heke (double gourd). Used also for warm-up exercises, the beating of the ipu heke teaches rhythm, timing, focus, attentiveness and concentration, these are the fundamental elements for learning the hula. The student also learns to recognize the appropriate ipu beat, pā (one quick slap of the fingers on the gourd) and kāhela (two quick slaps of the fingers on the gourd) for specific hula steps. These beats are employed when teaching the choreography of a chant.

Teaching hula today has evolved into teaching the language in the spoken form accompanied by traditions and customs as we knew and loved them. The basic conversational phrases and terms are used. Later, the crafting of hula implements, tī leaf skirt and lei making are added.

**Pule and Oli**

The old method of teaching oli and chants through repetition has slowly disappeared over the years.\(^{143}\) In the interest of time, oli and chants may be taught through the use of the printed text; however, the first pule taught, “E Hō Mai,” is still taught through

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\(^{143}\) Stagner, 56.
repetition. In the last 25 years, my hālau has incorporated the printed text into the classroom. Over time, the repetitive process produces images that are stored in the mind, body, and soul for future use. As Aunty has taught me and has been passed down to my students, “Oli and hula is taught for the love of it. We do these things because this is who we are.”

All beginning students will learn to oli or chant, from the first day of instruction. A simple but meaningful pule or prayer, “E Hō Mai,” asks for spiritual guidance and an open and clear path to receiving the knowledge from the universal gods. Other prayers and chants are taught as the student progresses over time. Another example of a pule is the “Doxology” and “Kū Ka Pūnohu,” a chant taught by Lokalia Montgomery, employing the universal elements as the metaphors for creating a stage for the performance which is about to take place. “Oli Kāhea,” is a chant that asks for permission to enter the hālau, taught primarily to the ‘ōpio (youth) classes. “Oli Aloha,” a chant welcoming the guests. A recent “Oli Mahalo,” has been added to pay tribute to a special person or place. The text for these oli may be found at the back of this thesis. (Refer to Addendum 3)

**Hula Exercises**

**Hula Noho – The Sitting Position**

The hula kahiko was referred to as a chant when I was growing up. It was not called hula kahiko until much later in the 1960s or so. Many Hawaiian language hula terms used today were unknown to me. I had to learn them and was happy to because we were experiencing a comeback in hula, Hawaiian language, music and all things Hawaiian. It was during this time that many hula terms began to be used in its proper context. As the foundation of the hula, the dancer learned to sit in the first hula kahiko position on the floor. The student begins in the hula

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144 Although Christian, we are native Hawaiian embracing all people and religions believing in a universal power working to uphold human principles, ethics, unity, sustainability and socially conscious global order.
noho position, sitting on the floor with their feet tucked under them and placed on either side of their buttocks. This was also the position taken for introductory lessons to develop arm and hand movements. The basic hand movements of the kāholo, vamp and holo, the running step to the right and left sides are taught while in this position. The hula noho position becomes more difficult with age. This position is taught for the purpose of dancing to chants performed in the hula noho position and is also used in the warm up exercises. The bent knee and ankle positions increase flexibility for the ‘aiha'a and other dance positions as well. A list of hula noho dances that are taught in this hālau can be found in Addendum 4.

**Moe - The Prone Position**

Further, the dancers lies flat on their backs and lift the body off the floor by placing two hands behind their back and pushing up and away from the floor. This exercise is repeated in order to develop strength in the thighs, upper torso and stomach muscles. Once achieved, both hands are placed in front of the dancer. Rotation of the body can continue to be part of this same regimen or can be accomplished later in the exercise portion of the class. This particular exercise is described later in the text.

**Kolokolo - Duck Walk**

Once inside the hālau, warm-up exercises begin. This discipline has continued to the present time. It begins with “duck walks,” walking in a squatting position encircling the perimeter of the room to the satisfaction of the kumu hula. The purpose is two-fold; one is to strengthen the thigh muscles as well as improve agility and balance; the second is to develop a strong straight-back and correct posture. The “duck walks” are done in a slow and rhythmic pace with the chin and chest held up high and steps are taken with a smooth transition from one foot to the other while maintaining a continuous and flowing movement across the floor. Hands
are placed on both thighs while pushing forward and the haumana proceeds walking in a forward motion. A version of the kolokolo is used in the chant “Keawe ‘O’opa” which incorporates a bouncing movement while the kolokolo is being executed. After the completion of this exercise, the regimen continues with other floor exercises.

**Ka’a Ke Kino - Hula Noho Rolls**

The student sits between two legs with bent knees and both feet tucked alongside of the thighs. The student is encouraged to rotate the upper torso moving the head in a clockwise direction starting at the front with the forehead a few inches above the floor, then moving it to the right side and to the back, moving in a circular direction over to the opposite side and returning the forehead close to the floor at the front. The exercise is repeated in the reverse order in a counter clockwise direction. While still in the hula noho, sitting position, the dancers lay on their back in a prone position lifting their body off the floor into a sitting position then forward almost touching the forehead on the floor then repeating the process. This exercise limbers the body and waist to become pliable when swaying and rotating the hips, and some dances require this motion.

**Hula Noho ‘Ami - Sitting Hula with Hip Rotations**

While still in the hula noho, sitting position, lifting of the hips about one inch off the floor in an ‘ami or "rotation of the hip" movement four times to the right reversing to the left until the hips move smoothly and gracefully with strength and power all while maintaining kūlana, perfect posture, where the shoulders are erect, the chest and chin held high. This exercise strengthens the thighs and promotes the strengthening of the stomach and hips. Revolutions of up to 100 ‘ami on each side is the goal. This motion is used occasionally in the hula noho repertoire.
‘Aiha’a - Bent Knee Stance

To develop the ‘aiha’a position, this exercise requires the student’s hands with palms pressed flat and against the wall, the knees are bent and the body is lowered close to the ground as possible. The dancer maintains a steady and poised posture with shoulders and back held in a kūlana, an erect position. The dancer executes each step and the teacher indicates the next step needing further development. When the dancer needs assistance, the teacher will stand behind of the student with hands placed firmly on the dancer’s shoulders, holding the dancer steadily in place.

The purpose of developing the ‘aiha’a position enhances the posture of the dancer. This stance contributes to steadiness of the dancer’s shoulders, keeping the shoulders in place throughout the dance. The lower the ‘aiha’a, the bent stance enables the back to retain an erect and strong posture. The word ha’a lists two definitions related to hula. The first definition is “humble” while the other meaning is “a dance with bent knees.”¹⁴⁵ To me, a dancer will attain the ‘aiha’a (which contains the word ha’a) position through humility gained from the demands and rigorousness of the movement. The dancer is guided to the true emotions and sincerity which best expresses the inner feelings that are revealed in the interpretation of the dance.

Hakihaki - Walking on the Thighs

To develop supple thigh muscles, hakihaki¹⁴⁶ is an exercise that incorporates the floor exercise with the hula noho, positioning the body in a prone position. The teacher walks up and down the top of the thighs. This is said to improve the dancer’s ‘aiha’a or their bending ability making the thighs soft, flexible and pliable and the ‘aiha’a position easily attainable. This exercise may continue for as long as the teacher deems necessary. Previous to learning the word

¹⁴⁶ Hakihaki also ha‘ihaʻi means brittle; limbering exercises, as for the hula; massage in chiropractic; quavering; breaking.
hakihaki from Keawe Lopes, we did not use any term except to advise the student that I would step on them to improve their ability to ‘aiha‘a.

**Warm-up Hand Exercises**

While still in the sitting position, this hand exercise softens the dancers’ hands and fingers. All of the fingers are stretched and reaching down as far as possible. The hands are tightly clasped in a gripping position with the fingers treated and reaching far below the palm of the hand reaching as far as possible to touch the first creased line on the wrist, squeezing the fingers tightly then slowly released. After releasing, shake both hands returning them to a relaxed state. This exercise develops gracefulness in the hands and fingers. This also improves flexibility in the wrists allowing the hands to lift and drop gracefully with the fingers thus is reduced to a soft waving motion.

**Warm-up Footwork Exercises**

The exercises for each of the basic hula steps are danced to the teacher’s satisfaction before moving on to the next step. For example, the exercise routine starts with the kāholo, two complete steps to the right then to the left with a turning of the foot on the fourth beat and repeated until the dancer is comfortable and relaxed developing confidence and poise in each of the movements. Other steps such as the holo, etc., are added as the student’s skill progresses.

These exercises are done vigorously so that the student increases the level of stamina and endurance. At my hālau, regular workout periods as part of the warm up exercises at the start of each class are important before learning the execution of the movements and choreography to the precise interpretation of the chant, language and story.
Not only is the purpose to physically strengthen the body, mind and soul but also to attain a state of concentration. The dancer should be completely focused on the sound and beat of the drum as well as the voice of the chanter and become one with the accompaniment.

**Hoʻi Mai**

After teaching specific dances, at the end of each class, a hoʻi mai or return to a quick review of all the basic steps just as was done at the beginning of class, except it was done as a 5-minute version completing the circle. Thus, it is important to maintaining a sound foundation by incorporating balance, agility and gracefulness. At the end of each class, we return to the dancer’s starting position, which is identical to the ending position of each dance.

**Start and End Position - Hands**

The first hand motion which starts and ends any chant or song requires both arms stretched out in front of the dancer with the two index fingers touching. The thumbs are held tightly but comfortably against the index fingers; this position prevents them from hanging loosely. The arms and palms are set softly rather than rigidly in placement. This is the start and end hand position. Here, the dancer begins training the mind to focus on the hands so they will become soft, graceful and in synch with the rest of the body.

**Start and End Position - Feet**

We turn our attention to the development of the foot movements. We begin by teaching the dancer the start and end foot position. The right foot is pointed in front of the dancer at a slight angle to the right. The under part of the foot should not be showing and all toes must be in a tight position. All toes must be touching the floor with the heel of the foot lifted off the floor. Avoid lifting the big toe in the air. The development of the dancer’s poise requires that the toes
be held tightly together just as with the fingers. The feet must also reveal a poised position at the end as well as the start of the dance.

The Kāholo - Hands

The next hand motion the dancer learns is the kāholo motion, the right arm is extended out to the right of the dancer and the left arm is bent at the elbow. The left hand is placed at the chest with fingers flat and thumb gently pressed against the index finger with palms down. The kāholo motion is done on the right side and repeated on the left side. The teacher’s attention is focused on the elbows which should be held up so that they form a straight line across the two arms. Another area of attention is to ensure that the hand placed at the chest is flat and without the hand and thumbs hanging uncontrollably. Exercises to develop strong and straight arms and hands are accomplished by placing both hands with bent elbows at the chest and held in place for a few seconds. The arm and hand that is extended to the sides for the kāholo must be turned at an angle with fingers facing towards the front and not awkwardly towards the back. Once the dancer has developed the ability to maintain these hand positions, they are ready for the next set of hand movements.

There are two hand positions for the kāholo. The first one requires the arm extended to the right side for two beats then two more beats to the left side. The second one requires the extended arm on the right side for one beat then at the chest for the second beat then repeated on the left side. The objective is while the fingers are “waving,” the thumbs are hanging comfortably. When the movement is completed, the thumbs are pressed tightly against the dancer’s hand.
The Kāholo - Feet

The kāholo is the first foot movement that is taught; two steps to the right with the left foot turned inward with the left heel almost touching the toes of the right foot on the fourth beat. This is repeated on the left side with the right foot turned inward with the right heel almost touching the toes of the left foot on the fourth beat.

In comparison, rather than turning the foot, other hālau may lift their heel in order to maintain the movement of the hips during the completion of the kāholo step. The flat-footed style of dancing is used in conjunction with the ʻaihaʻa stance which automatically propels the hips to sway easily from side to side. And yet, other hālau may tap their foot on the fourth beat instead of turning the foot. Over the years, I have noticed and discussed with Aunty Joanie the slow disappearance of the turning of the foot which I recalled as a child as being the standard execution of the kāholo and holo. We have concluded that perhaps to avoid the difficulty or complexity of this movement, a simplification of the step has taken place. Or perhaps this movement was not part of their teachings. In any case, we have kept this step in my hālau.

The Holo - Hands

The holo or the slide consists of four beats to the right and four to the left. It requires the dancer to count four beats for a holoholo where the right elbow is bent with the right hand placed at the chest while the left hand is placed at the waist. This is repeated on the left side as both hands switch sides. The left elbow is bent with the left hand placed at the chest while the right hand is placed at the waist.

The Holo - Feet

The holo requires the same foot movements as the kāholo except that there are four steps to the right with the foot turning inward on the fourth beat and then is repeated on the left side.
This step is taught once the kāholo step has been mastered. The following steps will be added as soon as it is apparent that the student has mastered those steps that are required to learn a particular chant.

**The ‘Ami Types**

The ‘ami is a hula step with hip revolutions. There are three types that we use in my hālau; ‘ami kāhela, ‘ami kuku, and ‘ami ‘ōniu. Also noted in the Pukui dictionary are other types of ‘ami that we do not use in my hālau, the ‘ami honua, ‘ami ku'upau, ‘ami ‘ōpū, and ‘ami poepoe.¹⁴⁷

The ‘Ami Kāhela/‘Ami Poepoe

The ‘ami kāhela is the same movement as the ‘ami poepoe, which is generally known as a new term although I have not known or used this term before. It is the movement of the hips from one side to the next with all of your weight sitting on that particular hip. In order to realize the full value of the hip movement, the dancer must develop the ability to bend as low as possible in the ‘aiha'a position. Once this is achieved, shifting your weight from the right side to the left side becomes easier over time.

The ‘Ami Kūkū

The ‘ami kūkū consists of three small and quick hip revolutions which is normally preceded by two slow revolutions or ‘ami. This step can also be accomplished by two slow ‘ami in a normal bent, ‘aiha'a position then drop their bodies in a lower bent position and execute the three quick ‘ami. If it is repeated, the dancer will raise the body to the original position for the two slow ‘ami and again drop the body to execute the three quick ‘ami kūkū. Another variation

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would be to maintain the same position when executing the two slow and three quick ‘ami. This movement may vary from one school to the next or as it is required for the interpretation.

‘Ami ‘Ōniu

The ‘ami ‘ōniu involves the hips movement in a “figure 8.” The hips move from left to right then lifts before moving back to the left side then lifts and moves to the right side and so forth forming the number eight. This movement is usually mastered after many years of dancing.

‘Ami Hōnua/‘Ami Ku‘upau

The ‘ami hōnua and ‘ami ku‘upau are the same movements involving exaggerated and rapid hip revolutions and used occasionally in my hālau.¹⁴⁸

I am familiar with and learned the three terms, ‘ami, kūkū and ‘ōniu. These were known to me without the word ‘ami preceding it for the kūkū and ‘ōniu movements. The ‘ami kāhela step was never defined as a separate movement although the execution is as described above.

Advanced Food Movements

Ka Hela

The hela step requires one foot placed at a 45 degree angle to the front and side with the weight on the opposite hip and with that knee bent. The foot is then returned to the original position and is repeated with the other foot. The dancer keeps the underside of the foot facing the floor at all times. The foot cannot be turned inward revealing the bottom of the foot. Each foot is placed gently but firmly on the floor avoiding any pounding on the floor, first on the right, then repeated on the left. The hips protrude to the side together with the weight as it shifts from side to side.

¹⁴⁸ The ‘ami ‘ōpū is a movement where the abdomen thrusts forward and is regarded as distasteful.
‘Uwehe

The next hula step taught is the ‘uwehe where one foot is lifted as the weight shifts to the opposite hip as the foot is lowered; both knees are then pushed forward by the quick snap and raising of the heels, with continued swaying of the hips from side to side. Attention must be given to the knees’ strength as the kick is executed in a simultaneous fashion keeping all dancers’ timing together. The knees remain together as they are thrust forward. Uncle George Nā‘ope explained to us in several workshops that I have attended that the knees should thrust forward and not to the side due to the perceived vulgarity of the movement. The forward thrust was the movement I was taught as a child.

Lele ‘Uwehe

The last of the hula steps that is consistently used is the lele ‘uwehe where the ‘uwehe is incorporated with the dancer’s first step forward. After the first step is taken with the right foot, the left foot follows with a brush along the surface of the floor ending with a kick forward. Then the left foot is placed on the floor next to the right foot and finally an ‘uwehe with two knees thrust forward completes the step and is repeated on the left side.

Over the years, I have noticed that the brushing of the foot against the floor has slowly been replaced with the pointing of the left foot in front and slightly to the side, then is placed next to the right food on the third beat. I recall growing up that most of the hula kahiko used the “brush step” lele ‘uwehe. Perhaps the chants that were associated with them are not performed as often as it used to be. One chant that I recall using the “brush step” is, “Kalākaua, He Inoa.” Another one that I recently re-learned again from Lilikalā Kameʻeleihiwa called, “‘Ula Nōweo La” that incorporates the use of the “brush step” foot movement. There were others that I learned as a child but have forgotten them.
Kāwelu/Kalākaua

The kāwelu hula step is one where one foot taps time with the heel, the toes being stationary, while the other foot remains flat but steps forward and then a little back, twice or more; the step is repeated with the other foot. We called this the kalākaua step because the step was used to begin such hula as, “Kalākaua, He Inoa,” dedicated to King David Kalākaua and “Aia La O Pele.” This particular step is usually performed by turning to the dancer’s left side and using the right foot to step forward and back then repeated on the other side. The kalākaua step requires two forward and back steps, sequentially. In comparison, the same step that requires only one step forward on each side was called the “quarter turn.”

Kaʻapuni

Another hula step that is commonly used by our hālau is called the “around the island” step which was later identified in Hawaiian as the kaʻapuni step. The dancer pivots on the ball of one foot in a complete circle while the other foot takes four or more steps to complete the circuit. I grew up with the terminology “around the island” so for me, ka'apuni is a new term for an old motion which I have incorporated into my classes. Not only in hula but in all aspects of life there is always something new we can learn even if it turns out to be something very old.

The First Chants Learned

The first chant taught to a new student is, “Ke Ao Nani,” composed by Mary Kawena Pukui,” although I have always known it to be “Nani Ke Ao Nei.” This chant is usually taught without the kālaʻau although was taught with the sticks as a hula noho (sitting hula).

Hand motions introduced for this particular chant is the pua, the flower; manu, the bird; lāʻau, the forest and iʻa, the fish motions. Attention is placed on the execution of these hand motions to ensure that the student is able to position the arms and form the fingers deftly while
depicting the things of nature and our surroundings keeping in mind that three-year old keiki may need a longer amount of learning time.

The text also reveals the balance in Hawaiian poetry and dance. The text in “i luna” which means above and “i lalo” meaning below, along with “uka” or the mountains and “kai” or the ocean. Finally, “lewa” which means the sky and “hōnua” or the earth and the living things and creatures that dwell in these spaces are presented together to the keiki who are learning about what’s all around them and the world they live in.

The second chant to be taught is, “Kawika,” after the hand motions are done well, then added are the foot movements. The following description is shown below.

**Chants Use Specific Foot Movements**

**Kāholo and “Kawika”**

“Kawika” is a traditional chant written for David Kalākaua, the last reigning king of the Kingdom of Hawai‘i and one of the first standing chants taught to the keiki. As one of the primary steps in hula, the kāholo is utilized throughout the entire chant. It is the first basic hula step a keiki learns, the kāholo step in “Kawika” provides an opportunity to develop this basic movement before learning others. As mentioned earlier, the kāholo requires the dancer to turn her foot on the fourth beat of this step.

In the last verse, the ha‘ina employs the ‘ami in a variety of slow ‘ami together with the ‘ami kūkū, quick and fast revolutions which is common for most chants. The chant ends with a right kāholo and ending in the lawa position followed by the kāhea, “He Inoa No Kalākaua.”

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149 Beamer, 36-37.
‘Uwehe and “Liliʻu Ŋ”

The next chant taught was originally composed for Kīnaʻu, the son of Princess Ruth Keʻelikolani whose name was replaced by hula master, Anton Kaʻōʻō, as a gift to Princess Liliʻuokalani. This chant is entitled, “Liliʻu E” in which the ‘uwehe is used throughout the entire chant. The dancer is able to focus on developing the ‘uwehe step by using it repeatedly throughout the chant including the last verse called the haʻina. There are several focus areas to ensure the step is executed properly; the dancer’s knees kick forward briskly, rather than to the side, although some hālau prefer the latter. The strength of the dancer’s kick is measured by the lift of the paʻū skirt at each execution of the step. It must be powerfully executed and be synchronized when dancing with others.

Hela, ‘Uwehe and “No Luna I Ka Hale Kai No Ka Maʻalewa”

The chant entitled, “No Luna I Ka Hale Kai No Ka Maʻalewa” is a traditional chant about Hiʻiaka’s return journey from Kauaʻi to fetch Chief Lohiʻau when she discovers Pele has destroyed the lehua groves of Puna. This chant utilizes two steps; the hela which is employed in the first verse, the ‘uwehe in the second verse then the hela again in the third verse.

In the last verse called the ‘haʻina, most chants commonly employ the ‘ami in a variety of slow ‘ami together with the ‘ami kūkū, quick and fast revolutions. This particular chant is taught when the dancer is in an intermediate level class. The more experienced dancer is ready to learn the chants with a higher level of difficulty that include a deeper focus and a wider variety of steps. Each chants ends with a set of structured movements; however, the one that my hālau uses is described later in its own section.

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150 Beamer, 30 -31.
151 Emerson, 63.
Kāwelu/Kalākaua,‘Uwehe,‘Ami Kūkū and “Aia Lā ‘O Pele”

Included in our repertoire of chants is one entitled, “Aia La ‘O Pele” a chant about Pele’s journey in search of a home seeking tranquility. This particular chant is taught until the students have mastered this skill, which could extend for as long as several months to a year. In this chant, each verse is danced on the right side then repeated on the left.

In the first verse, the kalākaua step is used followed by the ‘uwehe on the dancer’s left side with the right foot as the lead foot then it is repeated on the right side. In the second verse, “ʻŪhi, ʻūhā mai ‘ana ea,” two steps forward beginning with the right foot followed by the ‘uwehe is used then repeated on the left side.

The third verse, “ʻO ka mea nani kai,” the ‘uwehe and ‘ami then ‘ami kūkū steps are used. In the fourth verse, “Aia ka palena i Māui ea,” the kalākaua step on the dancer’s left side using the right foot to lead completing the verse with the ‘uwehe step then repeating itself on the opposite side.

The fifth verse, “I hea kāua laʻi ai ea,” four steps forward is taken then finishing the verse with a series of ‘uwehe steps. The last verse or “Haʻina,” utilizes the ‘ami and the ‘ami kūkū steps. These types of chants are designated for the advanced student because all the steps executed with the lead foot and hand movements on the right side is then repeated on the left. This is one of the most challenging chants to learn. The steps are quite complex and different in each of the verses.

Structured Movements Ending every Chant

The structured movements ending every chant begin with the ‘uwehe step with the right foot then left and stand. This is followed by a kiʻi which requires the dancer to point the right

152 Beamer, 63-64.
foot to the right side, front and then placed next to the left foot; then repeated on the left foot for two beats only, pointing the left foot to the left and then front followed by a huki step with the same left foot and where the dancer steps to the side in a forward direction and the right foot is pulled toward it so that the heels almost touch, and then is taken to the opposite side. To end this movement, it is finished with a right kāholo then with the lawa (end) position, followed by the closing kāhea for example, “He Inoa No Hi‘iakaikapōlepe.”

The Hula Noho Repertoire

A list of hula noho is also included in the curriculum of chants that are taught to advance haumana. They are as follows; “Kona Kai ‘Ōpua I Ka La‘i” using the kāla‘au or sticks dedicated to Liholiho; “No Ke ‘Ano ‘Ahiahi” using a single pū‘ili or split bamboo for Lunalilo; “Kū E Ka ‘Oli‘oli” utilizing a single ‘ulī‘ulī or the feathered gourds honoring Lunalilo; “Pu‘uonioni” using the ‘ili‘ili, or four pebbles honoring Pele. A list of chants and songs with the names of the honoree and choreographer is included (Refer to Addendum 4).

Dancing with Implements in Hula ‘Auana

Dancing with the Pū‘ili in Hula ‘Auana

The three main hula implements are generally used in this hālau. After a short time of dancing, one of the first implements the student will learn to use is the pū‘ili or split bamboo. It is the easiest of all to learn and the most economical implement to purchase. At this stage of learning, we will discover if the student is still interested in learning the hula. The investment is considerably minimal and both parents and keiki will have had adequate time to decide whether they want to continue hula. The keiki is taught how to hold the pū‘ili at the base of the implement and not at the cut edges for fear of splinters. More importantly, it is to produce the best sound of the implement. As the starting point for all mele, with or without implements, the
pūʻili is placed in front of the dancer at chest level. The right pūʻili crosses over the left at the tip of the bamboos and not at the center or base and is held in place until the dancing begins. This is the start and end position for all hula implements.

The kāholo is made up of four beats; three hits and on the fourth beat, the pūʻili strikes the dancer’s shoulders. On the first beat, the right hand has the lead and the pūʻili moves in a downward direction while the left hand moves in an upward direction. On the second beat, the left hand has the lead and the pūʻili moves in a downward direction while the right hand moves in an upward direction. On the third beat, both hands repeat the movements as it would on the first beat. On the fourth beat both pūʻili will hit the dancer’s shoulders at the tip of the bamboo not at the center or base. In order to do this, the elbows must be held up high and away from the body. The elbows should not hang loosely but be placed far from the body. The movement of the pūʻili is actually controlled by the movement of the wrist and not by the bending of the elbow. In fact, the placement of the arms at the first starting position remains stationary. The only movement that occurs is at the wrist. The pūʻili moves freely forward as the two pūʻili hit each other and then moves freely to the dancer’s shoulders. In many cases, the pūʻili may not be long enough to hit the shoulders. In this situation, it is preferable that the pūʻili hit the upper arm to avoid bending the elbows.

There are a number of different movements that the dancer must carry out successfully with the use of the pūʻili. There are a variety of movements; these are two examples. Hit 1, 1, 2, 3, (4) shoulder; the fourth beat ends on the shoulders, and hit 1, 1, 2, 3, 4. There are other movements that a dancer can use other than hitting the pūʻili tips or shoulders and that is to hit the two bases of the pūʻili against each other. Or, (1) hit, (2) shoulder, (3) hit (4) shoulder, (5) hit (6) shoulder, (7) hit (8) shoulder. The pūʻili may also hit the floor or another dancer’s pūʻili.
There are many other combinations or movements to be explored. It is left to the creativity of the kumu hula to find these movements while closely interpreting the words of the chant or song.

The first pūʻili number that a beginning student learns is, “Hilo E.” Later, they will learn songs that require more combinations and complex foot movements such as, “Ka Ua Loki,” “Kupa Landing,” and others.

**Dancing with the Feather Gourds - ʻUlīʻulī in Hula ʻAuana**

The next implement introduced to the student is the ʻulīʻulī or feathered gourds. It is very important that the student learns to handle the ʻulīʻulī properly. The first lesson entails teaching the student how to shake the implement. The ʻulīʻulī is shaken four times in accordance to the four beats to the mele. For example, the kāholo contains four beats for each foot step taken to the right therefore, the ʻulīʻulī shakes four times. Some may shake the implement only half way however, it requires a full shake for a full four musical beats.

The movement for the kāholo step requires one full shake on the first beat and the next three beats require the gourd to be struck on the dancer’s thighs three times. As with the pūʻili, the combinations are limitless. However, the motions should be designed according to the text and words for the proper interpretation of the mele. The ʻulīʻulī colors are the standard Hawaiian colors of red on the outside border and yellow feathers at the center.

A beginning student will learn “Hilo March” as their first ʻulīʻulī number. Later, other songs will be learned like “Hanohano Hanalei,” “Huʻi E,” “He Aloha Kuʻuipo,” and others.

**Dancing with the Slapping Gourd - Pā Ipu in Hula ʻAuana**

Lastly, the pā ipu or ipu hekeʻole, the slapping gourd may be difficult for some keiki. It is advisable to test the capability of the keiki. Slapping exercises can be accomplished by first practicing on any hard surface such as the table, chair, your thigh, etc.
comprises the use of the base of the palm and the tips of the fingers. To identify the hitting of
the ipu with the base of the palm, we call this, “U” or “oo.” To identify the beat that takes place
by hitting the tips of the fingers as, “Te.” The kāholo is comprised of four beats to the right then
four to the left just like the footwork. The kāholo beats are; (1) U, (2) Te, (3) U, (4) Te/Te (2
half beats or quick hits). There are a few other popular combinations; (1-and) U/Te (2-and) U/Te
(3) U (4and) Te/Te. The ipu is held upright and slapped on the side rather than bottom.

A beginning student will learn “Green Rose Hula” as their first ipu number. Later, other
ipu numbers include, “Green Lantern Hula,” “No Pueo Kahi Ke Aloha,” “Kauikeolani He
Inoa,” and others.

Dancing with Three Main Hula Implements in Hula ‘Auana

Hula implements add to the rich sounds of the music along with its brilliant colors which makes for an enjoyable audio and visual cultural experience. Managing two implements with
perfect execution of a variety of beats within the framework of foot and hand movements is an
indication of a skilled dancer. These highly technical movements produce a rigorous dance routine. Concentration, agility and coordination are essential in order to bring harmony and
symmetry to the dance.

Once the student has a good grasp of the use of these three implements, we introduce
songs that employ all three implements into one song, a medley of implements. The first song
that they will learn is, “Kona Hema O Ka Lani.” In the first verse, we use the ‘ulīʻulī; the second
verse uses the pūʻili; the third verse uses the pā ipu and the last verse we will hoʻi mai and return
to the use of the ‘ulīʻulī. These songs have also been choreographed using the various hula
implements are; “Tomo Pono,” “Alekoki,” “Kona Kai ʻŌpua,” and “Kaʻanoʻi” which employs a
fourth implement, the niu kani (coconut shells).
A good part of the repertoire of the hālau involves the use of the various hula implements. It adds diversity to performances as well as offers different forms of hula to the audience. It also shows the special skill of the dancer who not only dances without instruments but also with all three hula instruments that require a good sense of rhythm, coordination and timing.

The use of hula implements for hula kahiko is no different than for hula ‘auana. The only difference when using implements for hula kahiko, there is no accompaniment on the ipu heke or the hula pahu. There are no restrictions for hula ‘auana, musical accompaniment is permissible for all hula implements.

**Making of Hula Implements**

Since the 1990s, my students have gone to the home of Dexter Keʻala Soares to make their ipu heke and to Paulette Kahalepuna’s shop, “Na Lima Mili Hulu No'eau,” in Kapahulu to make their ʻulīʻulī (feathered gourd). Several students have made their ipu heke from written instructions. We have also made pā ipu (slapping gourd) and kāla'au (sticks) of kuawa (guava tree) and hau (hibiscus plant). Advanced students have carved their own hula pahu with the helping hands of family and friends. The pū niu is also crafted to accompany the hula pahu. Students have a greater appreciation for the hula implements when they make their own hula implements. Uncle Jimmy Lindsey, my father’s youngest brother and Hawaiian master carver, has helped our students with the making of the pahu, pūniu, ipu heke and their implements. They receive such joy and satisfaction from this crafting experience. The making of hula implements is required for advanced students who wish to become hoʻopaʻa.
Hālau Organizational Structure

Kumu Hula - Teacher

It is my desire to enjoy my student’s ability to express a sincere love for the hula and nā mea Hawai‘i (Hawaiian things) in their ‘āno (character, disposition). Like watching my own image in the mirror, they dance to share their innermost feelings through the hula. In mentoring my students, one of my favorite inspirational phrases is, “Focus on your emotions, not on the motions (hand),” allowing your na‘au (feelings, affections) rather than the outward physical movements articulate your dance.

As the repository of the teachings of my kumu hula and her teachers, the knowledge that was passed down to me will be taught to the next generation of dancers. As such, the kuleana (responsibility) for the training of the students resides with the kumu hula. Therefore, the proficiency levels of ‘ōlapa, kōkua, alaka‘i and ho‘opa‘a are ensured long before the student is considered a candidate for kumu hula. It is also recommended that the candidate learn to speak the Hawaiian language. In addition, it is encouraged that the kumu hula be able to play the ‘ukulele, singing for their students, furthering the bond between teacher and student.

Other responsibilities include the designing and selection of costumes as well as researching of a chant and mele so that the costumes are appropriate to the specific time period. This also includes hairstyles as well as the appropriateness and absence of make-up as well as the suitability of lei and adornments. Instructions on sewing of our own lei and adornments begin with lessons in kui lei (string with a needle) which progresses to the advanced styles of lei making of hili (braid) and wili (wind, twist).

For all venues, the goal is for the dancers and musicians to complement each another. In doing so, working cohesively with hired musicians enables this to happen. Modern technology
allows me to use advanced recordings of the music in the classroom. Students can familiarize themselves with the actual “live” voices that will be accompanying them. This method also considerably affects the cost to the hālau.

**Alakaʻi - Assistant**

The alakaʻi serves as the assistant to the kumu hula. This person takes charge of the hālau and sees that it functions as normal as possible in my absence. The alakaʻi is capable of teaching all classes, filling in whenever necessary, knowledgeable of the functions of the hālau and providing guidance to its members. Technically, the alakaʻi serves as an intern until deemed proficient by the kumu hula.

**Hoʻopaʻa - Memorizer**

Once the ‘ōlapa (dancer) has learned the text and movements of designated chants, they are ready to carry out the duties of the hoʻopaʻa. As a hoʻopaʻa, the student will learn the type of beating on the ipu heke (gourd) and later on the hula pahu (drum) that correlates with the hula steps in the choreography. Accordingly, they will also learn the different techniques of drumming on the ipu heke and hula pahu. At this level, the student’s primary objective is the memorization of the text of chants and translation, choreography and drumming. The hoʻopaʻa directs the movements according to the choreography for the ‘ōlapa (dancers).

Interestingly and according to Aunty Joanie, when she was a young hula teacher she learned that chanters swallowed words, a technique used to protect their material. This was perhaps one reason that orally learned and written text was rarely identical. As language resources disappeared, the language challenges increased for non-speaking teachers.
Kōkua - Helper

Depending on the size of the hālau, an aspiring student may serve in several capacities. A kōkua is a helper of the hālau who helps with the hālau activities at the direction of the kumu hula as well as the alakaʻi. A kōkua may be assigned as a backstage manager responsible to ensure that the ʻōlapa, hoʻopaʻa and kumu hula are adorned, dressed and ready for their performance to a number of other tasks such as cleaning dressing rooms as well as classrooms. These dedicated people help the hālau to function well.

ʻŌlapa - Dancer

The dancer’s first goal in the hālau is to learn the basic hula steps well. They will learn these steps through warm-up exercises at the start and end of every class along with perfecting them within the choreography of a chant or mele. Keiki as young as three years old are able to start dancing the hula. The student will learn and execute well the kāholo, holo, hela, ʻuwehe, lele ʻuwehe, kalākaua, kāwelu and kaʻāpuni. In addition, the use of the basic hula implements, the ʻuliʻuli (feathered gourds, pūʻili (split bamboos) and pā ipu (slapping gourd). They will also learn to oli and mele to be chanted in class and at public performances. A student remains at this level for approximately ten years or more. They will strive towards allowing themselves to become the conduit of the drum and the voice of the chanter and transforming themselves into a living rendition of the text bringing to life a true representation of the moʻolelo. The story and characters come to life when the dancer understands her part in the performance.

ʻŪniki - Graduation

The ideal student graduating as kumu hula possesses the ʻano (character, disposition) of humility, respect, dedication, hardworking, caring and all the other characteristics desired by the teacher. Besides being trustworthy and dependable, they must have the ability to perform all the
functions and tasks relating to the hālau. The graduate must also develop a good rapport with student, parents and associates of the hālau. They must project a strong and calm personality while maintaining humility and confidence that are reflected in their interpersonal communication, dancing and teaching skills.

Keeping within the traditions of an ‘ūniki (graduation) as I was taught, two weeks prior starts the chain of events, the graduating student and kumu attended mass like a baccalaureate in the Catholic faith which is followed by a small, informal meal. Other participants may include those promoted to hoʻopaʻa (drummer and memorizer) and ‘olapa (dancer).

One week ahead, the ceremonial dressing chants and a list of selected dances are performed in a private exhibition. The graduating student(s) may continue to remain with the hālau until such time as they decide to open their own hālau.

On the day of the main event, the ceremony begins with a meal which consists of Hawaiian dishes and delicacies followed by the presentation of the maile lei, the kinolau (plant form of the gods) pleasing to Laka, the hula goddess and kukui representing enlightenment and knowledge in carrying on the traditions of the hula. This is followed by a series of oli and chants honoring the gods, the chiefs and special places performed by the graduating kumu hula, hoʻopaʻa and ‘olapa. The hula implement numbers are performed by other dancers. At the end of the program, each student performs an individually selected hula ‘auana solo to their choice of song. These solo performances end the two-week long ‘ūniki ceremony of completion.

Summary

The hula kahiko is the first dances learned. As a religious dance, it is to be performed in the purest form of humility first in the hula noho, then executed in the ‘aihaʻa (bent knee stance). As such, physical strength is required in the agility and discipline of the mind, its detailed quality
is recognized in the text and choreography. Last but not least, passion must be attained at the highest level of delivery. Internally, the innate elements are crucial in carrying out hula kahiko in its holiest and purist form. Externally, the story is captured in the strength and movements of the body, managed by the strength of both mind and spirit. A meditative appearance is engaged to distinguish the sacredness in hula kahiko from hula ‘auana for entertainment purposes.

In hula ‘auana (wandering), the dignity of the dance is captured in the blend of softer movements in the choreography with facial expressions of emotions filled with joy and happiness contained in a smile. Jubilance and light-heartedness takes front stage in this category.

Living a life in hula entails accepting hula as the focal point of your existence as a human being. Studying and teaching hula is a daily function, which operates continuously seven days a week. It is sharing your life, which becomes intertwined with the lives of others for as long as both persons are agreeable. A career of dedication and love for the hula continues until life ends. Aunty Joanie’s hula career includes students of devoted family and friends that span generations, from children to grandchildren and great grandchildren. I have taught the children of my students and hope to one day teach their grandchildren and great grandchildren. Through the transference of the traditions, practices and rituals of the Joan S. Lindsey Hula Studio and its predecessors, the hula will live through the students and descendants of Ka Pā Nani ‘O Lilinoe.
Identity: He Hawai‘i Au

Hula has developed into more than dance and traditions. In this modern world, hula defines us first and foremost as native Hawaiians. It has become the driving force behind my personal accomplishments. It empowers me to function without restraint as a native Hawaiian. Through the discipline and curriculum of the hālau, we are able to apply our spiritual and intellectual strength to other areas of our life. Awakening the spirit and power of hula within, we are fearless, unafraid in the pursuit of our endeavors.

The hula has evolved dramatically since the 1950s. In those days, hula was danced for the love of its rich, cultural value. The few hula teachers and their small groups of dancers appeared at all the major hula festivals. Although it was not fashionable, there was much enjoyment in belonging to a hula school that allowed one access to places and people outside of the usual environment. Shared at family parties or at public events such as May Day, Kamehameha Day and Aloha Week parades, voting polls, school or church fundraisers, hula was more of a family affair keeping our cultural heritage alive.

Over the years, hula was used as a marketing tool in the booming tourist industry. Since the Hawaiian Renaissance of the 1970s, the emphasis in hula has gradually returned to becoming a renewed symbol of our Hawaiian heritage. Today, hula allows us to experience the rejuvenation in pride and aloha as native Hawaiians, the indigenous people of this land.

We celebrate our heritage through the hula which is largely seen at hula competitions held throughout the state of Hawaiʻi, the U.S. continent and in a few foreign countries. The
growth of hula has become phenomenal. What we are experiencing today, we have never witnessed before. From the origins of a traditional form of dance, the hula has catapulted us onto a global stage where we demonstrate a sense of revitalized pride in our cultural heritage.

Mālama Lāhui

The Hawaiian Renaissance in the 1970s sparked a rebirth of the culture and a renewed interest in all things Hawaiian. Wanting to recapture the pride in our people, native Hawaiians reaffirmed the hālau as a place of cultural learning. Parents and new students sought Hawaiian knowledge and cultural values that a hālau offered. Pride in being Hawaiian was reawakened through the learning of the language and learning about the achievements of our kūpuna (elders) in ka wā kahiko (the olden days).

Speaking our own language meant reconnecting with our ancestors and the ancestral knowledge that was nearly lost to us. Through the efforts of a few Hawaiian language educators in 1982, they sought to revive the Hawaiian language. By modeling the return of the Hawaiian language against that of the Māori Kōhanga Reo movement, language learning centers were established where students are taught entirely in their native language and culture. This opened the way to the founding of Pūnana Leo, which means the “nest of voices.” After the first pre-school was started in Kekaha, Kaua‘i in 1984, gradually, others spread throughout the other islands.153 Subsequently, the Hawaiian language immersion and charter schools were established from kindergarten through grade twelve. This undertaking led to a project called, ‘Ike Kū‘oko‘a completed in 2012. This required the solicitation of hundreds of volunteers to digitize and translate 125,000 pages of more than 100 Hawaiian language newspapers between 1834 and the late 1940s. The success of this project can be attributed to the efforts of Dr. Puakea Nogelmeier,

Associate Professor of Hawaiian Lanugage at the University of Manoa, Hawai‘inuiākea School of Hawaiian Knowledge.\textsuperscript{154}

In 2005, I learned about the extraordinary self-sustainability feats in pre-contact Hawai‘i. One fine example is the intensification of food production found in the land management of the ahupua‘a (land division) extending into the ocean fisheries. The integrated systems worked hand in hand with the natural scheme of nature while meeting the ever increasing demands of the population. The lo‘i (wet land taro gardens) were built on the mountain sides as well as on the flat kula lands, maximizing the use of our precious water supply as it branched off from the stream and looped through the gardens returning back to the stream before entering into the fishpond and ocean.

The fishpond, another bountiful source of food operated naturally with the fresh and sea water promoting the growth of limu, seaweed, a food source for herbivorous fish such as the mullet. Raising non-carnivorous fish raised the natural food chain efficiency of protein production by 100 times.\textsuperscript{155} The ahupua‘a functioned as an efficient food production engine from the top of the mountain and down into the sea. These extraordinary advances utilizing the natural cycle of nature is known nowhere else in the world. The achievements of our ancestors revealed the intimate interaction we engaged in with our surroundings. The goal was to ensure food production kept abreast with the growing population, mālama lāhui (caring for the nation), which guaranteed the continuation of a flourishing society.\textsuperscript{156}

In the hālau, mālama lāhui is taught in various ways. The older keiki look after the younger ones. The keiki are taught leadership skills of how to care for each other. They lead the

\textsuperscript{154} Sea Grant, University of Hawai‘i, Hawaiian Language Newspaper Translation Project, accessed June 23, 2015, seagrant.soest.hawaii.edu/Hawaiian-language-newspaper-translation-project.
\textsuperscript{156} Ibid.
class in oli and dance, manage the group during classroom “breaks” and at the end of class, they walk at the front of the line leading the class to the parents’ meeting area. There is no keiki left behind, no matter their physical or mental deficiencies. Finding the suitable class appropriate to the child’s capability is the kuleana of the kumu hula. The challenged keiki receives a higher level of assistance. When we move forward as in a wa’a (canoe), everyone comes along; no one is left behind.

The greatest achievement and success of my hālau lies in the development of the student in skill, discipline, conduct and behavior. Discipline of the body, mind and soul requires hard work along with a love for the hula. Proper conduct and behavior inside and outside of the classroom teaches good manners and respect for others. Once past the rigors of basic training, a dancer’s treasure lays waiting to be discovered. It is a joyful moment when they can delight in the fruits of their labor.

The student will become the repository of our ancestral knowledge which will be passed on to future generations. It is our kuleana to prepare them for what lies ahead. Their challenges become our challenges. We will face these challenges together. Knowledge through education will lift us to greater heights.

One such challenge facing our people is the immediate need for basic necessities for survival. Eight years ago, Ka Pā Nani ‘O Lilinoe adopted what was known as Kamaile Elementary School located on the Wai‘anae Coast which is heavily populated by natives Hawaiians. Today, it is a charter school called, Kamaile Academy which focuses on servicing “houseless” children from pre-school to grade 12 and their families living within the vicinity of

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157 Pukui, Haertig and Lee (1972), 53.
the Wai‘anae Boat Harbor. At least twice a year, Ka Pā Nani ‘O Lilinoe conducts a drive for Kamaile Academy collecting food, clothes, toys, school supplies, kitchen and household wares. The students earn kalo cards (core values) for good and improved grades, good behavior in the classroom and playground conduct. These core values allow the keiki to purchase any item from the school store that was set up in a large metal shipping container. We endeavor to kākoʻo (support, aid) the lāhui (people of the nation) making an educational and social difference in their lives while teaching our students the value of mālama ʻāina (care for) through community service.

Leadership

Kumu Hula

Where would our culture be if not for the hālau? The hālau survived through a time when our culture was near extinction. Although, it wasn’t called a hālau, they were known as a hula studio and a kumu hula was called a hula teacher. The size of a hālau was very small prior to the Hawaiian Renaissance Movement. Today, we are thriving because the movement inspired the restoration of pride in our culture. Remarkably, we are still here; we have not passed into obscurity as some had predicted.

Kuleana (responsibility) is the understanding that there exists a deep sense of commitment and obligation first to oneself and then the ʻohana (family). Kuleana is a driving force that pushes us as kumu hula to surpass our limitations. Kuleana is a sense of duty to our students, ʻohana and community that keeps us close to each another. The kumu hula understands the task of guiding peoples’ lives towards establishing their place in life through the Hawaiian values of mālama ʻāina (care for), lōkahi (unity) and hana laulima (cooperation) experienced in

the hālau. Instilling the principles of kuleana in our students, parents and guardians, will one day produce responsible people with a sense of concern for others.

The kumu hula carries the weight of the hālau as the leader managing its members as well as the operations and finances of the group. Also serving as a school principal and teacher, the kumu hula is in charge of the teaching staff and students.\footnote{Kanahele, 149.}

Working with a large number of people is like having a large family. One of the key elements of a happy family is the ability to treat each member as if they were your own, showing everyone aloha and concern. Many kumu hula spend more time with their hālau than with their own family; our hula families are considered extended family. Regarding them as family builds trust, respect which develops confidence, strengthening the bond between parties.

Teaching any aspect of the culture without the spoken language can be looked upon as a weakness. Today, the expectation level of speaking in the Hawaiian language has been raised because of the Hawaiian Renaissance of the 1970s. A new generation of native Hawaiian language educators at the University of Hawai‘i formed an alliance to establish schools operating entirely in the Hawaiian language. Since this time, there has been a renewed interest by native Hawaiians to learn to speak the Hawaiian language. I have attended Hawaiian language classes since the 1970s and have found difficulty learning to become a speaker because of the lack of speakers around me. However, there is much about traditions and culture that a non-speaking Hawaiian language kumu hula like me can offer my haumana.

Our kūpuna are the elders who we will one day become. They represent all that we hope to accomplish in life. They were the keepers of the secrets of living a fulfilling life by making significant contributions to our community. We hope that we will have the privilege and honor to leave our own legacy behind by which our haumana can build upon making for a better and
Teacher

The passion for the hula is like the water that flows through the lo‘i that is timeless. There is no beginning and no end. The water feeds the kalo; the hula feeds the dancer. There is a rekindled spirit when dancing for the love of hula. This spirit is rejuvenated each time we dance. Hula is an integral part of life, the priority in life. Hula is life.

The love of teaching the hula stimulates my creativity to produce an artistic expression of the story. The movement that best expresses an emotion is transformed into an effortless and fluid depiction. For me, a dancer’s soul constantly battles with the mind and body in order to shape a physical representation of the text. Different audiences dictate the degree to which dancers may express themselves. For example, when I am dancing for my family or the Hawaiian community, my dance is on a more intimate level of interaction with the audience than it would be with a group of tourists. Understanding the basic principles of body coordination together with the spirituality of the dance produces an enduring interpretation of the mo‘olelo something to which most teachers aspire. By placing the dancer in a most comfortable and loving space allows the emotions and feelings to genuinely flow through the body; however, the facial expressions becomes my constant challenge as a teacher.

Loving the hula doesn’t qualify one as a teacher. Teaching the hula is not an easy occupation. It is hard work because the students’ level of motivation is partly dependent on the teacher. Teaching requires creativity in developing a lesson plan and the patience in the execution. The real challenge in teaching is when we are confronted with adversity. Taking the route of least resistance is one most would choose. Should we separate the “cream from the
crop?” Is it better for a few to succeed or allow all to fall short of success? I believe success comes in many different forms. The experience of the journey can be seen as a success as well as success as the end product.

Many view precision as a prime ingredient in the success of performing a hula. This is especially true when entering hula competitions. Perhaps my reason for not placing more importance on precision is because as a young dancer, the focus was on the execution and gracefulness of the movements while conveying the emotions behind the text and the ability to engage the viewer. Precision was not so important because to my recollection, hula competitions were almost non-existent. Precision dancing was accomplished through a special bond and close relationship between dance mates or as they are called today as hula sisters. My philosophy is unchanged; we nurture the love of hula in the student. At the keiki level, this philosophy is more evident without precision than in the ‘ōpio or mākua age group. In this modern world of name recognition and success, the adult students will choose success in the end.

Choosing inclusivity over exclusivity requires a teacher who believes that every keiki deserves the same opportunity as the others. It takes a special kind of teacher, one who motivates others to reach or exceed their fullest potential. Investing time and self in the development of the haumana is what we do. The haumana will be a better dancer and person while developing a cultural mindset. The student is taught to strive to dance their best in both competitive and non-competitive events. Emphasized is each dancer’s ability and effort required to transform strength and power into the graceful movements of the dance individually, then collectively. The haumana is praised for their efforts although they might lack perfection.

People will remember the name of the winner; they will more than likely forget the names of the losers. Should we place a greater importance on winning? A wise saying goes
something like, “It’s not so much about winning but what we learn along the way.” The story, “The Bad News Bears” ends with the weaker players agreeing to sit out so that the better players can play. As a result, the team wins the game. There are many competitive hula events that are not nearly equal in numbers to the non-competitive ones. The competitive ones were designed for the best dancers leaving out those who are not. But not everyone is interested in winning competitions. We have families who are more interested in learning the hula in the old style. We will leave winning to competitive sports offered outside of the hālau. In my hālau, all the students are invited to participate in next year’s competitive events.

Recently, the wāhine class unanimously agreed to compete in the King Kamehameha Hula Competition in June 2015 at the Neal Blaisdell Arena in Honolulu. Unified in their goal, they placed second in the hula ‘auana category while they remain focused on the love they have for hula.

The hula community offers a wide range of hālau from highly competitive to highly cultural schools; it is left to the dancer to find the hālau that best suits them. Today, it seems everyone wants to dance the hula; everyone wants to be Hawaiian. Hālau are surfacing in many foreign countries. We ask each other, “Why are foreigners so interested in learning the dance and music of Hawai‘i?” Some believe it is the beauty and spirit of the people in this place called Hawai‘i that is brought to life in the hula. It is found in the way we treat each other with kindness, respect and aloha. The melodic and gentle sounds of the music and soft and graceful movements balanced with a strenuous and rigorousness are reflected in our dances. The ideals of kuleana, ‘ohana and mālama lāhui; generosity, sharing and bigheartedness reveals the inner makings of a people who flourished without outside contact with the rest of the world for thousands of years.
Our culture endorses sharing with others. Because of this and for commercial reasons, kumu hula are teaching in foreign countries like Japan and Mexico. Some have opened a hālau branch or are teaching the owner who in turn will teach their own students. Yet, others are conducting workshops and are judges at competitions there while some have taken up permanent residency or married naturalized citizens. Have we allowed the hālau and hula to become too commodified?

Due to teaching the ancient hula in a foreign land, some kumu hula believe our identity as native Hawaiians have been compromised because our gods exist here in Hawai‘i so the chants and dances for them should be taught here. I am inclined to agree with this ideology because we recognize that the things of this land, the foliage and people, are pleasing to the gods who dwell here in Moananuiākea (Polynesia). Subsequently, since it was designed for entertainment purposes, it is only the hula ‘auana that should be taught in foreign countries.

Once a simple and organized structure, the universal popularity of the hula has perhaps diluted the spiritual aspect and complicated the quality and future of the hula? As such, we must ensure that the traditions are maintained through frequent assessment for those we have taught; thereby, safeguarding them from degradation.

As for non-Hawaiians who were born and raised in Hawai‘i, they would be considered eligible to ‘ūniki in my hālau because they were born of this land and have lived among native Hawaiians embracing the culture, customs and traditions as deeply as their own. Although foreigners have accepted the hula and its traditions, unfortunately, they lack the close relationship to this place and the culture of its people. Regardless, it is still a kumu hula’s prerogative to select the material they wish to teach and to ‘ūniki students of their own choosing.
Just as foreign born wrestlers can no longer attain yokozuna status, some kumu hula believe foreigners should not ‘ūniki (graduate) with the title of kumu hula and should only be able to attain the level of ho’opa’a. After two Hawai‘i born wrestlers attained the rank of yokozuna, the Sumo Association of Japan changed its rules which no longer allow foreigners to win the highest title in sumo. A similar policy exists in Hawai‘i where Japan hālau are not permitted to participate at the Merrie Monarch in Hilo. And, Hawai‘i and U.S. hālau can only have two Japan national or foreign dancers in their group.\textsuperscript{161}

Should we place similar restrictions on hula? A foreigner can never attain a kumu hula title. The kumu hula title would be reserved for non-Hawaiian Hawai‘i born and students of Hawaiian ethnicity. Unlike the yokozuna who wins the title through an organized association, the kumu hula title is directly bestowed upon the student by the kumu hula. There is no organized association in existence. Once there was an attempt to organize the Kumu Hula Association in 1959, which was unsuccessful. Should there be one today? These are issues currently facing today’s kumu hula. A new category has recently been identified and is known as loea (master). It is my understanding that a loea is one who creates new knowledge; that is, a composer. Perhaps this trend will separate the teachers of any Hawai‘i and foreign teachers from the masters of the hula.

The hula is alive and thriving in Japan, which has its own version of the Queen Lili‘uokalani Keiki Hula as well as the Merrie Monarch Festival. It is called the “Ikaho Hawaiian Festival, King Kalākaua, the Merrie Monarch,” which takes place annually in the Shibukawa City, Japan and is the only hula competition in Japan that is sanctioned by the Merrie Monarch Festival in Hilo.\textsuperscript{162} The highest scoring overall hālau winner of the Merrie Monarch

\textsuperscript{161} Merrie Monarch Staff, "Merrie Monarch Festival," 2011.
\textsuperscript{162} Office of Mayor Billy Kenoi, "Deputy Mayor Iizuka of Shibukawa Visits Mayor Kenoi," Jan. 23, 2011.
Festival is invited to perform each year in Ikaho, Japan. Thousands of dancers gather as participants in this event. Many more come to enjoy the lively competition between hālau from all over Japan. We are grateful to those who have kept our culture alive in order that we may preserve our cultural identity.  

Ka Pā Nani ‘O Lilinoe does not recruit new students; however, we are listed in the global directory, [www.mele.com](http://www.mele.com). We rely primarily on word-of-mouth and referrals of students, family and friends. We enroll new students at a small but steady rate. Today we average between 30-40 students. We are very grateful to ‘ohana and community for referrals received from near and far. The philosophy of this hālau is, “The important thing is not the win but to take part. The important thing in life is not the triumph but the struggle.” As such, my hālau takes great pride in taking part in community events.

Ka Pā Nani ‘O Lilinoe occupies space at an affordable location where we conduct classes and are able to keep our rates reasonably priced at $35 per month for an hour’s class each week. Since classes are held only two days out of the week, we use the Manana Elementary School cafeteria on Wednesday nights for our adult classes and the outdoor courtyard on Saturday mornings for our keiki classes. The small public school is located in Pearl City where our classes have been held there for the last thirty-three years since 1982.

**Psychologist**

Hula teaches us to understand people and relationships, how to treat people, care about them and to put others before ourselves. As leaders, the kumu hula must be aware that they are constantly assessed by students and parents in their many roles. This awareness helps one to be

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mindful of behavior, manners and conduct. A mālie (calm) personality projects a positive energy coupled with humility is mirrored in your haumana.

A kumu hula plays multiple roles, makuahine (mother), makua kāne (father), kumu hula and other roles that are needed. At times, the responsibilities can become overwhelming; however, everyone shares in the concerns of hālau matters.

All hālau whether small or large, when woven together into a fine fabric, creates a net for those seeking the knowledge of our kūpuna. Ka Pā Nani ‘O Līlīnoe is one of many of these hālau in Hawai‘i. Being a native Hawaiian inspires me to learn more about our people, culture, traditions and customs. We are the nucleus, the core around which an outward rippling effect embraces all who wish to practice their culture. The kumu hula serves as a link connecting the past to the future by sharing experiences in the present.

Students are accepted regardless of race, religion, gender or sexual orientation. Currently, we have 40 students of which approximately half are non-Hawaiian consisting of primarily Japanese and Filipino ethnicities. Over the years, we have had military, Caucasian students whose parents were stationed in Hawai‘i for a few years. One such family consisted of three daughters and mother who danced for my hālau for over ten years. A sub-marine commander, Joe Skinner, became an expert at making ti leaf skirts every year for his three daughters to dance in the Queen Lili‘uokalani Keiki Hula Competition. In their last few years in Hawai‘i, the family moved one block away from me so that his daughters could walk to hula during his frequent deployments. All three started hula at five years old and became quite accomplished dancers when they moved back to the mainland after military retirement. I believe by living among native Hawaiians, non-Hawaiian students are able to dance almost as well.
A native Hawaiian immerses himself in a world that is filled with family, friends and lots of aloha. We function best when we maintain a close relationship with our kūpuna even after one has passed on; they remain very much a part of the family.\textsuperscript{165} They continue to lead, guide and move us in the right direction. It is not just our own individual spirit that carries us through the tasks ahead; it is the spirit of our kūpuna standing next to us, encouraging, cajoling and supporting us.

Overall, the kumu hula and hālau serves as the piko (central lifeline), for the haumana (student), mākua (parent), kūpuna (grandparent), the ‘ohana (family). The kumu hula acts as the bridge between members of the family acting as counselor when there are problems in the hālau, home or workplace. The kumu hula will be consulted on issues facing the individual or the ‘ohana offering life altering advice. With daily interaction, the kumu hula becomes an expert in relationships. They are highly regarded for their expertise in the organizational aspects of the ‘ohana.

**Politics**

In the Hawaiian community, the kumu hula has become a political force in issues affecting our community because the Hawaiian culture came under attack in recent years. We would have lost native Hawaiian rights to ocean access and gathering rights. By today’s standards, a sizeable hālau and their supporters exerted their political influence in the election process. Hālau are now being solicited to represent the hula community and the Hawaiian community at large by an organization formed by hālau throughout the state Hawai‘i. The political views of the kumu hula are regarded with great respect. They possess a wealth of influence and command a great amount of followers. During times of political strife, the support

\textsuperscript{165} Pukui, Haertig and Lee, 167.
and corroboration with the hālau and community draws great political power impacting the legislative decision.

One example involved House Bill, H.B. 1920 and Senate Bill, S.B. 8 which was also known as the “Native Gathering Rights” bills introduced in the 1997 Hawai‘i legislature. These bills attempted to create a judicial process for traditional and customary gathering rights so that in case of conflict, there would be a process for dealing with the Land Use Commission, the developers, and contest case hearings. The legislature moved two bills through the system seeking to prevent native Hawaiians from holding on to their rights to gather flowers, ferns, foliage used in hula. Without the adornments of lehua, maile, palaipalai and other foliage, the hula dancer would not be appropriately dressed and pleasing to the gods causing further destruction to the Hawaiian culture.

It also affected kahuna lā‘au lapa‘au who gathered plants and herbs for medicinal purposes. Hawaiian craftsmen gather native wood for carving them into artistic objects, furniture making, etc. which includes products necessary for subsistence, religious and cultural practices, which would no longer be accessible to them. Also impacted was the beach access law whereby surfers would no longer have public access to the shoreline. Fishermen would not be able to shoreline fish or gather limu (seaweed), ‘opihi (limpets), ‘opae (shrimp), etc. The two legislative bills viewed traditional and customary gathering rights as an encumbrance on the land.

The Land Use Research Foundation (LURF) and the Pacific Legal Foundation (PLF) and their financial supporters opposed Native Hawaiian traditional and customary rights. A native

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Hawaiian traditional and customary right to gather was described as trespassing, thereby attempting to criminalize all Native Hawaiian practitioners.

On February 26, 1997, protesters celebrated the successful twenty-four hour vigil at the state capitol opposing Senate Bill 8. At high noon the day before on February 25, 1997, more than 100 hundred pahu drums sounded in simultaneous rhythm on the hour, every hour for 24 hours. Kumu hula brought hundreds of their students and danced to “Au‘a ‘ia, hold fast to the traditions;” a historical moment took place in the political arena.

The native Hawaiian protesters corroborated with the hula community; thus was born the “Īlioʻulaokalani Coalition” in 1997. They used the kumu hula influence in a political undertaking. Banning together and asserting their power against the threat of destruction of the Hawaiian culture; the kumu hula testified in support of the gathering rights and beach access. They were not afraid to defend the rights of native Hawaiians.

This historic event compelled the kumu hula and hālau to join forces, as they stepped into the political arena. This was the first time in political history that an attempt was made to stop legislation by the hula community. The visibility this special interest group gained from asserting their rights of native entitlements obliterated the former image of passivity and submissiveness. Consequently, this newly created native Hawaiian activist group earned a place of political status in a modern colonialist environment, which will go down in history of modern Hawai‘i politics.

When it became known that our gathering rights were being threatened, the kumu hula individually testified against the bill. When they realized that they needed to make a more powerful statement against S.B. 8 and H.B. 1920, the Īlioʻulaokalani Coalition went into action and upon understanding of our rights as enacted by King Kamehameha III, Kauikeouli at the
time of the Māhele, they began thinking “outside of the box.” Quickly realizing they were powerful in numbers, they were not afraid to use that power.

Vicky Takamine of Hālau Ali‘i ‘Īlima directed this protest making everyone pay attention to the demands of the hula community. Kumu hula came from across the state to participate in this vigil; Pua Kanaka‘ole Kanahele of Hālau ‘o Kekuhi of Hawai‘i; Keali‘i Reichel of Hālau Ka Makani Wili Makaha o Kaua‘ula of Māui; hālau of O‘ahu such as Manu Boyd of Hālau o ke ‘A‘ali‘i Ku Makani; Kaho‘onei Panoke of Hālau Hula o Kaho‘onei; Pi‘ilani Smith of Hālau o nā Maolipua and others. The legislators shrunk into the dark corners of their offices and purposely avoided contact with them. The bill was defeated.

Forty years ago, we would never have thought to protest as a hālau. We left the protesting to the Hawaiian activists. Now, we have joined other Hawaiian activists and are taking an active role in asserting our native rights by educating ourselves about the issues that affect us.

The gathering rights’ was an important catalyst that formed another formidable entity protecting us from the threat of outsiders at the cost of native Hawaiian rights. Attitudes have changed greatly since that momentous event, the community realized the value of the kumu hula and their hālau to effect change to the benefit and protection of our people. The ‘Īlio‘ulaokalani is the ever watchful “red dog” that is maka‘ala (watchful), regarding the rights and entitlements of the Hawaiian people.167

We will no longer accept what is handed to us. We will question the legislators and investigate the issues before them. They can be voted out as quickly as they were voted in. The ‘Īlio‘ulaokalani website was established to keep us informed of bills that pose a threat to the very

167 Ibid.
core of who we are as native Hawaiians. Kauikeaouli’s intention of protecting the rights of the people must continue in this generation and for generations to come.

The big developers and hotels do not care about our rights. They think that money will buy everything. Our culture and future as native Hawaiians are not for sale. We should never think that we cannot gather flowers, ferns, etc. Or, think that we cannot go to the beach to surf, swim, gather ‘opipi, limu, ‘opae, etc. As long as we remain a strong political entity in the community, we can circumvent the threat to our well-being as Hawaiians. We can be instrumental in helping to preserve the rights of our people. Our voice can be heard and we must never allow others to speak for us.

A new voice has been heard and has been added to those familiar ones like Walter Ritte, Bumpy Kanahele who have effected change in the past. The kumu hula responded to the issues in support of the preservation of the hula. The hula is the embodiment of who we are as a people. The “Red Dog” website has become the watchdog that monitors all legislation that impacts the Hawaiian community.

Hula has brought us to a point in time where we realize the political influence that the hālau possesses. No longer waiting for someone else to dictate our future; discussions are taking place to create a voting block to support the candidate sympathetic to Hawaiian issues and our own candidate to run for office. Native Hawaiian scholarships are plentiful which afford kumu hula and haumana the opportunity to earn a college degree.

**Kūkulu Aupuni: Building a Nation**

The loss of our nation in 1893 and our subsequent culture and pride in being Hawaiian during the territory of Hawai‘i meant we were a people without a country. It was in the 1970s

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during the birth of the Hawaiian Renaissance Movement that we acted upon learning about the overthrow. For me, time stood still while I read about the United State of American seizing the kingdom of Hawai‘i by landing the marines and stationed them facing ‘Iolani Palace. That was probably one of the saddest days in my life. Sadness turned into anger, a misdirected anger with no place to channel it. Should I be angry with my parents or grandparents? Who should I be angry with? The knowledge of the overthrow forced me to see that the federal and state governments failed us. They did not care about the Hawaiian people to take our nation, keep this hidden from us and pretend it never happened.

Twenty years later, the commemoration of the 100th anniversary of the overthrow in 1993 was the highpoint of unrest and discord in the Hawaiian community. Were you among the 20,000 native Hawaiian people who attended the commemoration at the ‘Iolani Palace on January 17, 1993? Native Hawaiians stood in unity to tell the world about our injustices. Yet, here we are today; we are still waiting for the United States of America to right this wrong. Will they ever leave this place and give us back our nation?

Much to my surprise, we will begin the process to achieve Hawaiian nation building through the efforts of a voluntary group called, “Na‘i ‘Aupuni,” whose facilitator role in the national building process is to oversee the solicitation of a third-party expert organization to administer a three-stage nation building process (election ‘aha (convention), referendum). As registered native Hawaiians, we will pursue the establishment of a path towards Hawaiian self-determination by first voting for delegates to represent each island in this year’s election.

We must join together to rebuild our nation accepting everyone as in the hālau. Every person can make a contribution towards the greater good of the whole; everyone’s contribution is

valuable. This philosophy has helped us survive and it will help us to thrive once again. The support of the hālau will further strengthen the nation. By ‘imi haku (seeking) to elevate our people, we envision ourselves as extraordinary individuals giving of ourselves so we can help others excel. 170 Perhaps the hālau and haumana from foreign countries will aid us in our pursuit.

By providing a safe and nurturing place of learning and a place where our keiki can develop their hidden potential and nurture their talent, we look forward to them taking that first step with self-confidence and boldness and becoming extraordinary members of the hula hālau and the lāhui. Learning the hula at a very young age teaches our keiki to embrace the Hawaiian culture and to make it a large part of their lives. We cannot all become fishermen or farmers, but we can dance, sing and enjoy the history through the stories of our ancestors. The hula not only represented the religious and structured component of our heritage but also the secular and fun-loving side of our culture.

Empowered by its people, a nation shall live as they were meant to live in the environment that we were born into and became one with. As in the ‘aha religious ceremony that takes place on the heiau, in order to participate within the environment, we must embody the environment. 171 As kanaka maoli, we are the embodiment of the natural elements of our home, this place we call Hawai‘i nei. With this understanding, a strong native voice grows. It is living the culture that the native soul flourishes. And, it is the teaching of the culture in the hālau that we will build a strong nation.

ADDENDUM 1

Ka Pā Nani ʻO Lilinoe
Hula Lineage

Keahi Luahine
Mary Kawena Pukui & Pat Namaka Bacon

Caroline Tuck Lena Guerrero Lena Machado Sam Pua Ha'aeo

Lokalia Montgomery- 'Uniki

Joan Sniffen Lindsey Lilinoe Lindsey
ADDENDUM 2

The Hui Nani Hula O Hawai‘i at its first installation dinner in the old Queen’s Surf in 1939. Haisi is at the far left, in the front row.

(Courtesy of Ha‘alilio Heyer)
ADDENDUM 3

List of Oli

E Hō Mai

E hō mai
Ka ‘ike mai luna mai e
‘O nā mea huna no’eau
‘O nā mele e
E hōmai
E hō mai
E hōmai

Grant us knowledge from above,
All the wisdom of the songs.
Grant, bestow, grant us these things.

Composed by Edith Kanaka‘ole

Kū ka Pūnohu

Kū ka pūnohu ‘ula i ka moana;
Hele ke ‘ehu-kai, uhi i ka ‘āina;
‘Ōlapa ka uila, noho i Kahiki.
‘U‘īna, nākolo,
‘Uwā ka pihe,
Lau a kānaka ka hula e.

The rainbow stands red o’er the ocean;
Mist crawls from the sea and covers the land;
Far as Kahiki flashes the lightning;
A reverberant roar,
A shout of applause
From the four hundred.

Source: Unwritten Literature of Hawai‘i, by Nathaniel B. Emerson.
Oli Kāhea
(Request Entrance)

Kūnihi ka mauna i ka laʻi e,
O Waiʻaleʻale la i Wailua,
Huki aʻe la i ka lani
Ka papa ʻauwai o ka Waikini,
Ālai ia aʻe la e Nounou,
Nalo ka Ipuhaʻa,
Ka laulā mauka o Kapaʻa e!
Mai paʻa i ka leo!
Heʻole ka hea mai, e!

The mountain is steep in the stillness
Waiʻaleʻale at Wailua
Reaching towards the heavens
The many streams of Waikini;
Obstructed by Nounou
Hidden is Ipuhaʻa,
The breadth of the uplands of Kapaʻa.
Don’t hold back the voice!
Don’t be unresponsive!

Oli Komo
(Entrance Granted)

E hea i ke kanaka e komo ma loko
E hānai ai a hewa waha;
Eia no ka uku la, o ka leo,
A he leo wale no, e!

Respond to the person to come inside,
Feed until the mouth cannot take anymore;
Here is the reward, the voice,
Only the voice!
Oli Aloha
(Welcoming Chant)

Onaona i ka hala me ka lehua
He hale lehua no ia na ka noe
O ka‘u nō ia e ‘ano‘i nei
E li‘a nei ho‘i o ka hiki mai
A hiki mai no ‘oukou
Hiki pū no me ke aloha
Aloha ē, aloha ē, aloha ē.

Fragrant with the breath of hala and lehua
This is the sight I long to see
Of this, my present desire
Your coming fills me with eagerness
Now that you have come
Love comes with you
Greetings!

Source: Mary Kawena Pukui Collection translated by Mary Kawena Pukui

Oli Mahalo

‘Uhola ʻia ka makaloa lā
Pū ʻai ke aloha lā
Kū ka‘i ʻia ka hā loa lā
Pāwehi mai nā lehua
Mai ka hoʻokuʻi a ka hālāwai lā
Mahalo e Nā Akua
Mahalo e nā kūpuna lā, ‘eā
Mahalo me ke aloha lā
Mahalo me ke aloha lā

The makaloa mat has been unfurled
In love, (food is/was shared) we share
The great breath has been exchanged
Honored and adorned is the Lehua
From zenith to horizon
Gratitude and thanks to our Akua
Gratitude and thanks to our beloved ancestors
Gratitude, admiration, thanks, and love
To all who are present, both seen and unseen

Composed by Kēhau Camara
ADDENDUM 4
Choreography List

Hula Kahiko

Ka‘i:
Hiki Mai E Ka Lā
Ho‘opuka E Ka Lā

Honors:
Hi‘iaikaikapoliopoele

Choreographed by:
Lokalia Montgomery

Mele Inoa:
Hole Waimea
Hana Waimea
No Ke Ano Ahiahi (Hula Noho)
Kona Kai ‘Ōpua (Hula Noho)
Ua Nani O Nu‘uanu (Hula Noho)
Kū E Ka ‘Oli‘oli (Hula Noho)
‘Auhea Wale ‘Oe E Ka ‘Ō‘ō
‘Ula Nō Weo
Kawika
Kalāka‘a He Inoa
Lili‘u E

Lili‘uokalani

Choreographed by:
Traditional/L. Montgomery
Traditional/L. Montgomery
Traditional/L. Montgomery
L. Montgomery
Lokalia Montgomery
Lokalia Montgomery
Pat Bacon/Mary Pukui
Traditional
Traditional
Traditional

‘Āla‘apapa:
Aia La ‘O Pele
No Luna E Ka Hale Kai No Ka Ma‘alewa
Pu‘u ‘Onioni (Hula Noho)
Hoe Puna I Ka Wa‘a Pololo
Nani Ke Ao Nei (Hula Noho)
A Hilo Au (Hula Noho)
Úlei Pahu I Ta Motu
Pā Ka Makani
Ka‘u‘u‘ulani
Aia Ku‘i Moloka‘i

Choreographed by:
Traditional
Traditional
Lokalia Montgomery
Traditional
Mary Pukui
Traditional
L. Montgomery/Pat Bacon
George Naope
George Naope
L. Montgomery/J. Ka‘imikaua

Hula Pahu:
Kaulilua
A Ko‘olau Au
‘Au‘a‘ia

Choreographed by:
Traditional/L. Montgomery
Traditional/L. Montgomery
Traditional/L. Montgomery

Mele Ma‘i:
Pūnana Ka Manu
He Ma‘i No ‘Iolani
Ko Ma‘i Hō‘eueu

Choreographed by:
Traditional/L. Montgomery
Traditional/L. Montgomery
L. Montgomery/L. Machado

Ho‘i:
Keawe ‘O‘opa

Choreographed by:
S. Ha‘aheo/Caroline Tuck
Hula ‘Auana:

Noho Paepae                      Caroline Tuck
Palisa                           Caroline Tuck
Ke Aloha (Ma Ku'u Poli Mai ‘Oe)  Caroline Tuck/Lei Collins
‘Ia ‘Oe E Ka Lā                    Caroline Tuck/Lena Guerrero
Mahukona                         Vicky I'i Rodrigues
Kuhiau                           Vicky I'i Rodrigues
None Hula                        Joan Lindsey
Ipo Hula                         Lena Guerrero/Lena Machado
Hūpē Kole                        Lena Machado
Key Hole Hula                    “
Hot Cha Cha                      “
Hilo Hanakahí                    “
Moanikealaonapuamakahikina       “
Ho‘onānea                        “
Pōhai Ke Aloha                    “
Pua Māmane                       “
U‘ilani                          “
Mai Lohilohi Mai ‘Oe             “
Nani                             Alice Namakaelua
‘Ahulili                         Joan Lindsey
‘Opu‘ulani                       “
Aloha Nō                          “
Baby ‘Opu‘ulani                  “
Beauty Hula                      “
E Hihiwai                        “
E Ku‘u Morning Dew               “
E Nihí Ka Hele                   “
Girl in the Yellow Holokū        “
Halema‘uma‘u                     “
Hanauma                          “
Haole Hula                       From others
Hawai‘i E                        Joan Lindsey
He Aloha Ku‘u Ipo                 “
He Inoa Nō Ka‘iulani             “
Hele Au I Kaleponi               From others
Holoholoka‘a                     “
Hololio                          “
Hula ‘O Makee                    Joan Lindsey
Huli Mākou                       “
Ka Ipo Lei Manu                   “
Ka Lehua I Milia                 “
Ka Loke                          “
Kaimana Hila                     “
Kauhale ‘O Kamapua’a
Kaulana Nā Pua
Kawailehua
Keʻala O Ka Rose
Kilakila ‘O Haleakalā
Kūkunaokalā
Kuʻu Pua I Paoakalani
Kuʻu Tutu
Māhealani Moon
Mahina ‘O Hōkū
Manu ‘Ōʻō
Mi Nei
Nā Limahana
Nani Venuse
Paʻahana
Pālolo
Papalina Lahilahi
Pauoa Liko Ka Lehua
Pō Laʻi Laʻi
Pua Carnation
Pua Hone
Pua Lilia
Pua ‘O Ka Makahala
Pua ‘Olena
Queen’s Jubilee
Wahine ‘Ilikea
Waikīkī Hula

Hula Implements

Ulīʻulī
Hilo March
Huʻi E
Kuʻu Hoa
Hanohano Hanalei
Pālolo
Alika
Nā Wai Ehā
Hame Pila
ʻUlili E

Pūʻili
Ka Ua Loku
Hilo E
Kupa Landing
Kuʻu Sweetie
Haleakala

Joan Lindsey

From others

From others

Joan Lindsey

Joan Lindsey

Joan Lindsey
Nawiliwili

Pū'ili (cont.)
Leahi Joan Lindsey
‘A‘oia “
Maika‘i Kaua‘i “
Nā Ali‘i “

Ipu
No Pū‘eo Joan Lindsey
Green Rose Hula “
Kauikeaouli “
Green Lantern Hula “
Kaupō “
Ko Mai Hō‘eueu “

Ulī'u Pū'ili/Ipu
Tomo Pono Joan Lindsey
Kona Hema “
Hawai‘i No E Ka Oi Līlīnoe Lindsey

‘Ūlīli
‘U‘īna Joan Lindsey
GLOSSARY

A
‘ae - yes
‘aha – heiau prayer, service without interruption
ahiahi - evening
ahupua‘a - land division
‘aiha‘a – bent-knee stance
‘ailolo – eating of pig’s brains, part of graduation rituals
akua – god, goddess
alaka‘i – assistant, female group leader
ali‘i – chief
aloha – love, affection, greetings, farewell
‘ami – hula step, rotation of the hip
‘ami hōnua/‘ami ku‘upau – rapid hip revolutions
‘ami kāhela/‘ami poepe – movement of the hip from one side to the other
‘ami kūkū – one slow ‘ami followed by three quick consecutive ‘ami
‘ami ʻōniu – hip movement in the form of a figure 8
‘auana – wandering, stray
aupuni - nation

H
haʻina – last verse of a song
hakihaki – break in pieces, as wood
hala – pandanus tree
hali‘a aloha – cherished memories
hālauokalani - pillar
hālau hula – hula school
hana - work
hānau mua – ranking living senior of the family haumana – student
hapa haole – half foreign
haole – foreigner
hau – hibiscus
haumana – student
haupia – coconut pudding dessert
heiau – temple
hela – hula step, one foot place at a 45 degree angle to the front and right side, then left
hiapo – eldest child
ho‘i – exit, return
hōʻike – exhibition, display
holo – running step to the right, left
holokū – long dress with a train
hōnua - earth
hoʻomakaukau – to get ready
hoʻopaʻa – chanter and memorizer
hope – male group leader
hula ‘auana – modern hula performed with musical accompaniment
hula ipu – slapping gourd
hula kahiko – ancient hula which may be performed without prayers, rituals and restrictions
hula kapu – ancient hula include prayers, rituals and restrictions
hula ma‘i - procreation dance
hula pahu – drum dance
hulu kupuna – precious elder

I
imi haku - seek
imu – underground oven
ipu – hula slapping gourd
ipu heke – double hula slapping gourd

K
ka’a – roll
ka‘apuni – ‘ami in a circle
kahālauokalani – pillar
kāhea – call
kāhela - two quick slaps of the fingers on the ipu (gourd)
kāhelo - vamp
kahuna - priest
kahuna pule – expert in prayers
kai - ocean
kaikamahine – girl, daughter
kāko’o – support, aid
kāla‘au - sticks
kalo – taro
kālua – bake in an underground oven
kanaka maoli – native Hawaiian
kānāwai - law
kapa - tree bark made into cloth
kane – man
kaona – hidden meaning
kapu – taboo, prohibited, forbidden, sacred, holy
kapu kai – ceremonial sea bath
kaula – prophet, rope
ka wā kahiko - olden days
kāwelu/kalākaua – hula step to the side, right foot taps with heel while the other steps forward/back and repeated on the left foot.
keiki – child
keiki kāne – boy
ki‘i – structured dance movement, foot points to side, front, then next to the other foot
kini – multitude
kino – body
kōkua – help
kolokolo – creeping vine, to creep, crawl, walk bent over
komo - enter
konikoni – palpitation of the heart
kuahu - altar
kuhina nui – prime minister
kūkulu – build
kūkulu aupuni – build a nation
kula – flat lands
kuleana - responsibility
kumu hula – hula teacher
kupe'e – wristlets and anklets usually of fern, foliage
kupuna – elder, grandparent
kuawa – guava

L
lāhui - nation
lalo – down, below
lama – wooden branch representation of Laka on hula altar
lā’au – sticks
lau – leaves
lawa – end
lehua – native flower and plant form of Hōpoe, friend of Hi‘iakaikapu‘olino
lei – flower wreath
lei hili - lei made of one material
lei niho palaoa - whale’s tooth pendant
lei po'o – head wreath
lele – jump, leap
leo - voice
lewa - sky
lima – hand
limu – seaweed
loea - master
lo‘i - watered gardens
lōkahi - unity
lū‘au – Hawaiian feast
luna – up, above

M
maile – native twining shrub, vine has fragrant leaves, plant form of the hula goddess, Laka.
makaʻāinana - commoners
makana - gift
makaukau - ready
makua - parent
makua kāne - father
makuahine – mother
mālama – care for
mālama ‘āina – care for the land
mālama lāhui - care for the nation
mālama ‘ohana – care for the family
mālie - calm
mana’e – east side of Moloka‘i
manaleo – native speaker
mana’o – ideals, thoughts
mele – chant or song
mele ho‘i - exit
mele kāhea –hālau entrance chant
mele komo - approval to enter
mō‘ī – king
mo‘o – succession, lineage, story, tradition, legend
mo‘okū‘auhau - genealogy
mo‘olelo - story
mo‘opuna – grandchild

N
na ‘au – intestines, guts, mind, heart, affections, feelings
niu kani – coconut shells used as a hula implement
noho – sit, reside, chair
nohona - relationships

O
‘ohana – family
‘ohe kā‘eke – hula instrument and bamboo stamping tube, also called hula pahu
‘ōiwi - native
‘oki – to cut, separate
‘olapa – dancer
‘ōlena – turmeric
‘ōpae - shrimp
‘opiihi - limpets
‘opio - youth
oli – to chant

P
Pā - one quick slap of the fingers on the ipu (gourd) pahu – drums
pa‘i – hit
palaipalai – native fern placed on the altar of hula goddess, Laka
pālua - couples
pā‘ū – skirt
pepeiaio - ear
pīkai – cleaning by bathing in the ocean
piko – umbilical cord, lifeline
poi – pounded taro
po‘o pua‘a – head assistant
pua‘a – pig
pū'ili – split bamboo hula implement
pule - prayer
punahele – favorite
pu‘uhonua – sanctuary, refuge

T
tūtū - grandparent

U
‘uala – sweet potato
‘uhā – thigh
uka - mountains
‘ukulele – stringed box instrument
‘ulī‘ulī – feathered hula gourds
umauma - chest
‘ūniki – graduation
‘uwehe – right foot is lifted followed by two knee kick, repeated on the left

W
wa‘a - canoe
wā mamua – the past
waha – mouth

wahine - woman
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