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Lorraine Joshua Daniels

Because my mother and father were entertainers our life, as we were growing up, was always filled with music and hula. My mother danced in a hula troupe with Sally Wood Naluai and Helen Fuller and their dancing inspired me and left a lasting impression on me which I shall always cherish. We used to have parties on the beach and whenever the music would play I would just get up and dance.

① My mother felt that ~~it would be easier for me to be trained by someone outside the family~~ so my first kumu was Mrs. Kuulei Clark. I graduated traditionally (uniki) with Mrs. Clark and then I was taken to Auntie Louise Akeo and then to Mrs. ~~Poomaikai~~ ^{Hana Hou} who is better known as Hana Hou. ² During that time, the only hula that was taught was auwana complemented by very simple kahiko lessons. When it came time to uniki from Mrs. Poomaikai we were told to go out into the sea and she would accompany our walk with an oli. My dad was deeply Christian and he would not let us delve into any kapu hula or kapu chant so I was not allowed to participate in the uniki ceremony.

③ In 1940, just before the war broke out I decided to enter a hula contest for older girls so I padded my hips and danced a hula mele composed by Alice Johnson entitled "Hookipa Paka". I was disqualified because I was too young but people began to approach me and ask if I could teach them the song and that is how my teaching career began. I taught in my mother's home and I learned that a kumu has to go into teaching with her whole being. You have to discipline yourself and your lifestyle if you expect to keep your health and teach well.

Although she ~~never~~ ^{and she continued to be my mentor today} formally trained me, my mother has been the greatest influence on me. I received a foundation by just being around her so much and watching. She sent me to various kumu but actually all of them had a similiar style of dancing. The traditional hula was always done flat-footed with simple, unadorned hand motions. Many people nowadays seem to prefer a traditional hula that shifts toward Western styles of dancing and this has turned the dance into a series of poses rather than a dance which flows with hula movement.

In the end the responsibility of these changes lie with the kumu of today's new teachers. The dancers and teachers of today are only reflecting the teaching and ideas of their kumu. I consider myself contemporary and traditional at the same time because I allow for creativity within the framework of the ancient hula. I think it's so important to know the language because it is the key to the Hawaiian culture. If you know the language then you can find out the interpretation of the chant and understand the meaning and logic of what you are dancing about. The language is the key to controlling creativity within the traditional hula framework.

p.s. please indicate how you wish your name to appear in the publication. if you prefer your full name or any variation from the above please notify our offices immediately and supply us with the necessary information.

Henry
Pa - Kahiko

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In the end the responsibility of these changes lie with the kumu of today's new teachers. The dancers and teachers of today are only reflecting the teaching and ideas of their kumu. I consider myself contemporary and traditional at the same time because I allow for creativity within the framework of the ancient hula. I think it's so important to know the language because it is the key to the Hawaiian culture. If you know the language then you can find out the interpretation of the chant and understand the meaning and logic of what you are dancing about. The language is the key to controlling creativity within the traditional hula framework.

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Because my mother and father were entertainers our life, as we were growing up, was always filled with music and hula. My mother danced in a hula troupe with Sally Wood and Helen Fuller and their dancing inspired me and left an impression on my mind for a long time. We used to have parties on the beach and whenever the music would play I would just get up and dance. *ALASTING*
Which I shall always cherish
inspired me

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In 1940 just before the war broke out I decided to enter a hula contest for older girls so I padded my hips and performed a song called "Hookipa Parker". I was disqualified because of my age but people began to come up to me and ask if I could teach them the song and that is how my teaching career began. I taught in my mother's home and I learned that a kumu has to go into teaching with her whole life. You have to discipline your life if you expect to keep your health and teach well. *composed by Alice Johnson*
TRADITIONAL RITUALS OF THE
DANCED
Hula name
I was too young
entitled
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SELF
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In the end the responsibility of these changes lie with the kumu of ~~the~~ new teachers, *today's* of today. The dancers and teachers of today are only reflecting the teaching and ideas of their kumu. I consider myself contemporary and traditional at the same time because I allow for creativity within the framework of the ancient hula. I think it's so important to know the language because ~~the language~~ is the key to the Hawaiian culture. If you know the language then you can find out the interpretation of the chant and ~~then you can~~ understand the meaning and logic of what you are dancing about. ~~If you know the language~~ The language is the key to creativity within the traditional hula framework. *controlling*

ok.

W-S