

(A) 6 Hula is a dance form as beautiful and important as the ballet. The Hawaiian culture is not dead. We have something beautiful to share something delicate, strong, & rare that nobody else has in this world. If nothing else creativity in the hula helps to elevate the ^{consciousness} of the audience that the hula ~~form~~ ^{is} as beautiful & important as the ballet. I have worked for that in my career and it was a goal that was set for me by my kumu.

(2A) When I teach or choreograph something to the boys they make it their own. Before I give it to them I may think it's common but they add themselves to it and it becomes exciting & fabulous to me. I could never do some of the movements they do but through them I can. I am in their body, I am in this beautiful instrument called dance. That's the rewarding part.

(7) Year from now I would like to think that when people talk about the history of the hula, they will say hula enjoyed a wonderful beginning, then the missionaries arrived and it was suppressed, and Kamehameha came to power and it flourished, ~~then~~ with the demise of the monarchy it faded. And then in 1970 came this Renaissance period and one of the people who made the hula come alive was R. C.

I think I am the only one now who acknowledges the fact that male hula is dying. I don't think anyone does. I think that somewhere in God's master plan hula lealile is going back down. ~~I think the importance of it~~ & the excitement of it is falling again. It will become diluted and this is the fault of the Hawaiians, ~~it will be the fault~~ of the Hawaiians but Kealemoku said Hold fast to what yours because in time it will ^{rise} reemerge again.

but somewhat it will emerge again in our future

I think the hardest thing ^{that I had to come} ~~for me to~~ to terms with ~~endure~~ was the gossip and innuendo that was directed at my boys. People mistook my concern and love for my students as something more and I spent a long time trying to please public opinion. After awhile I ~~found out~~ ^{realized} people gossiped about the ~~haha~~ me whatever I did. ~~I think after what I went through~~ I like myself now. I like being a teacher of today.

I think I like and accept myself ^{now} ~~now~~ today because of what I went through.

I like being a teacher of today.

Healing?

1

teacher up at Kame. I taught three
classes of girls which my kumu called
my internship. Next was Na Kamalei
which formally began on Kame. Day
in 1975. Of the twenty chants I
learned from Mailei, the boys only
know ~~one~~, I guess sin more selfish.
I won't teach them, it's too precious,
It's mine yet. When sin ready to
die or give things up then I'll be ready
to teach & ~~share~~ share it all to them.

gratitude
In terms of the hula I feel I have
shaken this state up. I have opened
their eyes, I have kicked them
in the pants. ~~But~~ ^{but} you know what?
I didn't even know I was doing
it. When I

2
when I started ^{in the} hula one thing that I
~~was~~ ^{had} made up mind to do was prove
that men could dance. That you didn't
have to just get up on stage and
stomp around with a spear while
hitting a paddle against a canoe.
There is such a thing as manly
grace.

ZB
~~My teacher taught me to move my hips &
I ~~taught~~ my boys to move their hips
as well and it antagonizes because
my teacher taught me to move my hips.~~

~~If you go to any party and a
Hawaiian gentleman stands up
to dance, the first thing he'll
do is move his hips.
when they danced
because it was passed down by my kumu
and one hula was one of the 1st to dance
on point.~~

But it antagonized people and I became such a threat that everybody thought, well if he thinks he's going to get away with this he's crazy.

(3) It's ironic how the young people of today with their own innovations have made my hula legitimate. Today they are doing things I would never have thought ~~of~~ ~~yet~~ of doing. ~~or~~ yet I thought I or permitted myself to do. Yet I see myself in each of them.

(4) My definition of hula kahiko changes every year. Right now hula kahiko is anything that was taught to me before I became a teacher. But now that I am a teacher, what I teach is a modern kind of kahiko. I consider myself a contemporary kumu. To me hula includes the sounds of jackhammers, cranes, buildings going up, traffic. I see hula in all of these things and I like being a teacher of today.

(5) The kumu of the past were not any different. They loved what they had but what they had is not what we have today.

~~The~~ They wrote about palm trees, & the sounds of waves & rain because they didn't have cranes & traffic. The question to me is not what is kahiko but what is tasteful. With taste the ^{kahiko} ~~kumu~~ can be exciting, exhilarating and it can rise to a new level. Badly presented the hula is sloppy, mundane, and lifeless. ~~A refinement & beauty.~~ Badly presented, the hula is sloppy, ~~not~~ unoriginal & mundane.