

I ~~spent~~ wish I had been a little smarter and had spent more time with her. There are many things that only in the last ten years have I realized she had left with me. Lolalia I was ~~also~~ always a very impatient person and people were always dropping in on classes. There were the beautiful people of the ~~hula~~ hula community like Kanema Pulani. Lolalia's house on Charles Street had a big dining table where she would talk with the guests and we would be separated by a sliding door in the dancing area waiting to learn. You learned humility to wait and keep your mouth shut.

But I was a very sassy girl, very hoolano and it wasn't until I turned 32 and met a very beautiful person in Vianaia that I wanted to change and become more selfless.

But then when ~~Lolalia~~ I thought Lolalia was taking too long I would start to pa'i the drum and act like the teacher. I would make the four other women dance the mele and one time she opened the door silently and told me quietly from now on I would learn both hoopaa and danner.

All until this time my family had no idea that I was learning hula. ~~Once~~ One time there was a chant I really wanted to learn so I sat in my room one evening very quietly and beat

my palm. softly and chanted to myself.
After awhile I got so involved I said what
the hell and began going at it, pounding
the palm and chanting full-voiced. Before
I knew the door was open & there was my mom
and I thought that was it. My heart went
down and I stopped. My mother asked me in
Hawaiian where I had learned this. I ~~say~~
told her about the piggy bank & Iolalia. And
she told me with tears in her eyes that her
father had told her mother that the family
was going to be brought up in a Christian
~~world~~. No one was allowed to go into the
Hawaiian arts. But my grandmother had said
there would be one that would come out of
it despite all of the suppression. I turned
out to be that one. So my mother said she
wanted to meet this Iolalia. I was so happy
she didn't stop me. I was 16 at the time.

One of the people that used to come was a
beautiful person named Malia Kan who at
that time was well-known as a chanter.
My grandmother always told me if you please
the old people never mind the young people.
Then you are a dancer. So this is what I
always worked for. A + our uniki under
Iolalia was Sally Wood Nalua. Both of us
were graduating as hōpōāas. The one thing
Iolalia carried on through the years
was a midnight practice before the uniki.
Sally was married and was permitted to go
home but the rest of us had to sleep over.
All of our implements were made by the
kumu. On the day of the uniki it was
beautiful. We had a little paina
in her living room.

Sally being the elder entered first and
olid, I followed after her and began
my oli and when I finished a woman
in the back began to oli in response to
my chant. That was the crowning glory
of my training years because that lady
was Malia Kan. And my grandmother
who was sitting in the audience began to
cry because she told me it reminded
her ~~of her~~ of the earlier years she
spent with her father. When it was through
she told me she was happy I had pursued
this because she was able to see ^{her} ~~not~~ her
father was right. The fact that I had
pleased Malia Kan someone who lives today
who knows what chanting is all about
gratified her.

There were no big differences in the teaching
styles of Iulalia & Keala Kanalele. Tutu
Keala was not really hard on us because
we were young. We had a ~~basic~~ ^{base} to
go over the basic steps: amri, kaholo,
u'ehe, & helo, etc. Today I hear there are
over 90 basic steps in kula kahalo. To
me there were 8 basic steps and from these
steps come all these other steps of today.
~~We were just taught the dance with tutu~~
Keala & Auntie Gertrude McKinney
I was strictly a dancer. We did not
get any training in ~~the~~ learning how to
pai or the mana'o of the chants.

It was only with Lolalia that I got the training of a hoopa'a. We were never allowed to write anything. We never received a copy of a translation, ~~ever~~. She just taught and you listened and you learned. I was always nice and asking her for the meanings of certain words or chants but the only thing she gave us were descriptive explanations all pertaining to nature. Today they learn ~~the language~~ For the hula paku, there were no changes in the Kaulilua ~~so~~ between Lolalia & Kealea so I consider my time a continuation from Kealea to Lolalia to me. I know Lolalia considered Kawena her mentor but she never specifically mentioned her kumu. I went to her in '45-46.. When it came to dances that I had learned from my teachers, I always had this feeling that I didn't want to add anything. I wanted to keep them traditional. ~~So much so that I have gotten criticism~~ But for dances and chants that I have not learned from my kumu I will put creative things in. I began to teach in '48 as a means of earning a livelihood. In '48 I had gotten married and I was pregnant with child. I taught parishioners at Paua church.

Kalukio was not a term used by Tolualia. She just ~~is~~ said dances. Tutu Keala used the term olapa and when it came to Tolualia, it became ala'opapa. I taught from '48 to '59 but I stopped in the '60's and only taught when I felt an urge to teach.

I consider myself a contemporary kumu hula. I'm only a branch of a tree. My teachers were kumu hula, I consider myself a hula teacher. I think kumu is a word used to loosely today.

To be a real teacher of the hula you cannot ~~really~~ have two lives. You cannot be married and have a family because it is too demanding. Don't bother teaching if you aren't willing to give of yourself.

My special memory was in 1950 at the Queen Emma Annex Palace. Tolualia paid the drum and I came out dancing. In the midst of my dance, Solani jumped up on stage and joined me. Even now I get a thrill.

I think the hardest time for me was hiding my hula from my relatives and my husband who didn't want me to dance. Learn your dances well. If you are a male dancer dance like a male, if you are a female show your charms. I find that to be the most disturbing change in the hula. The female dancers of today dance, ^{dress} like men.

Someone told me that people have to be allowed to express their creativity. The kumu then have to be careful how they guide & teach the haumana. This phrase "No knowledge of the hula does not reside in one haiau" was never heard of in my time. I think today you have to keep reminding people of today. ~~Today's steps are~~ But I cannot say that steps I have never seen before are not from out of the past because they may or may not have originated from another island. How do we know then what is traditional? I think you have to have faith, you have to have a belief in what you were taught by & your lemana is genuine. We have a few people who lived during those times. I don't agree with what these people say sometimes but yet I respect them because they come from a master. I think as long as the use of the implements, the motions, & the foot movements are mixed with the hula is changing for the worst. The question that is asked repeatedly is how do we know. I am asking ~~them~~ the kumus to respect ^{from that time} the fact that we have a few people left who say it wasn't done that way. You have to have modern thinking today but you have to remember the past. That doesn't mean you stay in the past but without a history we have no future.