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I was born on the island of Maui in the little town of Paia. I was brought up by my granduncle and grandaunt whose name was Kekuookalani. We left Maui when I was eleven and in those days there were no planes but they had ships. The only ship I remember was the Claudine. This was an inter-island ship. We didn't have money to pay for rooms so we stayed downstairs in the steerage with the <sup>SALAMOKU</sup> ~~silamoku~~, and they fed us fish and sour poi. My cousin Hattie Au gave up her home in Kahana Bay for us to live in and when she moved to Laie, I went along with her. Lucy Munson was a friend of my cousin and she stayed with a family called the Logans down in Laie. <sup>M.B.</sup> ~~Old Man~~ Logan was her friend so she let Hattie rent a little house. This was where six of us women learned ancient hula under Lucy Munson and her two friends, Keaka Kanahele and Katie Nakaula.

My training with Lucy Munson lasted three months and she gave us thirteen chants to study in thirteen classes. I was fifteen going on sixteen and when they started building a kuahu for the graduation, my grandaunt made me return to Kahana.

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Pua Haaheo held the fishing rights to Kahana Bay at that time and his sister and I were very close. She and I knew three chords on the ukulele but we would serenade the houses on the beach during Christmas and New Year's and that's how we would raise money for the church. After I married my first husband and left Kahana, Pua Haaheo asked me to train under him. I stayed with Pua for six months and then I went on to Elizabeth Lau who taught modern hula in Kapahulu. Her kumu was Pualani Mossman and I payed twenty-five cents for a half-hour lesson. You would get six songs in a half hour and it was up to you to grab what you could get.

6 In 1946 Aunty Rose Joshua asked me if I wanted to learn from Lokalia Montgomery and she told me to go down to Charles Street in Kapahulu where I would be expected. Lokalia had the greatest influence on me. There was something in her speaking and her kindness and the way she projected herself. Up until this time I had been only trained as an olapa but she began to give me chants to learn. If we didn't know them at class she'd make us repeat them until we got it right. Malia Kau of Moanalua helped to paka our voices to oli and after three months I graduated. We had our uniki in Lokalia's backyard. She had built up a little green backdrop with a little stage and it was like going into a forest.

I had begun teaching informally in 1941 at Kamehameha Housing Playground with Aunty Alice Namakelua but after my training with Lokalia I was asked by Dr. Swapp to teach for the <sup>Church College of Hawaii</sup> ~~Mormon Church~~ in Laie. This was how I met and became <sup>close</sup> friends with Kawena Pukui. I remember when the competitions first started to come in and she didn't like it. She said we had been given the hula to hoolaulea, to share with one another, but not to compete with one another.

# The hula kahiko has come from our kupuna and their kupuna. Some kumu say there are ninety steps to the kahiko and I never heard of that. To me there were sixteen steps and that was all I was taught. The basic steps have been changed so much that I cannot tell where they have come from. The kumu that I studied under encouraged creativity but it was a privilege that they gave to only a few, chosen students that they trusted. The problem we have today is that we have teachers who are creating within the hula kahiko that were never chosen or approved to create by any master teacher. They have approved themselves.

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 call our office before June 24, 1983 and supply us with the required information.

okd.

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meeting w/ Aunty Sally



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I had begun teaching informally in 1941 at Kamehameha Housing Playground with Aunty Alice Namakelua but after my training with Lokalia I was asked by Dr. Swapp to teach for the Mormon Church in Laie. This was how I met and became friends with Kawena Pukui. I remember when the competitions first started to come in and she didn't like it. She said we had been given the hula to hoolaulea, to share with one another, but not to compete with one another.

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Sally Wood Nauluai

I was born on the island of Maui in the little town of Paia. As I was growing up I was brought up by my granduncle and grand aunt whose name was Kekuookalani. We left Maui when I was 11 and in those days there were no planes but they had ships. The only ship I can remember was the Claudine. This was an inter-island ship. We didn't have money to pay for rooms so we stayed downstairs in the steerage with the silemoku. They fed us fish and sour poi. I was so young and it was so much fun. When we arrived in Honolulu we went to Puunui because my grandaunt's sister had passed away and she was asked to take care of the children. From there we went to Kahana because that's where my grandaunt was born and that's where I was raised. My cousin Hattie Au was so good to her aunt because that was her mother's sister. And so she gave up her home in Kahana Bay for us to live and then she went down to a little shack in La Kaluanui with her father in law and she raised her children over there. So I stayed with her for awhile and I went to Hauula School.

Hattie Au brought me up until she moved to Laie and I went along with her. Way before that Pua Haaheo sister and I was very close. At that time to raise money for the building fund for the Mormon Church she and I hustled around and we went to Punaluu and we made a shack over there. There were all kinds of people living over there so she and I made a little show and we sang songs and they really enjoyed us. We put on little hulas and we didn't know how to teach hula. That's how we made our money. When Christmas and New Years came we would serenade all the haole along the beachfront houses of Punaluu and Kahana. We were young at that time about 13. We only knew three chords on the ukulele. And that's how we made the money for the building fund.

~~My Aunt Hattie Au~~

Lucy Munson my teacher stayed with a family called the Logans down in Laie. The old man was her friend so she let my cousin Hattie Au rent a little house in Laie. This was where where six of us women learned the hula. At that time I didn't know what was Kapu hula all I knew was modern hula. When I arrived there my cousin told me where we were going to learn the ancient hula. We learned simple ancient hula like Kawika and then her two friends Keaka Kanahele and Katie Nakaula came down and helped her to teach us. When graduation came they put up a kuahu but my aunt didn't want me to stay so I returned to Kahana. Later on I got married and I left for Maui.

My training with Lucy Munson lasted three months. All she gave us were thirteen lessons, thirteen chants to study. I was fifteen going on sixteen. In those days Kahana Bay was known for its fishing, akule was all over there. I would go out with all the people to fish. We would go out in the boats and pull the nets in. We really had a grand time I really enjoyed those days at Kahana. We really worked hard, we would go up to the mountains and pick opai and oopu and haul taro down and pound the taro. I learned all of this from my grandaunt Sarah. She really taught me how to work. My uncle's name was John Moses Kekuookalani.

She would go out and get squid and back then we could get a really good meal from the sea. In those days there were no stores. There was only one store in Kahana Bay. They called it Among Store.

From there I married and moved to town. We would go to Kahana now and then and to Pua Haaheo's home in Kaluanui. He told me he wanted me to stay and dance and this is where I started with Agnes Kanahele. There were four other girls and Pua taught us for six months to learn the hula so that we could go to the tabernacle on Beretania to perform to raise money for the church.

I studied with Pua Haaheo for six months and if I forget anything I go to Kauai or Agnes or Hattie who stayed on with him after I left. After Pua Haaheo I began to teach modern hula in town and simple ancient hula nothing deep. It seems that my life has always been guided toward helping the church. And yet I really love the culture and the ancient things but because of my faith I never went into the ancient hulas deeply. I felt that God has sent the culture to Earth, all the plants, all the goddesses of the hula I feel that the Lord created them. We know that when we chant we are chanting to our Heavenly father and not to the goddess.

My advice to people is to make use of whatever talent you have because if you don't use it it becomes lost. So you have to continue and build up that talent. In 1957 I went to the Mainland and stayed till 1960 in Monterey. My husband worked at Ford Ord and I only went to church and taught Sunday school. Everything was music and church but no hula.



In 1946, Lani Kalma, Maiki Aiu and myself graduated from Lokalia. ~~and~~ Auntie Rose called me and asked if I wanted to learn from Lokalia. I said sure and she told me to go down to Charles street in Kapahula. So actually my next teacher after Pua Haaheo was Lik Lokalia. I found her to be very nice, humble and she accepted me.

We had our uniki and it was the most beautiful uniki that I ever witnessed. She had it in her yard. She had built up a little green forest with a little stage. It was like going into a forest. As we entered I chanted first and then Lani Kalama chanted so she and I were the Hoopaa. Maiki and the other three girls were the Olapa dancers. Lokalia had the greatest influence on me. There was something in her speaking and her kindness and the way she projected her chant and herself. She not only taught us but she had Malia Kau from Moanalua helping. to paka or train our voice to oli. I think I had only three months with Auntie Lokalia then I graduated. Up to this time I had only danced but now she was giving me chants to learn. If we didn't know the chant at class she'd make us go over and over again till we got it right.

I studied with Pua Haaheo in the late forties or early fifties. My girlfriend Mabel Hall called me from ~~from~~ and said let's go to Elizabeth ~~Mann~~ <sup>Lau</sup> because she's teaching modern hula. Elizabeth Lau learned her hula under Pualani Mossman. It was a half an hour lesson and in those days you only paid 25 cents. for one lesson. You would get six songs in half an hour and it was up to you to grab what you could get. From there I went to Lokalia and then Kawena Pukui/. After my training I was asked to teach for the church in Laie by Dr. Swapp and this is how I met and became friends with Kawena Pukui. Everytime I called her she would be so positive. She would encourage me to create and when I was given a chant by her I was encouraged to create my own oli. So I tried to do it. Lokalia said the same thing. Whenever we went to a recital. The kumu that I studied under encouraged creativity but it was a privilege that they gave to only to students that they trusted and chose. The problem we have today is that we have teachers who are recreating within the hula kahiko that were never chosen or approved to create by any master teacher.

I began teaching from 1941. But before the war came out I was with the Depts of Parks and Rec staff and Auntie Alice Namakelua. I was at Kam Housing Playground.

The hula kahiko has come from our kupunas and their kupunas and we have learned a lot about the past life and culture through the dancing. But today the kahiko has been changed a lot. Today I cannot tell where the dancers have learned their kahiko from. I don't know who their teachers are. The basic steps have been changed so much that I cannot tell where they have come from. To me there were sixteen steps and that was all I was taught. Some Kumu today say there are ninety steps and I never heard of that. Creativity was not given to everybody it was a given by the kumu only to specially chosen students. I remember when the competitions first started to come up and Mama Pukui told me she didn't like it. She said we had been given the hula to hoolaulea, to share with one another but not to compete with someone else. I tell my students to create their own but not to copy the next halau or next kumu.

If there is going to be creative creativity it has to be original and in their own style. When I went to the mainland I thought I was really going to forget Kaulilua and I did forget it. It was 1960 and I really forgot everything. My drum was here in Hawaii and I was in Monterey. I was told that I would lose my talent if I didn't continue to practice it. When I came home in 1960 I hugged my drum and my ipu. I said a little prayer and began to play and nothing came to me. I tried it again and I went right through the mele. I drummed and drummed first and then I tried to hum along as and as I went along it all came back.