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Bill Lincoln

Since attending school for the first time, I spoke very little English as it was the same of the Japanese, Chinese, Korean, Portuguese students and others who attended the country school called POHAKULUA School.

The Hawaiian students spoke Hawaiian and we were not ashamed talking to each in our mother tongue and so did the other students spoke in there mother tongue but we were able to converse with them thru broken English. Today it is called pigeon English or as a Hawaiian would say, NAMU PA'I AI.

(A) During the later part of my school years we were told and stressed to speak English at home and in school. This at a time seemed impossible and today it is the spoken language.

(1) My father was a rancer and foreman on one of the ranches in Kohala. His entire family was born and raised on the ranch. I was the last of the four boys I had a better chance to further my education and went on to finish high school. I graduated in 1931 from Kohala High School and decided to be a school teacher but that did not materialized.

(3) Through out this time of my life my love for music, singing and dancing never escaped me. My hawaiian language I credited it to my Mother and father my grand parents and to the Kupuna^s of the MORMON CHURCH.

There were many recordings by various popular artists, like "EAL K. LUA", AND "MADAM ALAPA", THEN CAME "SOL HOOPII ITH GEORGE KAINAPAU," "CHARLE DIAMOND "SAM KU and many others. The first song that I ever sang on stage was "WEHI WEHI OE". I learned from Madam Alapai's recording.

(6) To a talented man ...a producer of Hawaiian tableaux ...an artist who painted all the sceneryes for the stage...to JAMES ASIA. He gave me parts in singing as well as speaking ...this all takes place in Kohala. When I came to Honolulu, I met CLARENCE KINNEY who also produced Hawaiian shows called the LANAKILA HAWAIIANS. I was the PRINCE in his shows and a lovely girl Dorothy Eudoit was the princess. In the early fifties the movie called "BIRD OF PARADISE" was filmed here in Hawaii and I was one of the principle dancers

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I have never studied under any teacher of the hula to be called a Kumu Hula, but I was associated with many of the best hula teachers during my time like PAPA BRAY, MANUEL SILVER, IOLANI LUAHINE, SALLY WOOD, LOKALIA MONTGOMERY, HENRY PA, ALICE KEAWEKANE, KATIE KAPAONA, EMILY ZITTERMEISTER, and ~~many others~~ MARY KAWENA PUKUI. I remember a chant Kawena Pukui gave me to creat a hula pahu called, "NANI NA HOKU ULA IKA LANI." I asked ^{her} to help me in creating the hula pahu on this dance, she replied, "HOI OE PULE AKU OE I KEAKUA, NANA E KUHIKUHI MAI ALAKAI MAI IA OE." This I did not knowing what I was in for, but I humbly did with so much confusions, trials and disappointments I was able ^{to} complete the chant and dance and then to put the drumming on the pahu together and the dancers were ~~thought~~ taught and the dance went on with a tremendous success.

This was the last ^T time I did the hula kapu or tried to creat another dance ^{so} I turned to the auwana or modern hulas and to my music and singing.

The hula whether it be the ancient or modern, it was done with beauty grace, poise, charm with pride dignity and respect.

Today the dancing of the hula whether it be the ancient or modern has moved to a faster ^{pace} and so is our Hawaiian music. Is it because of the influences of the other polynesian dances or television?

Creativity and changes of time has played a great part in the Hula of Hawaii Nei.

The constant researching by the kumu hulas thru magazines, newspapers books and pictures from the Libraries and Archives and above all from our KUPUNA'S have broading our knowledge in the ancient and modern hulas of today.

Since I was born to parents who spoke Hawaiian and speaking the language from childhood fluently at home and all my Hawaiian aunts and uhcles spoke Hawaiian is the ~~H~~Key to my success in the art of the hula, music and singing.

THE HULA HAS ^{the} LITERAL AND ^{de} SACRED MEANING.

"HE NANE KA OLELO HAWAII."

BY BILL ALILOA LINCOLN