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I have been teaching hula since 1979. The name of my halau is ~~Halau~~ Kani Ka Pahu o Lohiau which is a traditional name that comes from Kaua'i and is part of ^{the} a Pele-Hi'iaka ^{cycle} chant. It was given to me by my kumu 'ōlelo Hawai'i and kumu mo'olelo, Rubelite Johnson, ^{Kavenak Kinney} a Kaua'i native.

I was a sophomore in high school on the Island of Kaua'i when I started hula with ^{Kapua and} Ku'ulei Punua. She was teaching in Lihu'e. She had trained under old time kumu hula, Kent Ghirard and 'Iolani Luahine. These two kumu hula were really diverse; one being modern and one ^{immersed} ~~emersed~~ in the old. But both were very strict and rigid in terms of discipline and protocol. ^{This was passed on} ~~in her teachings.~~

I learned a number of traditional hula from ^{Aunty} Ku'ulei, ~~Punua~~ so I had a good foundation to grow from. I left ^{her} because I finished high school and my schooling took me to O'ahu. ~~But~~ I continued with my ^{training,} ~~delving into~~ hula and Hawaiian culture and arts. I ~~also~~ ^{learned more about} majored in Hawaiian Studies at the University of Hawai'i at Mānoa, ^{with a strong emphasis on 'ōlelo Hawai'i.} While on O'ahu, I started hula with Nathan Nāpoka and Aunty Hoakalei Kamau'u when they were teaching in Nu'uano. It was special to listen to Aunty Hoakalei and the way she chanted. Her vast knowledge sparked an interest in my wanting to continue my hula education. I stayed with her for at least a year and a half.

^{mo'ikeha kahiki} Uncle Henry Pā was ~~the~~ kumu hula for the King Kamehameha Civic Club, ^{and} ~~involved with the club,~~ ^{When I got} I started taking hula from Uncle Henry. I thought that ^{his wealth of mana'o and style} ~~was~~ really neat because he was one of the oldest kumu hula still teaching, ~~his styling.~~ I can remember people like Aunty Sally Woods, Alicia Smith, Mae Lobenstein taking hula at the same time. ~~Many of these people were members of the King Kamehameha Hawaiian Civic Club. We used to meet in a school cafeteria.~~ It was fabulous being able to learn things from someone who had been doing it

all his life.

After Uncle Henry, I moved to Darrell Lupenui and Waimāpuna. It was very different because I was usually in a combined men and women class and now I was in a group made up of all men. They were robust and able to do totally different styles of hula from what I was doing before. ~~It was interesting to see the transition and to learn different moves.~~ Darrell was ^{mana'o and styling,} founded in traditional but he was also very innovative and he tried to meld ^{the two} ~~both~~ to make a pleasing kind of picture so that the kūpuna would not find ~~it~~ ^{his hula} offensive.

After a year, Darrell and Thaddius Wilson found it necessary to go their separate ways. ^{and O'Brien O'Brien} A bunch of us went with O'Brien and Thaddius and formed Nā Wai 'Eha O Puna in the summer of 1978. I stayed with them for three years.

I have a great deal of respect for Uncle Henry Pā and Aunty Edith Kanaka'ole because they taught with ^{great and humility,} ~~a lot of~~ aloha and they conveyed ~~not only~~ what they believed ~~but~~ through what they did. Their actions proved they were living what they talked about. Also, both of them were fluent Hawaiian speakers so they knew of the nuances and things hidden away ^{to those not ma'a i ka 'ōlelo makuahine}. They were gifted. Through them I ^{learned the} ~~see where~~ language ('ōlelo) is ^{of importance to} ~~such a vital part of~~ hula. Without proper 'ōlelo, how can you have proper hula?

^{"Pono nō} ~~"E a'o mai i ka 'ōlelo Hawai'i, 'o e ka kahi 'o e ka mea mau, e a'o mai ka hula o kou aina."~~ ^{"pono 'i."} Language is the key that opens doors. These passages ^{of the past, some of which are no more-} ~~that allow us to~~ shed light on things. We ^{may never} ~~will never~~ know everything; ^{but} that's the beauty of the hula and the mele. ^{its subtlety.} ~~I will never know~~

~~everything so I need to continually push myself to upgrade my skills in language.~~ Now more so than ever, I am very happy to be able to watch other people do their hula and enjoy what they are trying to do and share, ^{because of this resurgence in i Ka 'ōlelo Hawai'i.}

For me when I think of traditional hula, I look for a ~~hula or~~ mele that has ^{a real connection to} ~~some kind of~~ ^{the kūpuna} ~~hā~~ ^{Kahiko;} ~~hence it has a~~ ^{it has a concrete} ~~solid~~ foundation; ~~some kind of~~ link with the past. Traditions are like an unbroken piece of thread. It

connects every era and that thread is going to continue into the ^{stringing us} ~~year 2000~~ ^{next century.} It will be linked
back to us and back to ^{our kūpuna} ~~whoever was~~ before us. Tradition has ^a ~~some kind of~~ grounding ^a ~~or~~ basis in
the past and is carried on. ^{came} ~~for the~~ future generations.

I enjoy being able to share what little I know of hula and the Hawaiian culture and
history with my haumāna. I will always want to see hula keep on growing positively.

Corrected: 11/28/95jy.