

Nina Maxwell

name of kumu hula

NANA E NA HULA LOEA PROJECT

1. HOW DID YOU BECOME INTERESTED IN THE HULA?

In the late 1930's & 40's the hula was in a bad state of affairs. Always wanted to do the hula. Nagged Father, Bought her a piano instead. Learned piano but kept nagging. Father took her to Eli's. Lum Ho who was from old school, strict, hoping the regimen would make her quit. No funny business, learn it the way she wanted or get a slap.

2. HOW MANY YEARS DID YOU STAY WITH EACH KUMU YOU STUDIED UNDER?

Who were the kumu of your kumu hula?

Did you uniki with any of your kumu?

if you looked around. Studied under her for 12 yrs. Lum Ho taught her Kahiko. When she left for aauwana Oahu, Nina went to: Emma Sharpe - for aauwana.

Her grandmother was Lili'u's lady-in-waiting and her grandfather was imprisoned along with the Queen. A lot of hurt when he saw the culture change. So he took her to the

3. What kumu have been your greatest influence and for what reason(s)?

old. School.

She worked w/ Iolani Luahine when Io was in the right mood.

Went to Kawena Pukui for dream consultation. Emma Sharpe gave her blessing to teach.

Each kumu gave something to her that she lacked at the time

Lum Ho - Kahiko

Sharpe - aauwana

Io - oli'oli

She was very curious as a child. Training for 32 years.

4 years under Emma Sharpe

Lum Ho - Taught at home in garage in Wailuku. Would begin by singing the mele for the day. If she felt ~~she~~ you should learn (Sitting Hulas) no'o

4. What was the name and location of your halaus?
(STUDIO) (HOME) (OTHER)

the entire mele you would stay the entire day. Start w/ telling you story, then give an interpretation. If you took 3 months to learn, you took 3 months.

Studied under Io during teenage years.

5. What were the teaching methods and the teaching styles used by your kumu?

Please describe how you were taught the chants/mele?

Enunciation & pronunciation has to be perfect.
Taught by repetition

Teaching

1. When and why did you begin to teach?
How many years have you been a kumu?

Teaching since 1964. Trying to pass on the knowledge while she gains more. The hula is a ~~key~~ record of Hawaii's cultural past. The mystery of Hawaii.

2. What requirements had to be met for you to become a kumu?

Emma Sharpe - Must do it the right way in Kahiko. The proper way. Gave blessing.

3. What sacrifices have you had to make? Have you had to take additional jobs?
(a) Haumana

Nothing was really a sacrifice.
Depends on whose teaching
you & what you are being
taught

(b) Kumu

4. How would you describe your style of dancing? Is it a direct reflection of your personality? Is your style changing?

You have to feel the energy & spirit of hula. You just can't go out & dance.
Self (body) + inner self (spirit) + higher self (whole being). All must be healthy for you to perform. Feeling good about yourself because you are doing it correctly.

5. What has been your most special remembrance as a: (Did you dance before any special audiences?)
(a) Haumana

Lum to - Listen w/ your heart not with your ear.
Kauna - double meaning in Hula.

(b) Kumu

Danced in -20° in Alaska, riding dog sleds & planes to small villages.
All audiences & performances special.

6. What was the happiest point of your career?
What was the most difficult time of your career?

7. What is your greatest accomplishment as a:
(a) Haumana

(b) Kumu
Being able to pass knowledge on to people of all ethnic backgrounds.

8. What does the art of hula offer the modern Hawaiian of today?

A great educational tool. Students feeling good about themselves. Discipline. Memorization. Confidence.

9. What advice do you have for the young dancers of today?

Be proud of ~~you~~ what you are.

Hawaiians have gone thru great change in history & thus were off-balance & confused. They're re-awakened, regained their balance.

10. How has the hula changed since you began your career?
If it has changed has it been a change for the better?

More of ~~the~~ individual kumu hula's impression & expression of today and less of carrying on what they have been taught. Perf. vs. knowledge? Audience does not know the language so to compensate the modern style is to help the audience understand. The energy, the reason that the mele were created for.

11. What has become your definition of hula kahiko? Hula auwana?
What is your favorite hula auwana, hula kahiko, and chant?

My style is the old traditional style. I feel like I was misplaced in the wrong era.

12. What do you foresee happening to hula kahiko, and hula auwana in the next ten years?

Renaissance has helped. Handful kept it alive. A big puzzle has been left. It will become more entertainment ~~if~~ unless the haumana are trained the right way.

13. What has become your philosophy for living?

My hula does not have all the knowledge. There is a great void and each piece will fill the void. Did all of her studying near the ocean.

14. Who do you consider the grand masters of yesterday and why?
Who do you consider the grand masters of today and why?

Mary Fukui - knowledge

Edith Kanakaole (daughters)

Kahai Topolinski

Hoakalei Kamaue

Edith McKlaizie

15. What three kumu do you feel should be interviewed for this project?

Johnny Pokuhana

1. Pokuhana address
2. 108-year old kumu
3. kumu of Fukui, Io, Emma