

John Topolinski

When I went away to college on the mainland, I was asked to dance at a "get together" of HI students. And I couldn't. The remark was of course, I am Hawaiian but can't even do the national dance. That was the spark that told me to come back home and learn to dance.

My mother then told me our family stretched back to Waikane and was a long line of kumu hula. It was part of my national heritage. Appointed in my late twenties.

Maiki Aie Lake - 2½ years. Very positive. Explained the dance out thoroughly. All the abstract motions and meanings. High precision. Gave you the background on the kaona. Very strict, giving. Grad. in Aug. 1973.

I think where I am now. All the kumu were equal. ~~But~~ But in terms of years, I have been with Mrs. Pulewi & her daughters the longest. 8 years (1974).

I began teaching in 1973 at 32 years of age. Perpetuate trad. hula. Because there were too many changes that were coming into the hula realm which were not Hawaiian. I felt the hula would become lost & unrecognizable for the generations to come.

I also wanted to restore the male image in hula that had been lacking for so many years.

Related to this, I wanted to create a women's group that would be exciting & appealing to

Henry Pa

Sally Wood

Kawena Pukui  
(Pele Suganuma)

Pat Bacon

Maili - Gave me the confidence that I was kumu hula material. She graduated me in a trad. uniki. Formal foundation.

Henry Pa - Combining foot movements & variations to make the dance more exciting. Breaking down each foot movement & give value to it by adding other foot movements to it to create a nice picture.

Sally Wood - Drum techniques of Pua Hualaea, all the aspects and components.

M. K. Pukui - In depth philosophy of hula. The service meanings, the spiritual meanings, esoteric aspects of hula. Pat & Pele taught me how to chant. Pat taught me how to create in the trad. framework using traditional Hawi'a motions as opposed to Western dance motions.

the audience but get traditional in its approach.

173. First to go into the public realm with male dancers. Others followed & have taken the dance beyond. I feel I have achieved my goal of restoring a masculine role in hula because it is accepted today, more so than it was when I started.

The greatest change has been to take the traditional hula & modify it with Western dance movements.

More women are dancing like men and that is the change.

I strongly oppose <sup>this</sup> because Hawi'a ~~culture~~ ethic in dance because male & female are opposites & they are unified to make a whole. It's like the Oriental Yin & Yang.

Act One  
Scene One

Heists

I oppose any form of hula that treats men in the feminine form or women in the masculine form. Hula has no gender. When it passes through a female form, it takes on those characteristics.

My greatest sacrifice has been my family, my children, my free time. Especially at the beginning when it was my life. I'm always on call, and I also teach at Mililani. Hula sometimes took precedence over my job. I have now worked out a schedule that can better accommodate the demands.

Gave me the satisfaction to know I was helping people who were interested in the art form. Most importantly to pass on the knowledge of my kumu. Their knowledge is worth preserving & the only way to

My most memorable experience has been the generosity of Pukui who has asked nothing in return but that

I perform the hula well. Many times I have been troubled & searching for knowledge & she has always been there unselfishly giving.

"Hula is not only for Hawaiians (our people). It is for anyone who has the desire. You do not have to be Hawi'a to dance. If you want it to live, you must give it to everybody. So that it can create a better understanding about Hawaii & the culture. The fact that non-Hawaiians want to learn the dance should be a compliment."

In my halau I do not restrict because Kamehameha did not. In my halau I do not restrict on race. I have Filipinos & Japanese who are good dancers. And

to pass it on. Seeing my dance form in the bodies of others on stage is the highest compliment.

My style reflects all the kumu I've had along with my research into ancient hula. Very complex, very intricate. Masc. men, fem. women. Masc. grave to my men.

Greatest hardship is the disloyalty of haumana, especially "chosen" haumana, who have stolen, perverted what they have been freely taught. Change of loyalties can't understand. Makes me hesitant to give out.

very devoted. I'll never forget her whole family's kindnesses to me.

Hula kahiko - Hawai'ian national dance without the Western influence. Hula Olapa.

Hula auwaha - Hula taught without the Kapus. Hula 'Iku'.

We've reached a plateau in hula kahiko. I foresee the battle being preserving the tradition as opposed to the new flash which resembles gym. New kumu appeal to the masses. They are no longer the masters of their art. You are creating for the public. A commercialization of the hula. Hula as business. Ancient hula is still alive but you must not dilute it.

I think hula auwau has gone as  
far as it can go in terms of still  
remaining Hawaiian.

Ilaloale } have produced Sally Wood, Zuttermeister,  
Pua Haakeo } Kawana Pukui, Iolani. They are my  
foundations from the past. I look up to them  
because of their accomplishments in the  
dance & drumming. Keeping in the context of  
the tradition but still create.

I do not consider many peers of my generation  
on my level. Ho'oulu Cambra, Kalena Silva.  
Eleanor Hiron vastly underrated.

Be obedient to the kumu. Respect the hula, you  
must treat everything, inanimate, animate with  
respect or they will not work for you.  
You will defile them.