

Nana I Na Loea Hula  
Kumu Hula: Sunday Mariteragi  
Interviewer: Lovina LePendu  
Date: 1/29/92

(ALOHA SUNDAY.) Aloha. (HOW DO YOU WANT YOUR NAME TO BE IN THE BOOK?) Okay.  
If it's okay I will go with. . .how about all of my names. (THAT'S FINE.) Victoria Sunday  
Napuananionapalionako'olau Kekoaokalani Mariteragi. (YOU TEACH PRESENTLY. WHERE DO YOU  
TEACH?) I teach out at the Polynesian Cultural Center. They've allowed me to. (IS THIS WITH  
THE SCHOOL OR DO YOU HAVE A SEPARATE HALAU?) On my own. The state provided an area  
where I can teach, and in return if I would allow the people in the center to watch how I teach or  
how kids learn hula. (BUT IT'S YOUR HALAU. IT'S NOT THE PCC'S?) Right, it's mine.

(WHAT ARE THE AGES OF YOUR STUDENTS?) I have from three years old. In the past  
it's been three years old to twelve, and then I encourage them to move on to, maybe, Cy Bridges  
or someone else. (SO YOU HAVE ONLY KEIKIS?) Keikis, but, see, just in the last few years  
we've included. . .we've kept the older girls so it goes right on up into the teenage. . . (BUT YOU  
DON'T HAVE ADULTS?) I do. (OH, YOU HAVE ADULTS ALSO?) I need to explain that, though.  
(OKAY.) Because in our community everybody is so busy we go in seasons or sessions - so many  
lessons throughout the year, take a break, when everybody's ready we get back together again.  
If we have any performances, we take everybody, age group from young to old. So we have even  
up to kupunas. (SO ONCE IN AWHILE YOU HAVE, OR IS IT ALL YEAR ROUND TOO?) Um, like last  
year we went all year 'til the end of July - we went from October 'til July. This year, depending  
on \_\_\_\_ schedule and activities, we're on a break and the kupunas are busy. Then next session  
we'll get together and we go again, and we go full on. (AND THIS IS WITH THE PCC OR JUST FOR  
YOU?) Just me. (JUST FOR YOU?) Mmhm. (DO THE ADULTS JUST COME TO LEARN OR DO  
THEY GO FOR A PERFORMANCE?) Um, it's a mixed class. Some of them have had hula before and

some of the want to review. Some of them just want to keep up. And so we do both kahiko and auana.

(HOW MANY YEARS HAVE YOU BEEN TEACHING?) You know, my teaching goes back to when I was fourteen. I was like a protegee, I would say, as far as the teaching part, with Aunt Sally Wood Naluai. And I've been teaching since then. I think like many of the students or the alaka'is today that helped their own kumu, I've done that since I was fourteen. (SO YOUR FIRST HULA TEACHER WAS AUNTY SALLY?) Yeah. First and foremost. (AT WHAT AGE DID YOU START?) I started around five. I'd like to say four, but I can't remember that. (WHEN YOU DANCED, WERE YOU WITH YOUR AGE GROUP OR WITH ADULTS?) I was with. . .it was with elders, like five to nine years old, it was mixed. (CAN YOU REMEMBER HOW LONG YOU STUDIED UNDER HER?) Um, I've always took since five years old. The only time I stopped was a few years, let's see, when she went to the mainland I was around eleven or twelve. (WHERE DID SHE TEACH?) Aunt taught in Kane'ohe. (OH, YOU STARTED WITH HER AT KANE'OHE?) You know where Keolaulani is now? That shop in Kane'ohe. She has her hula studio across of Aunt. Aunt was in there first. But she taught other places. She travelled. That was like home base, but before I was into hula, she had the older girls that I call(?). She was like in. . .you know Kamehameha, what is that? Is that Kapalama Heights too? (YES.) She was there, see? She taught at her house. There was this big home, as I recall, up in those homes up there by Kamehameha. She taught there, and then, later, she moved out to Kane'ohe. But I remember traveling with her to places like Kalihi, Waimanalo, North Shore. (SO YOU KIND OF FOLLOWED HER?) Yeah. I just went along to help alaka'i. (I THINK SHE ALSO TAUGHT AT LA'IE, RIGHT, AT PCC?) Uh, that was the middle 60's, or early 60's. (YOU WERE STILL WITH HER THEN?) I was with her then and she still had her studio at Kane'ohe, where Keola is. (SO SHE WAS DOING BOTH THEN?) Yeah. (SO WHEN YOU WERE TAKING AT PCC, YOU WERE OLDER, RIGHT?) No. I

was still 14, 15. See, what happened was she would go out there and teach the college kids, but she would use some of us as alaka'i. (I ASK BECAUSE I JUST HAD AN INTERVIEW WITH PETER LONOA'E, AND HE WAS SAYING THAT HE WAS IN CLASS WITH YOU AND CY BRIDGES, RIGHT?) Yeah. Peter came way later when we were in college. This one was. . .I was still at high school. (AND YOU WERE ALREADY DOING ALAKA'I THERE?) Yes. The reason why I say 14, as far as teaching, 'cause she actually left me with her classes. (SO YOU TAUGHT THE CLASSES?) Yeah, I taught the classes. (AND THERE YOU LEARNED KAHIKO AND AUANA WITH HER?) Yeah. It was a continuous thing since young time.

(CAN YOU EXPLAIN HER METHODS, STYLE, HOW SHE TAUGHT?) Oh, yeah. Aunty, and I still say that all the time, was very concerned about timing. That was first and foremost before any kind of refinement. So, as I recall, a child could come in and not bend yet, but as long as the timing was developed then after that she polished it. So her timing was important. The varying fundamental steps was next. And then the hands, and I feel her's is. . .she's more into the graceful refinement of the hands. The movement came with kahiko, you bend. Modern, you don't need to bend as much. That was her thoughts. But your body still had to flow. That was her style. One last thing: the arms always had to be projected; it always had to describe it. She was never one for dancing too close to herself. It was always open style. (AWAY FROM YOUR BODY.) Away, yeah, so everybody can see your motions. Away but relaxed. (SO SHE WAS THE ONLY KUMU YOU TOOK FROM?) Yeah. She took me to other people. (FOR WORKSHOPS AND STUFF?) For workshops and stuff. The one I recalled was like Aunty Joshua, the late Rose, and that was just for a few things. Other than that it was. . .I didn't necessarily go to Aunty Kau'i, but Aunty Kau'i and Aunty Sally would put on events together. That's how we would associate with Noenoe and Ipo, her daughters at that time. But my main teaching was from Aunty Sally. (WAS SHE STRICT?) Well, let's put it this way - she made me cry. She made me cry! (WERE YOU THE



ONLY ALAKA'I THEN?) At the time I can remember helping her, I was the only alaka'i. (BUT YOU WERE STILL DANCING AT THE SAME TIME?) Still dancing at the same time. I could go out into the line or be with the line whenever we practiced or rehearsed. (AND AT 14 YEARS OLD YOU WERE IN THE LINE WITH THE 14 YEAR OLDS TOO?) No. At 14 years old I was teaching the class.

(DID YOU UNIKI FROM HER?) Uh, yes, but not until. . .you know when you say "uniki", yeah, see but we have recitals, and then so much is expected. And then after so many recitals you have an uniki and so much is expected. But it wasn't 'til 1983 or 84 that my sister and I, because she's a kumu hula also. And, again, I actually had to perform the chants that she wanted us to do, the auanas that she wanted us to do, and the mana'o that we needed to acquire and explain. So it was then that we had our own uniki, just my sister and I. (SO YOU AND YOUR SISTER. . .) Unikied together. (WHEN?) This was in 19. . .it's before Cy's, before Cy and Keith Awai unikied and it was nice green area, plush area, behind of Cy Bridges' home, because he has lots of, you know. (AND WHEN WAS THAT?) 1984. (AND THEN DID YOU GO TO ANOTHER UNIKI WITH CY LATER?) Uh, together with Cy and Keith as a, I would call it a support, but it was mainly for those two. (SO YOU WERE JUST KIND OF INTO THE UNIKI FOR THEM?) Yeah. But 1984, and again, I did uniki. I take that back. We were at Auntie Sally's home in Kahalu'u. And, again, I unikied there. It was the whole ceremony and everything. When Cy and Keith unikied it was at Cy's back yard.

(WHAT KIND OF REQUIREMENTS DID SHE ASK YOU TO DO?) Um, we had to do so many chants, we had to explain each chant, dance each chant, chant and dance. (IS THAT CHANTING A CHANT YOU LEARNED FROM HER?) Yes. Uh, no. It was a dance. It was the dance itself. And then we had to do so many auana and we had to explain each song and describe the different narratives of each song. (AND THIS IS IN FRONT OF THE PUBLIC OR JUST THE THREE OF YOU?)

This was in front of family and friends, close friends.

(CAN YOU TELL ME A LITTLE BIT OF WHAT HAPPENED DURING THE UNIKI?) Um, we both had to chant in. My chant was, "Noho ana ke akua. . .", that one. Ellen had another one. We both had to chant in. We had to explain the different chants after that, the traditional like "Kawika", "Au'a'ia", "Ko'olau", "Ku'i Moloka'i", "Ua Nani 'O Nu'uau". We had to explain and dance all of them. We had to describe the many uses of the ti leaf, things like that, the ka. Then we had to make our own haku for the drum, for the ipu. We had to interpret the modern hula and dance it. (DID YOU HAVE OTHER KUMU HULAS THERE?) Not that I can remember. (IT WAS JUST AUNTY SALLY?) I can't remember if Leilani Rezentes was there. I can't remember. (IT'S OKAY.) But Cy was there, Keith was there, Richard Peters was there. (FOR JUST WATCHING?) Watching, yeah. Aunty Sally was there.

(WHEN DID YOU START TEACHING ON YOUR OWN?) Um, Kane'ohe, as early as 1970. (IN 1970?) Yeah. (YOU OPENED YOUR OWN HALAU AT PCC?) Oh, no. I was in Kane'ohe. (OH, YOU WERE AT HOME?) I resided. . .I finished college and I was at my family's home, I resided at my family's home in Kane'ohe. I was teaching at Kailua Intermediate and then I would hold hula classes after school. (AND ALSO AT SCHOOL, YEAH?) Mmhm. Um, I also taught in school. I included it in the curriculum. See, I taught P.E. at the time.

(CAN YOU DESCRIBE YOUR DANCING STYLE? DO YOU HAVE YOUR OWN STYLE OR DID YOU KEEP. . .) Um, I could have probably taken off on things, but Aunty always remind us, 'cause we invite her every time we want to do something, yeah? She reminds us. So as far as I would like to say, it's the same as Aunty's. I like the relaxed style, gracefulness, and expressive movement. (SO YOU'RE TRYING TO KEEP HER STYLE?) I try to. (AND THIS IS IN BOTH KAHIKO AND AUANA?) Yeah. She still corrects me, so that's good.

(DO YOU CORREOGRAPH ON YOUR OWN?) I correograph on my own. Too bad we didn't

have video, see, otherwise I'd keep all the way she. . .but I remember many of the songs that she has taught me. I keep those. (DO YOU TEACH THE SAME?) Yeah. (AND YOU CORREOGRAPH NEW SONGS?) new songs I correograph on my own. (SO MOST OF HER SONGS THAT YOU LEARN OR CHANT. . .) Like the traditional chants, yeah. Oh, she'll tell me.

(DURING YOUR HULA CAREER, WHAT KIND OF DIFFICULTIES DID YOU HAVE?) I would think if anything was a problem it's finding enough time during the day, because of my own career as a teacher. To go home after a full day of routine work in a school and teach again, I think, can be stressful and hard. But to me the problem was not so much having to do the teaching, it was if there was enough time, you know, the time. Or maybe it was stressful, I don't know. That would be the most. . .that was the hard thing because after you get there the kids just help you out when they start doing what you want them to do and it soothes things down. That's the only thing that kept me going. But time-wise is a problem for me.

(HOW ABOUT THE MOST JOY? WHAT KIND OF JOY DO YOU GET?) Oh, it's definitely when a child comes in and has no coordination, has no timing, and through their consistent attendance, starts to develop a style. I mean, that is a joy. That is the utmost joy for me. And then when a parent, that hasn't seen her child dance for so long, watches the child and just watches, sends you this note, "I have never seen my daughter dance like that." I mean, you know, that. . .just that alone. (IS AN ACCOMPLISHMENT.) Yeah. Just that alone.

(DO YOU HAVE BEGINNERS ONLY?) No. I have beginning, intermediate and advanced. (WHEN THEY COME AS BEGINNERS, DO THEY KNOW ALREADY? NOTHING?) Some of them know nothing. At three years old? (SOME OF THEM ARE THREE YEARS OLD, THAT'S RIGHT.) Yeah. I've got three years old and up.

(DO YOU UNIKI YOUR STUDENTS?) I haven't. (BUT YOU'RE THINKING OF IT?) Um, not necessarily, and the reason I say that is I feel I'm. . .see because of another career, I would like.



. .I would probably have loved to be just a kumu hula but I'm not. And until I can give my entire heart and soul to the kids, I don't feel I should uniki them. I would encourage them to go on after they leave my halau, you know, to someone that is doing it 24 hours a day like. (SO RIGHT NOW YOU'RE JUST CONCENTRATING ON TEACHING?) Right now I am just concentrating on kids that want to learn how to dance and give them that exposure.

(DO YOU THINK HULA HAS CHANGED COMPARED TO WHAT YOU LEARNED FROM 3 YEARS OLD?) I think so. (CAN YOU EXPLAIN HOW?) But see, this is coming only from me, and when you learn a certain style, yeah, traditionally dances have been, especially ancient, not too fast, at least that's what I've seen in the past. Now the dances are so fast it becomes aerobic in a way. And not necessarily you'll have enough time to see motions, you'll see movement, maybe, but not specific things where you can pick up a communicated idea or something. You know, you just pick up. . .you see what I mean? (YEAH.) But I don't think anything's wrong with that. (IT'S JUST THAT THAT'S NOT WHAT YOU'RE USED TO.) Yeah. 'Cause if I was under a kumu that taught me that way, that is the way I would go. Don't you understand? (RIGHT.) I don't see anything wrong with that, unless there's some kind of timeline that says, "Hula is only like this." Then, you know.

(CAN YOU GIVE ME YOUR DEFINITION OF HULA KAHIKO?) I think hula kahiko would be. . .well, it started off, yeah, as a ceremonial type dance recalling what geneology and histories of the past. But as we move on, kahiko can also be mele or songs that is done with accompaniment by an ipu, drum, and it can also be a created chant of the present. Now it's not just the past. You can. . .in fact it's nice to create things about now. So using just your ipu, drum, and whatever else. (AND LATER ON IT WILL BECOME PAST.) It's a record, yeah. (YOU SAID THEY DO THE HULA KAHIKO SO FAST. YOU WOULD STILL CALL THAT HULA KAHIKO?) 'Cause their doing it with accompaniment of drum and ipu or just chanting. (WHEN YOU SEE SOMEONE ELSE

DANCING A TRADITIONAL CHANT A VERY DIFFERENT WAY FROM YOU, HOW WOULD YOU EXPLAIN THAT?) Because my understanding of kahiko is only that of using an ipu and a drum accompaniment and recalling past history or history now and it's not graceful - it's not soft; it's rigid and firm - I would still call it kahiko but maybe in a faster tempo. (DO YOU THINK SOME OF THE HALAUS TODAY HAVE LOST A LITTLE BIT OF KAHIKO?) Well, I'm thinking it can't. . . I don't think it's entirely lost. I'm thinking that wherever started with the revival of going fast may have had something there, but as he taught students or she taught students, from there it can either get faster and changed and spread out and widespread and pretty soon it can get lost. It may be lost in. . . it depends on who's the instructor, I think. I hope I'm saying this right, because I really feel that the initial person starting something had something in mind. But, see, through life you don't stay the same, yeah, you change; you may not be able to continue, somebody else takes over for you. Hopefully they can still carry on, but as your students go out it starts to change.

(DO YOU PREFER KAHIKO OR AUANA?) I like auana. (CAN YOU GIVE ME A REASON?) Because of. . . for one thing, music, yeah? The instrument involved. Music. I like auana. But it doesn't mean I don't like kahiko. And it's soft. And it's in English. People will understand and can tune in.

(DO YOU THINK LANGUAGE IS IMPORTANT?) Oh, yeah! (IS IT FOR BOTH?) When you say "important" are you saying you must have it in order to teach? (NO, BUT IS IT IMPORTANT TO UNDERSTAND THE LANGUAGE WHEN YOU TEACH?) Oh, yeah! (AS FAR AS THE TEACHER, DO YOU THINK THAT'S IMPORTANT?) It is important. (CAN YOU EXPLAIN TO ME WHY YOU SEE THE IMPORTANCE?) Well, see, then you don't have to do what I'm doing - go back into the book, call up this aunty, call up this kumu and ask, "What did you have in mind when you created this song?", because you'll write it. In the past they just wrote the Hawaiian. They never gave you



the English. They always hold on to the meaning. So you have to. . .now, people are starting to write the Hawaiian and the English.

(WHEN YOU LEARNED KAHIKO WITH AUNTY SALLY, DID SHE STRESS ON YOU TO UNDERSTAND THE LANGUAGE OR SHE JUST TAUGHT YOU THE DANCE AND YOU LEARNED IT?)

She taught us the dance and the meaning of the dance and gave us some background.

(TRANSLATION?) Yes. (SO YOU LEARNED EVERYTHING RIGHT THERE?) Yes. And every time we would have lessons, the way we would remember the motions is. . .the translation of the dance, that helped us to remember each verse. (DID SHE MAKE YOU DO RESEARCH ON YOUR OWN TOO?) We never did research. (FOR YOUR CLASS, DO YOU DO THE SAME WAY SHE DID IT?) Yeah. (YOU DO THE RESEARCH THEN?) I do the research. I go find. . .and then in class I tell. (YOU TELL THEM?) I tell the kids. Which brings me to that problem - time.

(DO YOU THINK IT'S HARDER TO TEACH KAHIKO OR AUANA?) I think it's harder to teach auana. (CAN YOU TELL ME WHY?) Yeah, Because. . .\*\*\*\*\* .oksy. . .well, for me it's harder. The auana, you become very. . .the timing, the expression, coordination has to be even more refined; whereas, for me, on the kahiko, you can be very straight and firm. You can do all the bending you want and everything, but your hand. . .to me it's easier to close all your fingers on an ancient then to try and wave them. And children need longer refinement on the auana in moving the hands. But on the kahiko, to be tense. . .oh they can be tense right off the bat. But to relax them is harder. (SO AUANA FOR YOU IS MUCH HARDER TO EXPRESS?) To teach a child the way I want them to dance it.

(WHEN YOU TEACH THE CHILDREN FOR A PERFORMANCE OR COMPETITION, DO YOU DO THEIR COSTUMES OR DO THEY DO THEIR OWN?) They do their own costume. (OR STRICTLY. . .) . . .strictly hula. Right now we're trying to . . .in preparing for, like Keiki Hula, we involve the parents. We involve them but we could involve them even more to become. . .like that word

"time". We involve them helping to learn how to make the haku. They definitely need to know how to make their own pa'us. I have a parent do the costumes, but the leis and things like that, we have a haku party and everybody learns how. (SO THE PARENTS ARE INVOLVED WITH THE CHILDREN?) Oh, plenty.

(DO YOU DO STRICTLY FOR COMPETITION OR DO YOU PERFORM TOO?) On the side we dance for lu'aus, parties and things like that when we can, and there are a lot of parties in La'ie! (FOR. . .) Yeah, for exposure and things like that. There's lots of activities, see, because of the college, PCC, school. (SO YOU'RE CONSTANTLY DANCING?) Yeah. But there's other. . .like there's Cy's halau, there's Wayne Takemoto's halau, then Richard Peters, my sister. Between all of us, we. . .(CAN YOU TELL ME ABOUT HOW MANY STUDENTS YOU HAVE?) I would say it fluctuates from 200, sometimes 250. (OH, THAT'S A LOT OF STUDENTS!) There's a lot of small children. The teenage classes, they go up and down depending on their participation at the high school out there. See, 'cause we're a small community, yeah? Whatever goes on one place, it effects everybody.

(DO YOU TEACH OTHER DANCE OR DO YOU TEACH ONLY TAHITIAN?) [END OF SIDE I]  
. . .PCC when I was down there and in college, um, you pick up these things. (SO DO YOU. . .TEACH TAHITIAN, MAORI?) Oh, no. (YOU DON'T.) No. Because I want them. . .it's hard enough to teach the hula. (SO YOU'RE STRICTLY HULA?) At certain times if we want to add, say a Tahitian or Maori number for a performance just at a party, I throw in the Maori and Tahitian. (BUT YOU DON'T STRICTLY DO THAT IN YOUR TEACHING?) No. Because of time.

(BESIDE HULA, DO YOU DO OTHER THINGS IN CULTURE?) At school I do. . .I'm an advisor for the hula club which was just recently started. So I advise the kids, and in the club we are gonna participate for the first time in your high school competition. But they will be having. . . (THAT'S RIGHT. YOU'RE ENTERING KAHUKU THIS YEAR.) Yeah. Because of time I could never do

it. Now I can. Somehow I have time.

(DO YOU CONDUCT WORKSHOPS?) We worked that into our hula club, 'cause there are people out there that know how to haku, so they will come back and do workshops. So the kids. . .our goal this year is each child make their own leis and pa'u skirts to participate. I don't conduct workshops, I don't think, but we go out and invite. . . (YOU COORDINATE THE WORKSHOP?) Yeah. (THAT'S PART OF YOUR JOB AS AN ADVISOR?) Uh, actually I do all the activities of the school. It's not just hula.

(SO WHAT DO YOU THINK OF WORKSHOPS?) I think they're so good, and you know what? I liked the last one I went to with Auntie Pat and Uncle George. I need to put the time; I'm trying to get more involved as I can. This was the first time I went to that workshop at 'Iolani. I loved it! (DO YOU THINK WORKSHOPS SHOULD BE FOR KUMU HULA, STUDENTS, OR COMBINED?) I think you can vary it however you can handle it. Like maybe this one for kumu hula, this one you can invite an alaka'i. This one only for students. (DO YOU THINK WORKSHOPS FOR STUDENTS IS. . .) But they gotta be committed to show up, you know what I mean? (DO YOU THINK IT'S POSSIBLE FOR YOU TO LEARN SOMETHING AT A WORKSHOP?) Yeah! (EVEN WITH A STUDENT? LIKE FOR KUMU HULA WE THINK BECAUSE YOU KNOW ALREADY HOW TO DANCE. . .) But, see, young children, they can retain fast and more. Their mind is clear.

(CAN YOU TELL ME WHO YOU CONSIDER A HULA MASTER [EVEN IF THEY PASSED AWAY] AND WHY WOULD YOU CALL THEM A MASTER?) For me, my auntie was my master. I gotta include her because of the refinement in hula that she taught me. I think Auntie Rose was a master. All of them are masters. Maiki Aiu, gosh! I think all kumu hulas. . .well, they might disagree with me on that. But I think. . . (WHO DO YOU THINK. . .) Who do I think are masters? (LIKE WHAT KIND OF. . .LIKE A KUMU HULA IS A KUMU HULA.) I think I'm too Polyanna about everything because, see, I'm always looking for the good of somebody and I think everybody has



one thing to offer, or more; and if it's just that one thing then that person is a master of that one thing.

(DO YOU HAVE SOMETHING SPECIAL YOU WANT TO STATE IN THE BOOK?) I think I'd like to say that even though I went to college, hula has been one of the main things, if not the main thing, that has given me confidence. I think almost out of anything in this whole world, the one thing that I'd like to say that I can do is say that I can dance. And because of that it has helped me to teach school, I think, because of what I've learned through Aunt Sally: the consistent training, the patience, the tolerance. (SO YOU THINK HULA EVEN HELPED YOU IN YOUR DAILY LIFE?) Oh, yeah! I'm also. . .I'd like to consider myself as a church-going person. That, if anything, I give thanks to a heavenly being, my heavenly father. And I'd like to say that there's gotta be the spiritual side, and with the spiritual side we are given talents. I'd like to think that my talent is hula. And the training I received has even helped me in my other career as a educator in high school. It has given me confidence. That's the only thing. If you tell me to do, I'll hesitate. But if you say, "hula". . . (THERE IS NO PROBLEM.) Yeah. Of course when you're young and you're shy and your parents ask you, of course you hold back. That's something else. What I'm saying here is if someone asked you to dance or something. You know, now that I'm older I feel I can get up and perform, you know what I mean? That's the one thing. If you're asking me to. . . (CONFIDENT ABOUT IT.) Yeah. . . .my hula sister, Keith and Cy. I owe them a lot. I really do. I don't. . .you know, we consult others, you know what I mean? We don't. . .we ask others for their opinion. (SO YOU WANT TO GIVE CREDIT TO THESE PEOPLE?) Oh, yeah! (AND THAT'S CY AND YOUR SISTER?) Ellen Gay and Keith. We are. . .we consider ourselves hula brothers and sisters. (SO YOU WORK TOGETHER?) Well, we work together sometimes. Sometimes we disagree. Sometimes we work together. You know we consult. . . (DOES KEITH AWAI TEACH ALSO?) He does, but you know, they never give themselves enough credit. He is

good! I wish. .I'm trying to involve him because I'm the oldest of all of us, I'm the oldest. And you know this thing about confidence? For some reason, maybe, they don't think of competition as something. . you know how some people they don't like to compete? But I try to encourage them that you don't have to compete. You can do well and let things fall where they fall, but you can still feel good because you've participated. (YOU DON'T HAVE TO LOOK AT IT AS A COMPETITION.) I told him, I said, "You gotta think now we're Hawaiian. If we don't participate they're not gonna see what you have to offer." And he has women and teenagers that dance. And he has Auntie Sally's style, see. I rely on him when I need thoughts and things. He doesn't mind doing that kind of stuff, but he will not get out there. But I'm working on it. Same thing with Richard Peters. They're very talented, but this thing called "time". We're really busy out there. It's not their first priority. It's right under. I said, "Gee you guys! I'm older than you guys. If I leave or whatever you guys gotta do something. You gotta continue on." And they love the culture, but when it comes to events and things like that they're hesitant because they're busy. I mean they are busy! But he's got a style - Keith has a style. He can be right up there with Cy going to Merrie Monarch or even Keiki Hula. Good with the children! You know, I really think men are creative. Excuse me, but I think they're even more creative sometimes than us - sometimes. They're like that, but they. . what do you call that? They're just afraid to step in the water. (AFRAID OR JUST NOT THEIR STYLE TO SEE COMPETITION. THEY'RE JUST SATISFIED WITH WHAT THEY HAVE.) They're satisfied. (TO THEM AS LONG AS PEOPLE ARE COMING TO THEM TO LEARN THEY DON'T NEED ANYTHING ELSE.) Yeah. So that's how they are. But I just told them, I said. . you know this last Merrie Monarch - forgive me, I'm sharing with you - this last Merrie Monarch when I saw the "Mi Nei". (THE ONE THAT WON?) Yes. (FROM NANI LIM?) Yes! I went to all of them, I said, "Listen. Whether we compete or not, anybody that is a kumu, that has a love for culture, belongs over there - win or lose." I said, "Did you

see that 'Mi Nei'? That was very basic, very simple, very nice. You know, they could have won. Maybe they couldn't have won. The thing is, whether they won or not, that thing just thrilled me to death!" I said, "Now if you guys get that same feeling, we need to be a part of all those other kumus. We need to have the comradeship, because after a while it's gonna be the next generation. Who else is there gonna be?" (SO THEY NEED SOMEBODY TO GUIDE THEM?) I think so. (THAT'S CALLED "TRADITION". IF NOT, WE LOSE IT.) But I get like that every Merrie Monarch. Every event I go to I get like that just because it's Hawaiian. We just. . .we need to participate.

[END OF TAPE]