

Nana I Na Loea Hula  
Kumu Hula: April Chock  
Interviewer: Lovina LePendu  
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(CAN YOU GIVE ME YOUR FULL GIVEN NAME?) My name is April Pualani Chock. Peeples is my maiden name. (HOW DO YOU WANT IT IN THE BOOK?) Just the way you have it. (DO YOU TEACH PRESENTLY?) Yes I do. (WHERE?) 2949 Kamakini in Kaimuki. (IS THAT A STUDIO THAT YOU RENT?) No. It's a home. I teach from home. (HOW OLD ARE YOUR STUDENTS?) I have ages from five to eighty blank, blank. (THE NAME OF THE HALAU?) "Halau O Apelila". (IS THAT BECAUSE OF YOUR NAME?) Yes. Halau is a school, O Apelila. And when I first started teaching, before I did finish with Kamamalu, puka with Kamamalu, my hula studio's name was April. . . "Apelila Hula Studio". And so I just changed it after I puka to "Halau O Apelila". Then in, let's see. . . then in 1986. . . oh, I take it back, 1992 Kamamalu gave me another name for my halau which I use as a signature, "Uluwehi Ka Liko Lehua I Ka Ua Noe". And her thought was any student leaving my halau would flourish, or any student in my halau would have the knowledge of Hawai'i and would keep it as a heritage. (YOU'RE USING THIS NAME NOW?) I use it as a signature on all my flyers and T-shirts. I have "Halau O Apelila" and then I sign my signature.

(DO YOU TEACH BOTH KAHIKO AND AUANA?) Yes I do. (DO YOU TEACH OLI AS WELL?) No, I haven't started. (HOW MANY YEARS HAVE YOU BEEN TEACHING?) I've been teaching since 1969 'til the present time. (HOW DO YOUR CLASSES GO? DO YOU MIX AGES?) I try to keep them in age groups. (HOW DO YOU DIVIDE YOUR CLASS?) Well, I put them by age is my class is, you know, one class is a year ahead. Then what I usually do is start another beginners class and then by three months they merge into another class. (DO YOU TAKE THEM EARLIER THAN 5 YEARS OLD?) No. Five years old.

(AT WHAT AGE DID YOU FIRST LEARN HULA?) Well, I think when I was a child we used to just move around when we hear Hawaiian music. But I basically started dancing in 1957.

(WHO WAS YOUR FIRST TEACHER?) Maiki Aiu Lake. (DID SHE TEACH KAHIKO AND AUANA?) Both kahiko and auana. (AND OLI AS WELL?) Yes. We learned oli. (WHERE WAS THAT?) On Ke'eaumoku, in her hula studio. (DO YOU REMEMBER HOW BIG THE CLASS WAS?) We had a moderate class when I first started, and then it just started to grow. (DO YOU REMEMBER THE NAMES OF SOME OF YOUR CLASSMATES?) Yes. Gordene Lee, Paena Jardene, Leimomi Maldonado - she was Leimomi Yee at the time, Cybil Winchester, Darlene Huchinson. Oh, there's so many! (YOU WERE A LOT?) Yes. Maiki's schools. (DID YOU LEARN THINGS OTHER THAN HULA?) Oh, we learned to make haku leis and how to wrap a kikepa in many ways, many different ways. (DID SHE TEACH YOU OR DID SHE HAVE SOMEONE ELSE COME?) No. She taught us. (WHILE YOU WERE WITH HER, DID YOU HAVE OTHER TEACHERS COME TO THE HALAU TO TEACH?) Um, not really. Most of the time it was her. (DID YOU LEARN OTHER POLYNESIAN DANCES WITH HER?) No. I learned only hula with her. (DID YOU ENTERTAIN ALSO?) Very much. (DID SHE SEND YOU TO ENTERTAIN?) Oh, no. She sent us or we went with her. It was both ways. (DID YOU ENTERTAIN IN HOTELS?) Well, yeah. It's all here in our hotels, lu'au, the canoe races, the floats. (WHEN YOU THINK BACK, WHAT IS YOUR FIRST MEMORY THAT COMES BACK OF THOSE DAYS?) My first memory. (SOMETHING THAT REALLY STAYED WITH YOU.) The thing I liked was when we traveled to the outer islands. (OH, YOU DID TRAVEL?) Oh, yes! And we performed in many. . .like the one I enjoyed was on Maui when we did the Aloha Week performance at the Iau Valley, and the electricity went out and right at this point - I can't remember the gentleman's name - but he made lamps out of bamboo and that was our lighting for our stage. (SO YOU TRAVELED A LOT TO THE OUTER ISLANDS?) Yes. We traveled to. . .yeah, she was hired Kaua'i, Moloka'i, Maui, Hawai'i. All activities. We even performed at Hulihe'e palace for Lokalia Montgomery, which was her kumu. (WHAT WAS THAT FOR?) I think that was. . .if I'm not mistaken, I think that was the first Merrie Monarch. (IN HILO?) In Kona. I think, if I'm



not mistaken, I believe that was. . .she had invited us and it was a big regalia. And I think it got moved to Hilo, if I'm not mistaken. (DO YOU REMEMBER THE YEAR?) That was about '64 I think - '64, '65. (AND YOU PERFORMED AT HULIHE'E PALACE?) Uh huh. (WHY DID YOU LEAVE THE HALAU? TO BECOME A TEACHER?) Oh, no. I got married and I had children so. . .she was a family person, so. . . (DID YOUR NEXT TEACHER COME LATER?) Yeah. She came in '83, '84, '82 rather. (80 TO 84?) No. '82, and then I finished in '83. (SO FOR A YEAR?) Yeah. It was just to finish up because I was studying under Maiki to puka, but. . .when you can't concentrate, you can't study, right? So I was ready to continue. (DID YOU LOOK FOR SOMEBODY?) Oh, no. Kamamalu and I are very close. And so when she. . .when I was ready I asked her, I approached her, and she was hesitant at first but then she said, "Yeah". (WHEN YOU WENT TO KAMAMALU, WAS IT BY YOURSELF?) Oh, no. I had another hula brother, and his name was Michael Pang, and he enters in the Kamehameha Competition. He lives on the island of Hawai'i, and in Kamuela I think, he lives in Kamuela. (WHEN YOU WERE TAKING WITH MAE KLEIN, DID SHE HAVE A DIFFERENT WAY OF TEACHING FROM MAIKI?) Oh, no different. It's just. . . We claim that we are extensions of Maiki. See, what we do receive from our teachers are the kihei, to let us know that. . .that's our certificate. It's not a piece of paper. (YOU RECEIVED A KIHEI FROM KAMAMALU?) Mhm. (CAN YOU EXPLAIN THE CEREMONY WHEN YOU PUKA?) Well, actually it's. . .the ceremony is to show what we had done throughout the year - like we made a pahu, our own drum, make the ipu heke, made the uliuli. And these were crafts that teachers should know so that when someone asks them questions it's not, "Oh, well it was made by so and so." but you can explain how a drum is made. (DID YOU ALSO LEARN CHANTS?) Oh, yeah. We learned chants. Actually it was like a review and learning a couple of new chants. Because we really don't stop learning. We keep going to classes and. . . (DID YOU HAVE SPECIAL REQUIREMENTS TO BECOME A TEACHER? IS IT PART OF THE REQUIREMENT TO MAKE THE PAHU

AND EVERYTHING ELSE?) Yeah. That was the requirement.

(WHAT MADE YOU BECOME A TEACHER?) Well, I taught or Maiki when she travelled a lot, you know, when she did promos and things. (SO YOU TAUGHT AT HER STUDIO?) I taught at her studio while she was away, you know, all the time that I was studying with her. And then when I had my last child, I had asked her if I could teach a couple of friends hula because they wanted to learn for their wedding. And so it just grew from there. (WHAT YEAR DID YOU BEGIN TO TEACH?) '69.

(CAN YOU RECALL A TEACHER THAT HAD THE GREATEST INFLUENCE ON YOU?) Maiki. (HOW DID SHE INFLUENCE YOU?) Well, her mannerisms. She was. . .we had the best years of her because she never. . .she always had time for us; if we had a question, she always made the time for us. (SO YOU TRIED TO TEACH THAT IN YOUR. . .) In my. . .in the school. (HOW DO YOU DESCRIBE YOUR STYLE?) Well, we claim it as Maiki, or, "you have Maiki Aiu's style", you know. (DO YOU TEACH THE SAME WAY YOUR TEACHER TAUGHT YOU?) Try to, yeah. (DO YOU TEACH THE SAME CHANTS?) Oh, yes! I teach the same chants. (IN KAHIKO AND AUANA?) Same, yeah. And then whatever new songs have come since her death we've been doing choreography, we do our own choreography. We try to keep her alive in our hula. (DO YOU TEACH NEW KAHIKO IN YOUR SCHOOL ALSO?) If I hear a chant and I like it, cause it has to take a lot to move me before I want to do something. And not only chants, auana too. A lot of music, you know. It's both. (DO YOU FEEL LIKE YOU HAVE A BIG REPERTOIRE FROM MAIKI ALREADY?) Yes, I do.

(DID YOU HAVE ANY DIFFICULTIES DURING YOUR HULA CAREER?) Like what? (LIKE YOUR MARRIAGE AND CHILDREN. WAS THAT A DIFFICULTY FOR YOU?) No. I just chose. . .because we've had lots of fun doing it. It was kind of sad to leave, but she always told us, "family first". So, it was kind of hard, but. . .I danced once in a while. If I had a sitter, then I

would go in and help her and stuff, but not as much as I did when I wasn't married. So it kind of just tapered off. It wasn't so much as I left. If she needed me I was there, but I made sure that somebody had taken care of the children. But it wasn't like every day going in, open the studio kind of thing. It was on occasion.

(WHAT IS YOUR MOST JOYFUL MEMORY IN TEACHING? WHAT KIND OF ACCOMPLISHMENT DO YOU THINK YOU'RE GIVING YOUR STUDENTS?) Well, in any ho'ike, you know, when we have our ho'ike, we show the parents and their friends what they've learned throughout the year. And I always tell them, "If you make a mistake, smile. Don't let somebody else know that you made the mistake. Just keep smiling." But I think my greatest feeling for that is to show people that there are people that want to hang on to our heritage.

(DO YOU HAVE STUDENTS WHO HAVE BEEN WITH YOU FOR A LONG TIME?) Yeah. I have a group of ladies that have been with me for 11 years. And my senior citizens, I think, I've had for 10. (ARE YOU THINKING TO UNIKI YOUR STUDENTS?) No. I would send them to either Kamamalu or. . .I've never thought about it. I shouldn't say no. I haven't thought about it. (DO YOU THINK THAT YOU WILL HAVE SOMEBODY CONTINUE YOUR THOUGHTS?) One never knows. You never know.

(DO YOU THINK HULA TODAY HAS CHANGED?) To an extent. I think it's everybody's individual feeling. The younger children, the younger students, have a different feeling, but yet the aloha is still there, you know what I mean? (DO YOU THINK HULA KAHIKO TODAY IS SIMILAR TO WHEN YOU LEARNED? HAS IT CHANGED?) Basically it's the same, but there's a little bit more movement as far as. . .well, I don't know, I danced like that too I guess, so. . . No. I think it's basically the same. It's just that they put a lot of new steps, that's all. But the concept of the kahiko is there.

(DO YOU COMPOSE?) No. I do choreography, but I don't compose. Maybe my son will



one day, but I don't think I will.

(WHAT KIND OF DEFINITION WOULD YOU GIVE TO HULA KAHIKO?) Definition? (WHAT IS THE DIFFERENCE BETWEEN HULA KAHIKO AND HULA AUANA?) Oh, when I teach them I would. . .the kahiko is your basic beat, you know, your. . .it takes you back to how our ancestors did enjoy dancing, because there was no music. And, of course, kahiko is half the beat of hula auana because hula auana is 4/4 count. So whenever you do a chant, it's half, like 2 beats. My students feel like they're back in time past when they do it because they have this kind of feeling. And then, of course, when they do the hula auana they sort of float. Like Maiki said, "You must learn to live hula by nature: the trees, the ocean." And so it makes it two different definitions. Like if you're doing something about Pele then, you know, you have to have that firey kind of feeling. It's very complicated to explain. You got to come to my classes, then you can write.

(DO YOU PREFER HULA KAHIKO OR HULA AUANA?) I treat them both equal. (DO YOU HAVE A FAVORITE CHANT?) Well, "Kaulilua" is my favorite. (WHY?) Because it speaks of life and the hurt and truths, and it. . . (DID YOU LEARN THIS CHANT WITH YOUR KUMU?) Yes. Aunty Maiki. (HOW ABOUT HULA AUANA? DO YOU HAVE A FAVORITE?) Hula auana, my favorite. Well, I would have to say "Pua Ahihi". (IS THAT BECAUSE OF AUNTY MAIKI?) Well, I did the "Aloha 'Oe" show that was performed at the shell, written by Lloyd Stone, and I was given the music by Kahauanu, and it talks about our ahihi here, our lehua in O'ahu, and how special it is to us. So I feel that I'm kind of special too, and I was given a song to do just at the beginning. You know, you learned songs that others have learned, but this was a song that was given to me to present to the islands of Hawai'i. And so it's very special. Sometimes it upsets me when I see them dancing wrong, but like we say, "No two teachers teach the same."

(DO YOU THINK HAWAIIAN LANGUAGE IS IMPORTANT IN HULA?) Yes. (WHY?) Well, a

lot of the songs that we teach, if you're teaching Hawaiian songs, you sort of explain the definition of it's meaning, and, of course, if you don't know it, if you don't understand the language, then the teacher teaches you. However, if you learn the language then it makes the song easier to stay in your mind, or the meaning. Anything is important, but language is. . . (DO YOU TEACH HAWAIIAN LANGUAGE IN YOUR. . .) Just a little. Not much. (IS THAT JUST THE. . .) The song. If they're learning a song then I explain to them. If they question why and where, I try to explain the best I can.

(DO YOU TEACH KAHIKO TO SOME CHILDREN AND AUANA TO OTHERS OR DO THEY ALL LEARN THE SAME THING?) Well, if I'm having a ho'ike and I feel the student can do it - to make it a bigger picture, a nicer picture - then I will give them the time to do it. But most of the time it's like you have to be with me six months to feel, you know, the movement. . . you have to have a movement. You can't have a beginner doing kahiko because it doesn't have the grace. Kahiko is. . . the chanting is vigorous, but your hula is very graceful. And that's the difference between. . . (SO WHEN YOU HAVE A NEW STUDENT, DO YOU START WITH AUANA FIRST?) Yeah. Basic feet, hands; everything has to be in protocol, you know, you just can't go right into teaching them something. You teach the basic feet, the basic hands. (DO YOU TEACH THEM THE MOVEMENTS, LIKE KAHOLO, IN ENGLISH OR HAWAIIAN?) No. I teach it in Hawaiian. I teach the basic in Hawaiian. Also the basic hands, like if you have "sun" we have motions and we give them the Hawaiian word. So if and when they should hear a Hawaiian song they basically know that it's talking about. . .

(WHAT KIND OF ADVICE WOULD YOU GIVE TO THE YOUNG TEACHERS TODAY? DO YOU THINK THEY NEED ADVICE FOR THE HULA?) Some do. I think the greatest advice is to be humble and to be fair, cause sometimes you have a favoritism. Try to talk. I feel it's just begin humble.

(DO YOU FEEL HULA IS GOING TO GROW, STAY THE SAME, OR GO BACK TO THE BASIC?) I

think it's gone forward quite a lot because the teachers today do refer to the back to make things go forward. You know, your kahiko always reminds you "basic". So if they're really into teaching, then basic. And I think most teachers do that, you know, when they kind of confuse they pick up and they start chanting and they try to remember what was given to them first, or where their birth line. . .and I think that's what teachers should really think, their birth line.

[END OF SIDE I]

(DO YOU TEACH OTHER THINGS IN YOUR HALAU BESIDES HULA OR ONLY HULA?) Oh, no. We teach haku lei making, and I try to teach them simplicity in costume, so most of them make their own pa'u. (DO YOU TEACH OTHER POLYNESIAN DANCES?) No I don't. (JUST STRICTLY HULA.) Strictly hula. (DO YOU TAKE YOUR CHILDREN TO ENTERTAIN?) Oh, yeah! (IS THAT PART OF THE TRAINING?) Yeah. And if someone asks then we take them. And it's part of the training. (LU'AUS?) Lu'au, Ward Warehouse, Restaurant Row. You know, all these craft fair things. And one year we had a float.

(WHO DO YOU CONSIDER AS HULA MASTERS?) Today? Oh, I would say Hoakalei [Kamau'u] is one. (WHAT DO YOU THINK IT TAKES TO BECOME A HULA MASTER?) Well, I don't think so much as. . .I think. . .she is like, 'cause I've worked with her so I had that feeling. Ka'upena Wong is another. I don't know if he's a hula master but he's in chanting. And then, of course, you have Wendell, and Kamamalu is. . . 'Cause they're there to teach. And of course Kalama, Nani, what's her name? (AUNTY LANI?) Yeah, Aunty Lani. Many others. Because, basically, I think a lot of the young teachers - Zuttermeister [Kau'i] too - so a lot of the teachers, a lot of the students would go to these teachers - and McKinzie [Edith] is for chanting - you know, these are all the people. . .these are like our mentors. And Bacon [Pat], as far as knowledge-wise goes. So there's a whole bunch of them, you know, that. . .when I need help I always go to George Maile, but. . .you can put George Maile. I know I can give you a whole list of



people 'cause a lot of times I just, you know. . .

(BESIDES HULA, DO YOU DO OTHER THINGS ORIENTED TOWARD CULTURE?) Oh, I play music sometimes. I play for my students when the musicians don't know the words! And then, of course, sometimes I do cocktail, you know like if somebody ask and they need music. (DID YOU LEARN YOUR MUSIC PART WITH YOUR HALAUS OR DID YOU LEARN THAT AT A DIFFERENT TIME?) Well, I. . .at Kamehameha Schools, the Kamehameha Schools, we learned to sing and read music. But when I was a young girl in the orphanage we learned to play the ukulele by watching. So then I. . .and then Maiki just all of a sudden said, "Start playing." And then I played real slow, and she'll go, "Well, if that's the way you want the song to be!" But then I just started. I never studied. . .I took a few classes with Kahanu Lake, ukulele classes. (SO WHEN YOU STUDIED WITH AUNTY MAIKI YOU ALREADY KNEW A LITTLE BIT. . .) . . .of music, yeah. (DO YOU THINK WHEN YOU PLAY MUSIC IT'S A PLUS TO HAVE THE HULA AROUND?) Yes. (HOW DO YOU SEE THAT?) Well, if you play the music, then the dancer has to know, think the motion that you've taught them without watching all the time. So it's more of using more senses than to put a record on; and then, of course, when you do a mistake the teacher makes the motions. So, to me, playing the music. . .I mean you can teach them to play the record, but to have them study while you're watching is an \_\_\_\_\_. I think yes. (AND IN YOUR CLASS, DO YOU DO THAT?) Uh huh! (DO YOU PLAY. . .) The ukulele. (YOU DON'T PLAY A RECORD?) Well, no, I do. But when I'm teaching them in the beginning then I use the ukulele so that they can learn the words as well as. . .

(FOR YOUR CLASSES, DO YOU DO THE RESEARCH OR DO YOU HAVE THE STUDENTS DO IT?) Well, most of the stuff I do research, and then I explain to them. And I extend to them that if they want to know more about a song then they would have to do it on their own time; 'cause a lot of the students that come to me, the older ones, just want to take hula to relax. And, to me, if

you're going to do research that means you're getting ready to be a teacher.

(WHAT DO YOU THINK OF WORKSHOPS? DID YOU EVER TAKE WORKSHOPS BEFORE?)

Well, yeah. Like I said first when they had it at Nanakuli. Oh, I think it's fun to learn different.

. . (WHO DID YOU TAKE WITH AT NANAKULI?) Who did I take with that day? It was a four

hour. . . was it a whole day? I can't remember. But I had Hoakalei for one and I had Aunt Alice

Namakelua for the second. I think that's all I had. (WAS IT STRICTLY FOR HULA?) Yes. Well,

Hoakalei was both chanting and. . .oh, so was Aunt Alice, at Kilauea. (DO YOU THINK YOU LEARN

SOMETHING AT WORKSHOPS?) Oh, yes! I think learning and listening. . .you know, one always

learns something every day. (AT WORKSHOPS, HAVE YOU LEARNED A SAME CHANT THAT YOU

LEARNED IN YOUR SCHOOL?) Well, if it's the same chant you can't help it because they already

have their, you know, so you have to kind of bear and just go along with them. But if it's a new

chant then, you know, you learn the oli. And if you're not comfortable with the motions then you

create your own. But it's to learn. (DO YOU THINK IT'S A GOOD THING TO HAVE?) Yes! (WHO

DO YOU THINK WORKSHOPS SHOULD BE GIVEN TO?) Anyone. (KUMU, STUDENTS?) Anyone

that wants to learn. Because a lot of times people don't have the money to pay. (WHEN YOU

TEACH KAHIKO, HOW LONG DOES IT TAKE YOU TO TEACH A CHANT?) Actually, there were

dancers who had been with me a long time. I can teach one chant a day. And if they're having

difficulties then we just. . . But the oli, you know, when they have to learn the words, it takes

about maybe three weeks because they're not ma'a, or accustomed, to the pronunciation. (DO

YOU TEACH YOUR CHILDREN TO HO'OPA'A?) The people that were with me for eleven years, this

year I started, and I think I'm going to continue. (WOULD YOU EVER SERVE AS A JUDGE?)

'A'ole, no.

(DO YOU HAVE SOMETHING SPECIAL THAT YOU WANT TO PUT IN THE BOOK - A MEMORY

OR SOMETHING YOU WANT PEOPLE TO KNOW ABOUT YOU?) I really can't think right at this

point.

(HOW MANY STUDENTS DO YOU HAVE?) Right now I think I have 25. Well, should I include the Palolo? That's 75. (YOU ALSO TEACH AT PALOLO?) Yeah, in the nutritional site. (HOW DID YOU GET THAT?) Oh, through one of my students. (SO YOU TEACH OLDER PEOPLE?) Yeah, at Palolo. That's why, when you asked me the ages, I said 5 to 80 blank, blank. (YOU WENT THERE JUST TO TEACH HULA?) Well, they needed someone and so she asked me and I said, "Yeah, okay," 'cause she was my friend. (WHAT IS IT CALLED? THE PALOLO. . .) . . .Nutritional Site. But I gave them a name - "Na Kupuna O Palolo". 'Cause when we go out to dance it sounds so terrible, "Senior Citizen Nutritional Site." And I really think that's what they should change. Instead of putting it "Senior Citizens' Center" they should put "Na Kupuna O. . ." whatever, because senior citizens do more than what we do. (AND YOU GO ONCE A WEEK?) Yeah. (AND YOU TEACH THEM AUANA?) Yeah. Only auana. (YOU DON'T TEACH ANY INSTRUMENTAL?) No because the turnover is. . .you know, sometimes you have new ones, and kind of hard. I was only going to teach for three years you know. But it's still going. (HOW LONG HAVE YOU BEEN TEACHING?) Ah, let's see. Palolo, '86. Everything is in here you know.

(IT SAYS HERE YOU TAUGHT AT KAMEHAMEHA SCHOOLS ALSO.) Yeah. I'm going to teach starting next week. (WHAT DO YOU TEACH THERE?) Hula. (WHAT KIND OF PROGRAM IS THAT?) Summer School. (YOU'VE BEEN TEACHING FOR HOW LONG?) 1991 I think, or '92. I taught at the performing arts in '91, and then I taught '92. (AND YOU TEACH CHILDREN?) Yeah. The children. (HOW OLD ARE THEY?) I don't know. I have a meeting next week, I mean tomorrow. (SO EVERY YEAR IS DIFFERENT?) I guess. It's just my second year so I. . . (HOW LONG DOES IT LAST?) Six weeks. (I SEE YOU ALSO PARTICIPATE IN THE KUPUNA PROGRAM?) Mmhm. (AT NOELANI?) Right. (THAT'S TEACHING THEM TOO?) Teaching kindergarten through fourth grade. Hawaiian language and. . .it's actually Hawaiian language and. . . (SO



STUDENTS FROM FOURTH GRADE?) Kindergarten through fourth grade. (YOU EVEN TEACH PEOPLE FROM MEXICO CITY?) Yeah, I had them. That was a long time ago. I don't think they know where I live so they don't know how to get a hold of me. (WERE THESE PEOPLE DANCERS OR TEACHERS?) They're dancers and teachers. (WERE THEY REFERRED TO YOU BY SOMEONE?) Yeah. Well, actually, one of them was referred to me by Maiki Aiu, and then from her it just built one student and another student. So that was quite a while ago. But I don't have them anymore. It was just that one time. (THEY WOULD COME TO YOU JUST TO LEARN SOME SONGS?) Mhm. (KAHIKO AND AUANA?) No. I never taught kahiko to them. It was just auana. (HOW DID IT FEEL TO TEACH THEM?) It was hard, but it's okay. But it's fun - then it was fun. (THEY WERE BEGINNERS?) Oh, no! They took. . .they've had. . .I don't know who they took from before, but some of the songs they chose were hard. (DO YOU REMEMBER WHEN THAT WAS?) Gee! (IF THEY WERE REFERRED BY AUNTY MAIKI, THAT'S A LONG TIME AGO.) Oh, yeah! 'Cause I know when I was reading the article on that Bacon [Pat], and she went to Mexico to be a judge for the competition, and she wondered where the sources came from, the teaching and stuff. I meant to call and tell her I had some, but that's okay.

(I SEE HERE YOU'VE BEEN DANCING AT QUEEN SURF WITH \_\_\_\_\_. IS THAT FOR HULA?) When they had the Queen Surf, yeah. (IS THAT THE HULA PART?) Yeah, the hula. (WERE YOU DANCING WITH MAIKI AT THAT TIME?) Yes, I was performing. Maiki got us the job. Ka'upena actually was the one that asked for dancers, Ka'upena Wong. He was the emcee and the chanter. And then. . . (WHEN YOU DANCED THERE, WERE YOU BY YOURSELF?) Oh, no. I had Noe and Kamamalu as a dancer, and I think Napua. She's married to Moe Keha(?). (HOW LONG WAS THAT? DO YOU REMEMBER THE YEAR?) Probably '59 I guess. I'm not sure. Around there. (AND YOU DANCED WITH DANNY KALEIKINI?) Well, yeah. It's all within '57 to when I . . .'cause he was singing at the Long House at the Hilton, and then he moved to the Kahala Hilton.

(SO WHAT AUNTY MAIKI WAS DOING IS SENDING YOU TO DIFFERENT. . .) Different places to perform, yeah. (BECAUSE SHE WAS ASKED BY THESE PEOPLE.) Yeah. And Ambassador is now. . .well, Lau Yi Chai was my first job, professional job. That's the Ambassador now. (THEN YOU WENT TO JAPAN?) Yeah. (WHAT DID YOU DO IN JAPAN?) Oh, we were the first performers in "Dreamland", in Nara. (AND YOU WENT WITH AUNTY MAIKI. . .) As dancers. We went. . .was Mr. Matsuo - I think was his name - that owned the place, and so he asked Maiki for dancers. And three dancers and two musicians went. (AND YOU STAYED HOW LONG?) Three months. (JUST TO PERFORM THERE?) Yeah. It's like Disneyland - Dreamland is like Disneyland. (AND HERE YOU ALSO SANG AND DANCED FOR ED KINNEY?) Yeah. (THAT'S. . .) At the Tapa. . . (SO THIS IS ALL WITH. . .) With Aunty Maiki, yeah. Paradise Park. (PARADISE PARK WAS ALREADY THERE?) Yeah. Then I travelled with the Kamehameha Alumni Glee Club. There were seven dancers. (WHERE DID YOU GO?) The World's Fair in Washington, D.C. (THAT'S WHEN YOU WERE IN HIGH SCHOOL?) No. (SAME TIME?) Yeah. We were her top dancers that's why. (ON ALL THESE ASSIGNMENTS, DID YOU PAY YOUR OWN TRIPS, OR DID THE PEOPLE THAT INVITED YOU PAY FOR YOU?) Well, some were invited; like the Washington, D.C., we fund raised and we all went.

[END OF TAPE]