

Nana I Na Loea Hula  
Kumu Hula: Al Makahinu Barcarse  
Interviewer: Lovina Le Pendu  
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(ALOHA AL.) Aloha. (CAN YOU GIVE ME YOUR NAME AS YOU WANT IT IN THE BOOK?) Al Makahinu Barcarse. (YOUR FULL NAME IS DIFFERENT?) Yeah. Damaso Alan Makahinu Barcarse. (DO YOU TEACH PRESENTLY?) Yes. (WHERE?) Right here at King Intermediate School. (IS THAT THE ONLY PLACE WHERE YOU HAVE THE HALAU?) Yes. (AGE OF YOUR STUDENTS?) The youngest right now is 6, and the oldest is 80. (SO IT'S NOT DIRECTLY WITH THE SCHOOL. YOU HAVE YOUR OWN HALAU AT THE SCHOOL?) Okay. What it actually is, I teach my kids here at school and then we work with their younger brothers and sisters, and then the kids who graduate go on to Castle and out, you know, they usually stick around. And then the kupuna are the grandparents of the children, and their friends. (DO YOU TEACH DURING THE DAY OR AT NIGHT?) Okay, on Mondays we have our kupuna coming in at five o'clock, and at six o'clock we teach our kids instruments: ukulele, guitar, base, and singing. (THAT'S ALL PART OF THE HALAU?) That's part of the halau. And keyboards too, for those who want to learn keyboards. (IS THAT BECAUSE YOU KEEP YOUR MUSICIANS IN YOUR HALAU?) Right, uh huh. (NAME OF THE HALAU?) "Halau Hula 'O Ka Ua Kilihune". Okay, besides that, on Tuesdays our big boys come in at night, 7:00 at night. On Wednesdays we have our kupuna again. And then Saturdays we start from eight in the morning. Eight - we have our keiki kane; nine - we have keiki wahine; ten o'clock - our older kids come in, the boys come in at ten and the girls come in at eleven. And twelve o'clock our kupuna come in again. So our kupuna comes in 3 times a week. (IS THAT BECAUSE YOU ENTERTAIN WITH THEM? WHAT DO YOU DO WITH THEM?) Uh, no. Because they came and asked and wanted to learn the hula, and a lot of them do it for physical therapy more than anything else. And they're just part of the whole thing. (HOW DO YOU TEACH THEM? KAHIKO, AUANA?) Kahiko and auana. The kupuna, mostly auana. But then everyone else, kahiko and auana. (DO YOU HAVE A SPECIAL CLASS FOR THE CHILDREN [BEGINNERS]?) When they come in we just go through basics until they've got their basics down, and then we go

into different songs and dances. (HOW MANY YEARS HAVE YOU BEEN TEACHING?) Since 1957. (DID YOU ALWAYS TEACH HERE AT KING INTER.?) No. (WHERE DID YOU START AT?) When I graduated from high school, from Waimea on Kaua'i, we moved to O'ahu. My kumu moved to Aliamanu. So I lived with her for a whole summer. So I. . .since I uniki with her during high school in '57, she asked me if I would come over and help her teach because she taught the Schofield Barracks and the Hickam, the whole military circuit. So I was teaching with her for that summer. And then I went to church college, which is BYU Hawai'i now. Then I formed a group there and I started teaching them there.

(AT WHAT AGE DID YOU FIRST START HULA?) Eleven. (WHO WAS YOUR TEACHER THEN?) At that time I didn't have any formal teacher. It was two years later. . .there was just in school yeah? I can't remember even who taught me at that time. (WHAT SCHOOL WAS THAT?) Waimea. I can't remember. It was our school teacher, you know, our school teacher in the sixth grade. (PART OF THE SCHOOL.) And she taught us the hula. So it was just part of the school. But my actual formal training came in from '51, and that was with Leolani Rivera. That's Larry Rivera's sister. (SO THE FORMAL TEACHER WAS IN 1951?) '51. I was with her 'til '57. (WHAT DID YOU LEARN WITH HER? KAHIKO, AUANA?) We did a lot of kahiko and auana, but she also had me learn Tahitian. (PART OF POLYNESIAN DANCES?) But the only Polynesian dance we did was Tahitian. (DID SHE EVER TELL YOU WHO HER TEACHER WAS?) No, unfortunately. I was with her for a number of years, but then I wasn't too interested in those things at that time, historically. And since then, she passed away. And I talked to her brother, Larry, and he doesn't know who was her teacher. So I couldn't get any documentation on that. (CAN YOU REMEMBER THE STYLE SHE HAD?) Well, it was the only style I knew at that time. And basically, as I've gone through the years, I worked with Rose Joshua and Sally Wood, and they had the same style. So I'm not too sure of, you know, what the. . .and all the teachers I've worked with since then have basically the same style. (WHEN YOU WORKED WITH ROSE JOSHUA, WAS THIS A PERIOD THAT YOU WERE WITH \_\_\_\_?) No. After I graduated from high school I came to Honolulu and I. . .[\*noise in background\*]. . .Leolani, and then I went to college

in '57. I moved in. . . I stayed with Christina Nauahi, and she's a kumu hula in La'ie. She's about 80 years old now, I think. Now she's married to Kekauoha, so Christina Nauahi Kekauoha.

(GOING BACK TO LEOLANI RIVERA, WAS SHE TEACHING BOTH BOYS AND GIRLS?) I was the only boy. (SO SHE JUST TOOK BOYS AND GIRLS TOGETHER?) So I worked with all the others, yeah. At that time, you couldn't find too many male dancers. So I. . . (DID YOU GO TO ENTERTAIN WITH HER?) All the time. (WHERE?) Club Jetty in Nawiliwili, and at Coco Palms, with her brother Larry, yeah. There used to be a lot of parties. (SO YOUR FAMILY IS FROM KAUA'I THEN?) Kaua'i, yeah. We were actually from Kekaha. I lived in Waimea, and they were the next village, Kekaha. (AFTER HER, WHAT DID YOU DO?) I went to Church College of Hawai'i, and I stayed with Christina Nauahi. I stayed with her for two years, living in her house. So with her I continued learning kahiko and auana, and with her we learned a lot of Maori. (WAS IT PART OF YOUR CHURCH PROGRAM?) It wasn't the church program, really, because she taught at home, yeah, and her sons all danced and daughters all danced. So it became just part of. . . we were just part of the household, and everybody danced the hula. We used to go out and perform at the Hukilau, "Hukilau A La'ie". That was before Polynesian Cultural Center started. (WAS THIS BOYS AND GIRLS TOGETHER AGAIN?) No. She taught me private lessons, since I lived there, yeah? It was basically all private lessons. And then I rehearsed with her family at times because we used to go out and do shows together. (WITH HER, WAS IT THE SAME STYLE AS YOUR FIRST TEACHER OR DID YOU FIND A DIFFERENT. . .) No. The basics were the same. So it was easy just moving on.

(DID YOU EVER LEARN OLI FROM THESE TEACHERS?) I never learned oli from them. I asked a number of people to help me, to teach me, but no one would teach me. I was with Rose Joshua for awhile and I asked Moekeha, Henry Pa, and he said, "Oh! You know enough." And he wouldn't teach me any more. And I asked Edith McKinzie and she told me, "Oh. Wait 'til there's a workshop and I'll take you at a workshop," but she wouldn't even take me on as a student. So I just did everything on my own. (AFTER CHRISTINA NAUAAHI, DID YOU HAVE ANOTHER TEACHER?) Okay, let's see. I can't remember the exact dates. I think I wrote it down there.



Christina, then after that there was Rose Joshua, basically from '59 to about '61. (AND THAT'S IN TOWN?) It was in town. I can't remember how she contacted me, but she wanted to learn Maori. And since I was in La'ie and I knew a lot of Maori, I used to go to her studio and teach Maori; and she, in turn, would teach me hula. (AND THIS IS AUANA?) Auana and kahiko. At that time she was teaching kahiko, and I used to chant for her, ho'opa'a for her kids. She didn't want to ho'opa'a. (WITH ROSE JOSHUA, DID YOU STAY A LONG TIME?) Formally, for about 2 years. And then, after that, for about 5 more years. Whenever she needed me she would call me. And I went to Japan with her group to perform. I did a lot of things with her and her daughters. (IS THIS AS A DANCER OR JUST AS HO'OPA'A?) No. I used to dance and teach Maori. I taught them a lot of Maori. (YOU WERE THE ONLY BOY?) No. She had other boys. I can't remember who they are. It's quite some time ago. (WHILE YOU WERE WITH HER, DID YOU HAVE LESSONS FROM HENRY PA?) Yes, I did from Henry Pa, and from George Holokai. (AT THE SAME TIME?) At the same time. (WHILE YOU WERE WITH ROSE? THEY WERE AFFILIATED WITH HER?) Yeah. Well, we did the Kanikapila one year at the University of Hawai'i, and it was a year that they had only men do Kanikapila. Ka'upena Wong was the chanter, Pops Pahinui was the male vocalist, and the Sons of Hawai'i. . .not Sons of Hawai'i but the. . .Peter Moon, Sunday Manoa with Bla Pahinui and those guys were the male group. Robert Cazimero, at that time, was with Kamehameha School, and he had the male choir from Kamehameha School, and we were the dancers. (AND THAT WAS WITH ROSE JOSHUA?) When I was with Rose Joshua. And then she. . .there was something there, someone to know, so she asked me to ask Uncle George Holokai. So he got involved and he helped teach us for Kanikapila. (DID YOU LEARN SEVERAL SONGS?) Yeah. Only, I think, about 4 or 5 chants from Uncle George, but that's about it. (AND THE SAME THING WITH HENRY PA?) Henry Pa. . .Grandma Joshua was doing a show with Uncle Henry, a big show. And since he brought her his boys, she brought all of us to work together. So we all worked on the show together. So with Uncle Henry Pa, just the numbers for the show. But he was affiliated with her, so he was always around. (IT WAS MOSTLY KAHIKO OR AUANA?) Both kahiko and auana. Uncle George was only kahiko, though. (DO YOU REMEMBER THE CHANTS HE

TAUGHT YOU?) Um, "Ho'i ke Aloha i Ni'ihau" was one of them, "Hoe Puna i ka Wa'a", "Kai Mamala", and I know he taught us some ma'i, and I can't remember what the ma'i was. "He Ma'i No 'Iolani", I think it was. (AFTER ROSE JOSHUA, DID YOU MOVE ON TO ANOTHER TEACHER?) Yeah. Well, I was at the Polynesian Cultural Center open, and the choreographer was this guy from Haleiwa, Jack Rigas. And then he brought me in as his assistant choreographer for PCC. And at that time, Aunty Sally Wood was in charge of the Hawaiian section. So I studied under her for 2 years through the Polynesian Cultural Center. (YOU WERE STILL AT SCHOOL THEN?) Yeah. I had gone for my mission for a little while, then came back. When I got back, that's when PCC opened. They opened in '63. (AND THAT'S ALSO BOTH KAHIKO AND AUANA?) Mhm. (AND ALL THIS TIME YOU FELT LIKE YOU LEARNED THE SAME KIND OF STYLE?) Well, the nice thing about it is that they basically had. . .the basics were the same all the way through, which is really neat, you know? Well, Aunty Sally and Grandma Rose Joshua were hula sisters too. They studied from the same kumu. So the styles became basically the same.

(DID YOU UNIKI FROM ANY OF THEM?) Leolani Silva was the only one. . .[cannot understand tape]. . . (CAN YOU REMEMBER YOUR UNIKI? THE YEAR?) It was 1957. (WHAT DID YOU DO SPECIAL FOR YOUR UNIKI? WERE YOU BY YOURSELF?) I was the only male. There were two other females at that time. I can't remember, really, exactly. I know I had to make a pahu drum, and I know I had to make my own ipu heke, and I know we used the chips from the pahu drum. We burnt that and used that charcoal with kukui nut oil to make our dyes for our outfits. (WAS IT AN UNIKI TO BECOME A KUMU HULA?) To become a kumu hula, and then she gave me a certificate accordingly. So then she moved to Honolulu. I graduated high school that year. She moved to Honolulu, and then she called me to come and join her, sort of, so I was teaching with her, as I had mentioned earlier. (AND YOU TAUGHT WHERE?) Aliamanu. We taught basically the military circuit: Hickam, Schofield, Pearl Harbor. (SO WHEN DID YOU BECOME A TEACHER?) From that time, when I was in college, I formed a group and taught them, and we'd go around dancing. (IN COLLEGE WHERE?) At Church College of Hawai'i, BYU. (OH, YOU ALREADY STARTED THERE?) Yeah. In '57. That was the year I started. (YOU ALREADY



HAD A GROUP THERE?) No. We started a group there. And we would first perform for the school functions, and then for the hukilau. . .once a month there'd be a hukilau at La'ie Bay. And then with that group we used to come to town and see Johnny Watkins, Pi'ilani Watkins. He performed at "Club Aloha". So we used to be a regular special "guest", I guess they'd call it. On weekends we'd always go down and perform at "Club Aloha". It's Kapahulu Tavern. (WHAT IS IT CALLED?) "Club Aloha" is the name of the club. 'Cause Kapahulu Tavern on Kapahulu Avenue. That's where Kealoha was one of his lead dancers at that time, Kealoha Kalama, and that's where I met her. And her sister used to dance with me at La'ie. And at that time we met Haunani Kahalewai and Mamo Howell, and they went to talk to boss, Don Beachcomber, and we ended up working down the Beachcomber in their show. So that was our first professional gig, and it was back in '57-'58, in those years. So I danced there until '59, at Don the Beachcomber.

(WHEN YOU STARTED YOUR HALAU, DID YOU USE YOUR TEACHERS' STYLE OR DID YOU CREATE YOUR OWN?) No. At that time when I started at. . .I was with Christina Nauahi, I was living with her, and most of my influences came from her, actually, at that particular time.

(DID YOU HAVE ANY DIFFICULTIES DURING YOUR HULA CAREER, LIKE INFLUENCES FROM OTHER PEOPLE?) To keep me away from hula? (YEAH.) Uh, not really. (YOU KNEW THAT THAT'S WHAT YOU WANTED THEN?) Not necessarily. I know I enjoyed it, and I think it was a demand more than anything else, yeah, because people kept asking me, "Oh, can you guys do this" or "Can you guys do that", and the more we did, the more we got involved in it, so. . . (SO IT WAS PART OF WHATEVER HALAU YOU WERE DANCING FOR?) Yeah. Well, I never belonged to any halau. It was just that people would always ask us. So our own group, my group would go out and do all the performances. (WHAT MADE YOU WANT TO START YOUR OWN? WHEN DID YOU START?) I always had. . .gee, when I first went to college in '57 I had my own group. And we kind of developed from that. And then we would go out and do a lot of performances at different places. And it just snowballed. And then I started going to Japan in '64, '65, '66, I start bringing groups to Japan. (THAT WAS WITH ROSE JOSHUA?) No. It'll be with my own groups. The first group we went over, she introduced us to the agent. Then after that the agent would

always call us to. . . (AT THAT TIME YOUR GROUP WAS ADULT, YOUNG STUDENTS?) Basically college students. (SO THEY WERE OLDER ALREADY?) Yeah. They were at least 18. (DID YOU GO TO OTHER PLACES?) Well, we went to Japan at least 20 different times. I also had my historicals(?), yeah, my boy scouts, and I trained them to entertain and we took them to Japan, to Hong Kong, to the Philippines, and down to Australia and New Zealand, Tahiti. And through the years I worked with the Boy Choir, and we went all around too. And after going back and forth to Japan, we ended up doing. . .we went to the mainland a number of times. We all went down to Rio, Brazil. (THIS WAS HULA ONLY OR POLYNESIAN?) Hula and Polynesian. The first time we went to Japan we tried strictly hula and a lot of ancient things and stuff, but it didn't go over. They wanted something fast and something more exciting. So I had to incorporate all of the other Polynesian things there was.

(WHEN DID YOU START TO TEACH AT SCHOOLS?) Oh, let's see. It was back in about '70-'72. I worked with a group at Kalani High School. (AND THIS WAS STRICTLY WITH SCHOOL?) Strictly with school. Not the school program. With school kids, but not necessarily the school program. I was doing the student teaching, and it was with. . .in Hawaiiana. So we had all of our kids that are getting involved in it, and then one of them start going out and doing shows with me outside, and then we called that group "Na Makahinu". We had a gig at the Outrigger Canoe Club for a whole year, Tuesdays, Thursdays, and Saturdays. (AND THOSE WERE KALANI STUDENTS?) Most of them were from Kalani High School. They were the core of the group, yeah. (FROM KALANI, THEN YOU MOVED ON?) Yeah. I started doing a lot of shows with that group too, and other kids like my sons and stuff. We did shows at Sea Life Park. We had a gig at the Hilton Hawaiian Village in the Lau House for about 3 months, and then we landed a job at Hula Hut for 6 1/2 years. (WITH THE STUDENTS?) Those were the core, yeah, of the whole group, and my sons. (ENTERTAINING WAS IN DEMAND, LIKE YOU SAID?) Yeah, there was always demand, and I guess that was a. . . (DO YOU REMEMBER THE YEARS?) At the Hula Hut? (YEAH.) Hula Hut. . .we got out of the Hula Hut. . .I can't remember. 1981. I think we got out in 1981. It was from the mid 70's, I think, 'til around '81. (AND THIS WAS ONLY HULA?) It was a beginning



Polynesian show. And then I did an ethnic thing because all the different people come to Hawai'i, so I added Chinese, Japanese, Korean into the show. But the basis was Hawai'i yet. The name of the show was "Here is Hawai'i". And then we made an album, at that time. (A SINGING ALBUM?) Called "Here is Hawai'i". And a lot of the songs were what we did in the show. (AFTER KALANI, DID YOU MOVE SOMEWHERE ELSE?) I was at Kaimuki High School, I was teaching at Kaimuki High School, and that's when my sons talked to me about going to Merrie Monarch. So we used Kaimuki High School football players and the cheerleaders. And I went up to Merrie Monarch with boys and girls. (WAS THAT IN THE '90'S?) . . . . It was about 10 years ago, anyway. It had to be in the 80's. (YOU TOOK THEM TO MERRIE MONARCH?) We went to Merrie Monarch. That was the first year. (WITH YOUR SONS IN THE GROUP?) With my sons, my two sons. (THAT WAS FOR YOUR VERY FIRST COMPETITION?) That was the first, I guess, competition, yeah. (AFTER KAIMUKI DID YOU END UP HERE [KING INTER.]?) After Kaimuki I went to Moloka'i as a district resource teacher at Hawaiian studies. Then I took that group from Moloka'i to Merrie Monarch also, Moloka'i High School kids. (AND FROM MOLOKA'I YOU CAME BACK HERE?) I came back, I was at Mililani High School. I took the Mililani High School kids to Merrie Monarch, to the High School Competition and Merrie Monarch, we just did both. Then from Mililani to Castle High School. And I did the same thing with the Castle kids. And then I ended up here [at King Intermediate]. (DO YOU STILL TEACH AT CASTLE?) No. The kids all come here. (EVEN IF THEY'RE FROM THAT SCHOOL, THEY COME HERE?) Yeah. (SO YOU JUST PUT EVERYBODY TOGETHER?) Mmhm. (SO MOST OF THE PROGRAMS YOU HAVE DONE WAS BECAUSE YOU WERE A TEACHER THERE?) Yeah. I did the May Day programs and everything else at the \_\_\_\_\_ school. (IT BECAME LIKE YOUR LITTLE HALAU?) However, I kept my other kids all the way through. (DID YOU MIX THEM TOGETHER WHEN YOU TOOK THEM TO MERRIE MONARCH?) No. One year we were crazy enough. When I was on Moloka'i, I would come home on weekends and I would teach my halau over here. So I went to Merrie Monarch with two halaus. And in order not to get into any hassle, I used someone else's name for the Moloka'i, another teacher. I just used her name. She wasn't even involved in what we were doing, but I



used her name as a kumu hula and I used my name for Honolulu, and I chanted for both and sang for both. We all stayed together. (ALL OTHER TIMES DID YOU USE YOUR HALAU'S NAME?)

Yeah. It was always "Halau Hula 'O Ka Ua Kilihune", except the Moloka'i group. We called them "Moloka'i Nui A Hina". Since I had two groups running at the same time I had to use different names.

(WHAT KIND OF JOY DO YOU GET OUT OF TEACHING?) I don't know. I just enjoy teaching. I just enjoy performing in public and getting the kids, you know, . . .if they're not dancing with you, especially out here, if they're not doing something with you, most of the time they're doing some trouble someplace else. (YOU FEEL THAT YOU'RE DOING SOMETHING GOOD FOR THEM AT THE SAME TIME?) I hope I am. (IS THAT WHAT YOU FEEL LIKE SOMETIMES?) Yeah. Well, the name "Ka Ua Kilihune", first of all the "Ua Kilihune" is the slight giving rain. It rains all the time in the mountains and it keeps the mountains green, keeps the mountains alive. And with that part in mind, I thought I would do whatever I could to keep Hawai'i alive by teaching hula. (HOW DID YOU COME UP WITH THAT NAME? DID YOU CHOOSE IT FOR YOUR HALAU?) Yeah. We were singing a song that had the words "Ka Ua Kilihune", and. . .[END OF SIDE 1]

It's a song about Palolo Valley where I lived. How I relate to that is all my life I devoted my life to hula, like the life growing rain. I will have with children. {this section not on tape}

(HULA IS THE \_\_\_\_\_ OF PEOPLE?) Of our people, of Hawaiian people. At one time in our history, nothing was written down. There was no written language and everything had to be memorized. And through dancing the hula to all of these chants, it had made those things real. And the easiest way to memorize our history is by doing it through the hula. And that keeps our history alive and our people alive.

(DO YOU THINK LANGUAGE IS IMPORTANT IN HULA?) It is. If you don't understand what you're doing, it's so hard to get your feeling into it. And I always say if you don't have the

language and you don't have the hula and you don't have the culture, then who are you? You cannot be identified as a Hawaiian. Unless you have those things, you cannot be identified as a people. A lot of people say they're Hawaiian. They're Hawaiian by blood, but they don't know anything else. So what's the use of saying you're a Hawaiian because you're not really a Hawaiian.

(DO YOU TEACH THE LANGUAGE WHEN YOU TEACH HULA?) It becomes inductive. The language is inductive when you're learning the hula. It is now the commands, and instructions are in Hawaiian so they become familiar with the words. And then I make sure we explain the whole chant. We go word for word over the whole chant so they understand what the chant is. So when they're putting their motions, they know they're putting the motions in the right place.

(FOR KAHIKO, DO YOU DO RESEARCH OR HAVE THE CHILDREN DO IT?) I think it's both ways. I gotta do as much research as I can in order to teach some of them, and then I have them do research so they can learn it, and then we discuss it so that they understand the basic meaning.

(YOUR FEELINGS ABOUT COMPETITION?) I don't like to enter competitions, really. I would rather they be just something like Moanalua Gardens - just an exhibition of what you know. (IS THAT JUST THE FEELING OF DOING IT?) Well, everybody comes from different schools and have different ideas and ways of presenting things, so I think it's hard to judge accordingly. Our kids are really excited about getting involved in things, about performing here and there, and most of my kids are students and they haven't gone out into the world - they're just learning it - but they want to get involved. So I get them involved and they really feel, very often, let down when they don't place, and I hate that feeling. I'd rather just go and do the best you can, have the people enjoy it, and then come back and pa'ina and just have a nice party with everybody and just say, "Hey. You guys did a great job!" I hate to come back and critique, "Okay. We didn't win because of this or that." That part I don't like. (DO YOU GO TO COMPETITION BECAUSE THE KIDS WANT TO BE COMPETITIVE?) Well, it's not being competitive but just being involved, I think. Like I didn't want to go back to Merrie Monarch this year. The



kids come and the only thing they want to do is win, win, win, win. So I want to keep out of that. However, the kids want to go. So I decided to go to the meeting, and we're gonna go back again. (WHEN YOU GO TO COMPETITION, DO YOU FEEL THAT YOU LEARN SOMETHING FROM IT?) You see, when I go to a hula presentation, I'll watch and see what the other people are doing and enjoy what they're doing. But when I go to competition, I don't watch anybody because we are so concerned about what our kids will do or how well they going do and so forth. We get so involved in that, that we don't have a chance to enjoy anyone else. So I like to go to Moanalua Gardens - just sit down and watch and enjoy everybody else. We finish, we just laugh and we have something to eat out there and everybody enjoying it, and it's a relaxed feeling. And I like it better when it's in that atmosphere. Unfortunately, everything nowadays is competition.

(DO YOU PREFER KAHIKO OR AUANA?) I don't know. I enjoy both of them. (DO YOU THINK YOU HAVE YOUR OWN STYLE OR ARE YOU STILL CARRYING ON THEY STYLES THAT YOU. . .) I don't know. The basics are there and then the way I interpret things might be different. I'm not too sure. I don't know if there's any unique thing about the things that we do. Some people seem to be able to identify it. . . . I don't know how or where they come from the definition, with that identification. I don't really have any particular style. (WHEN YOU WATCH OTHERS, DO YOU SEE THAT THEIR STYLE IS DIFFERENT FROM YOU?) Well, I see their interpretation and the way they interpret things. There are some things that I look at and I say, "Wow! That's really neat! I've never seen that before," or "I wouldn't do that", or "Come on now," you have the thoughts in mind. But I try not to categorize them to styles because I think every kumu has his own way of interpreting things. (DO YOU CHOREOGRAPH YOUR OWN OR DO YOU USE SOMEONE ELSE'S INTERPRETATION THAT YOU LEARNED?) The things that I've learned from the old timers I try not to change, unless I forget something, then I'll add something there to cover up where I forgot. That is sacred as far as I'm concerned. I got this from a certain kumu and that's their style, their thing, their way of doing it, so I'll do it that way. However, anything else, all the chants that I work on myself, then I will do however I feel. But I think I am basically influenced by what I've learned before about the styles and things I've learned before.

(DO YOU COMPOSE?) Compose? Yes and no. (DID YOU EVER COMPOSE A CHANT THAT YOUR CHILDREN DANCED?) No, not a chant. I did auana. I composed an exit, but it's not a regular mele that the kids do in kahiko. (DO YOU FEEL LIKE YOU WILL COMPOSE?) I don't know. I don't think I know language well enough. (DO YOU THINK YOU NEED TO KNOW LANGUAGE WELL TO COMPOSE SOMETHING?) Understanding it more. There's a lot of connotations, underlined meanings, that you have to understand.

(BESIDE HULA, ARE YOU INVOLVED IN OTHER CULTURAL THINGS?) Oh, I danced Maori, Tahitian, Samoan most of my life. (DO YOU TEACH THOSE TO YOUR CHILDREN HERE?) Yes. Second semester we do that. First semester is Hawaiian. The second semester we mix all those dances. (DO YOU HAVE THEM DANCE AT PLACES/ENTERTAIN?) Oh, yes! One of our regular things is community service things, and so we take care of all our care homes on this side of the island. We go every Christmas. We pick five different care homes and spend a day on each care home. And then Easter we do the same thing. This is the highlights. (SO YOU MOSTLY HAVE THEM DANCE FOR COMMUNITY SERVICE THINGS?) Well, I feel that it's important for them to go to these places where the people are old and love people, our own Hawaiian people, who have no families. And when they see these old people and we perform for them, there's a feeling that they receive, you know. The people thank them and everything, but there's this feeling like they're worth something, they're doing something good. 'Cause a lot of my kids here, you know, come from pretty bad broken-up homes, and they feel like they have no purpose in life. (SO BY SEEING OLD PEOPLE AND RESPECTING THEM, THEY RECEIVE RESPECT.) By their doing something good for them and the people appreciating it, they gain a real neat self-esteem from it, yeah? But I think it's really important, and it's done through the hula.

(DO YOU FEEL CLOSE TO YOUR CHILDREN?) Oh yeah! They all become part of me. (DO THEY STAY WITH YOU FOR A LONG TIME?) Most of them stay here with us until they go to college. Or like we get one kid who went in the service and he was gone four years and he came back and he's back with us again. A lot of them come back. They get married, you know, and they come. But then after they get married and have a number of kids, it gets kind of hard. (DO YOU



HAVE CHILDREN FROM YOUR CHILDREN [STUDENTS] COMING TO YOU YET?) No, not yet.

Although there are a couple of them who want to bring their kids. But then, gee, at three years old it's kind of hard.

(ABOUT HOW MANY STUDENTS DO YOU HAVE?) It really varies. At this time of the year it's about 150. You see, we don't keep an attendance. Nobody pays me anything. (DID YOU EVER CHARGE?) No, never did. (YOU WERE ALWAYS FREE?) Yeah. It's always open. So people just come, and they go if they want to go, and if they want to stay they stay. And if they stay, then they're gonna have to help doing different things. The only thing that we ask of them is they gotta spend two hours a month in our Hawaiian village back here. (IS THAT PART OF YOUR INVOLVEMENT WITH THE SCHOOL OR YOURSELF?) The village? (THE VILLAGE.) It's for the school or for the people of this district. However, it's not subsidized by the school or anything. We do it on our own. (WHAT IS THE PURPOSE OF THE HAWAIIAN VILLAGE?) When I was young, going back to when I was young, I lived in the changing of times, you know? We lived in Waimea Valley, and there was electricity on one side and no electricity on the other side. We went through all different changes. And we worked in the taro patch, we worked on a lot of different things. But the kids don't have a chance to do it. And when you ask them different things, they don't even know what you're talking about. So I feel if they don't actually feel it and see it except in history books, then they're really not gonna have the true value of what it's worth. So we have our own lu'aus. We plant everything on our own. And we harvest it, and make our own foods, any of the Hawaiian foods, have our makahiki games and everything. (IS THIS WITH THE CHILDREN OF THE HALAU OR OF THE WHOLE SCHOOL?) The whole school. Everybody gets involved. (THE COMMUNITY.) The community. 'Cause my halau kids come and teach them the Hawaiian makahiki games and help them with the imu, help them preparing the food and dances. My big kids all come and help teach the younger kids how to dance and so forth. (DO YOU HAVE ANYTHING THAT YOU WANT TO DO AS FAR AS HULA AND CULTURE? A DREAM? IS IT FULFILLED NOW?) It's coming into reality. I'm trying to build this village all the way down to the other end, and at the other end we'll make a fishing village. I just want to make this whole area a

Hawaiian cultural area so that the whole district can come here. Right now we have other schools that come here on excursions, but we want to make it so the whole district can come here. And after I get that particular thing done, I think I've basically accomplished what I want to do. (HOW ABOUT IN HULA?) Well, I want to prepare some of the kids I have right now so they can continue teaching the hula where I left off. A lot of people say, "Aue! Pops, when you *make*, what's going happen with this place? It's all gonna be overgrown again, eh?" I said, "No, no, no! My kids will take care." (SO THAT'S ONE OF YOUR FUTURE [GOALS]?) I hope that I can get this thing evolved to the point where it'll just keep moving on, it'll be an on-going thing. And then my kids, whether it be my own kids or kids that I've kind of brought along with me through the project, carries it on. I just hope it just carries on.

(WHAT DO YOU THINK OF WORKSHOPS IN HULA?) Workshop is great, so they can learn things that other teachers teach. And especially if the old timers teach the workshops and use a lot of the standards that were standards of that time. We can do things. . .we do everything over here. Mr. Wade Okuda. This is one of the things that we started doing over here. He's just finishing this ukulele today. (HE JUST MADE IT?) Yeah. It's been an on-going project. (IS THIS FOR THE CHILDREN OR. . .) Well, Wayne is finishing this, but then he's been teaching the kids. Before he came here, he never knew how to make ukulele. Everything was done through our getting involved with the kids. You know, we'd go out and pick up whatever we can here and there and then just do it. (ALL PART OF WORKSHOPS?) Part of the things that we do. Getting the kids involved. (WORKSHOPS FOR CHILDREN OR KUMU?) I think a lot of the kumu should go to workshops and learn as much as they can. There's no end to learning. There's always someone around who is more knowledgeable than you are. They've got more experience that they can share. I think all kumus should be open and teachable. Once they're not teachable then they're out of reach as far as I'm concerned.

(YOU TOOK FROM UNCLE GEORGE NA'OPE?) Uncle George Na'ope has been an on-going \_\_\_ \_\_\_ from about 1982 on. I was doing a show at the Hula Hut for 6 1/2 years, and he was teaching in Honolulu at that time. And he came down and saw the show, and he went back and told



his kids that the show was junk! He thought I was doing the hula junk. So I went to him and said, "Uncle. . .", he never told me but he told the kids and the kids came back and told me. So when I said, "Uncle, if I'm not doing it right then teach me." So he said, "Okay." And he taught me through the years a lot of different things. My son went over and spent a couple weeks with him also to learn more in Kona. He's never charged us anything at all, but then we've become just like a hula family with Uncle. And through the years, through basically '82 all the way to '86, we were flying to Kona regularly. But it's come to a point where, you know, it's almost impossible now. So we don't go there but we still keep. . . (AND YOU LEARNED KAHIKO AND AUANA WITH HIM?) Yeah. With him it was at a point where I felt like I wasn't effective, it wasn't really right, and I was gonna give up something. And he was the one who encouraged me to keep teaching, keep working with kids. (WHY DID YOU FEEL THAT WAY?) I don't know. You know, competition was the thing that kind of killed me. No matter how much I tried, no matter how much I tried to prepare, we would never win. We'd never place. And I felt like, "Gees. No matter how much I try, it doesn't work, so I must not be a good kumu." And there was no peace. So I said, ". . .I'm not going to do anything anymore. I quit." And he said, "No, no, no. You don't quit." And he just kept pushing and pushing and pushing, so I just kept going, just hanging on because the kids wanted to do it and because uncle kept telling me, "Come on boy, do it, do it!" (SO HE WAS LIKE A MENTOR TO YOU?) He was, in the hula. He was the one who really kept me going. (DO YOU STILL GO TO HIM?) Oh, yeah! He's still precious.

(WHO DO YOU CONSIDER AS HULA MASTERS?) The one's I worked with, you know. I think Rose Joshua definitely, and Aunty Sally Wood Naluai, and other one's I've worked with, George Holokai and Uncle George Na'ope, who I feel are the masters that were here. I worked with Kaleo Beck a lot, from Hilo. And, boy, that guy knows a lot. And he's getting his degree in Hawaiian language at the University campus, Hilo campus. And he's very talented. It's just that he doesn't have the patience. If he had the patience, I think he would stay with the kids and work on. . .he's so knowledgable. (THAT'S ANOTHER THING YOU HAVE TO LEARN, HOW TO BE PATIENT.) You gotta be. He never. . .I told Kaleo he never learned the word ha'aha'a. He knows

what it means, but he never learned humility. And until he learns it, then he's gonna have a rough time. But then he's so talented. And a lot of times I go with him and say, "How would you do this? What's your interpretation of this?" And he has all the mana'o, yeah? He was with Aunty Edith for a long time, Kanaka'ole. He has the mana'o, but he doesn't have the patience, unfortunately. He said, "I'll help you, but I won't work with your kids."

[DONE]