Aunty taught me the importance of the feet. She showed me that everything has its particular place. You can't just throw everything together like chop suey. Many students quit our halau because they cannot take the training of the ~~halau~~ legs. Every arm movement and leg movement is danced to us by Aunty who is 71. If you really want the knowledge you have to ~~be~~ look and observe. But the modern people of today are not trained to observe as Aunty Mae's generation was.

I began to teach at 15 at the YWCA, and stayed there 20 years. Ida Gonyalez was moving to the mainland so my mother's boss told her about ~~the~~ Ida's studio above Lilikoi Bakery. The studio was called Alicia Smith's School of Polynesian Dance and I taught only little children. Everytime I wanted to escape the everyday miseries of life I had the hula. If I really think about it the hula was the best part of my life. The hula is like going to church. You get strength and a spiritual uplift from it. I think kahiko is the essence of hula. I think the precision of today's kahiko is wonderful but I just hope it doesn't become more gymnastic or more mixed in w/ other Polyn. dances than it is today. I think the one-line dancing and the oneness of the halau is what Aunty Mae has given us.
A dancer has to learn to be dedicated & learn the hula not for performance sake.