

Nana I Na Loea Hula  
Kumu Hula: Kamalei Sataraka  
Interviewer: Lovina Le Pendu  
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(ALOHA.) Aloha. (WHAT IS YOUR FULL GIVEN NAME?) My full given name, the name I was born with, is \_\_\_ Kamalei Sataraka. Actually it was \_\_\_ Kamalei Miller, and my married name was Sataraka. The Miller's daughter. I was born on O'ahu. (WHAT NAME DO YOU WANT FOR THE BOOK?) Kamalei Sataraka. Should I write "Miller"? (IT'S USUALLY BETTER TO PUT. . .) What they know. Yeah. (AND YOU TEACH PRESENTLY?) Yeah. (WHERE?) I teach now. I teach here on Kona Street, 1248 Kona Street, in Honolulu. (CAN YOU TELL ME THE AGE OF YOUR STUDENTS?) The age of my students range from age 2 or 2 1/2, as long as they're potty trained, to about 65 sometimes 80 years old. (NAME OF HALAU?) The name of my halau is "Hui O Kamalei". (HOW DID YOU GET THE NAME?) How did I get the name? My instructor's halau's name was "Hui O Pi'ilani". So I just carried the name on, because I used to teach for him, to "Hui O Kamalei". So it was for my instructor, to carry on his name. (YOU GAVE THE NAME OR HE GAVE THE NAME?) Yeah. He kind of gave it to me because I was instructing for him, when he had me instruct them. So I carried on his name. (DID YOU START WITH THAT NAME?) Yeah. I have always used. . .well, when I started seriously teaching, opening my halau for business, I used the name "Hui O Kamalei".

(DO YOU TEACH BOTH KAHIKO AND AUANA?) I teach both kahiko and auana. (DO YOU TEACH OLI?) I teach oli, whatever I know. (JUST THE OLI, OR WITH THE DANCE.) Not with the dance. Just oli like greetings and of that sort. I teach them to pa'i and to chant and how to use the instruments and things like that. (HOW MANY YEARS HAVE YOU BEEN TEACHING?) All my life! Uh, how many years? Actually, I started teaching since I was 13. So that's a lot of years. I'm 15 now(?).

(WHAT AGE WERE YOU WHEN YOU FIRST STARTED HULA?) What age? When I was about 2 1/2 years old, maybe 2, I guess my mother, she thought that I was born to hula. I think I was

born to hula. All my life it's just. . .hula is my life. And she took me to Sally Kamalani, which was in Kailua, and I stayed there until. . .you know, hula wasn't, um. . .all I know is that I enjoyed hula. I don't know what I did at that time, I was so young, but I knew I enjoyed it. I loved it. (WHERE DID SHE TEACH? AT HER HOME?) At her home, yeah. (DID SHE TEACH AUANA? KAHIKO?) Yeah. Mostly auana. (DID SHE PUT YOU WITH A CLASS?) Sometimes I went by myself, and then other times I was with a class. (CLASS OF ELDER PEOPLE OR SAME AGE?) Oh, no. Same age. (DID SHE TEACH OLDER PEOPLE?) In the class? (I MEAN, SHE TAUGHT. . .) I think she had other people. I wasn't. . .I'm not too sure. (SO IT WAS LIKE A HALAU?) Like a little school, yeah. (HOW LONG DID YOU STAY WITH HER?) Gee, I don't know. Maybe until I was about 3 1/2. Maybe just about a year, and then we moved into town. Maybe 3 1/2, 4, and then we moved into town. (AND THEN DID YOU GO TO SOMEBODY THERE?) Yeah. Then I remember going to Emma Bishop. I must have been about, gee, 4 or 5. (SHE TAUGHT AT HOME?) Yeah. If I recollect, I must have been that young. No. She taught on McCully Street, which the place still stands. I pass it everyday. You go up the stairs, you turn left, the first door on your left. That was her halau, you know, with the lauhala mats and all that stuff. And she trained me there. If I'm not mistaken, that's Ku'u lei Clark's mom. And Ku'u lei used to come in. I remember her dancing, the long nails. Emma Bishop used to take us to Kapi'olani bandstand. And those were the days with paper leis, you know. We had one costume, a mu'umu'u, and the boys wore white satin, I guess, shirt and pants and red sashes, and they danced really nice numbers. And in those days, I don't know, people didn't clap so much, they threw money. They threw money, threw money and, of course, I sat down and collected all the money. We danced with the big ones and the little ones danced together. I sat down, being the pake I am, sat down and collected all the money and took it to my mother. Everybody used to laugh, but that's what I did! I said, "Here mommy. Look! We have money!" But that was the good old days with Emma Bishop. (SHE DID MOSTLY ENTERTAINMENT?) I think she did entertainment. I think that's why I'm pretty much an entertainer more than anything else.

(YOUR FIRST TEACHER, KAMALANI. DO YOU REMEMBER HER STYLE?) All I remember is she put you between her legs and you had to kaholo and kaholo and kaholo, and you had to bend your knees. And if you didn't do it right, there came the bamboo stick. And I was so frightened. In between sometime, I think, I must have went to either. . .was it the Alama sisters or the Alameda sisters? I don't know which one's they are. Is it Alama? (ALAMA SISTERS.) Is that the one they used to live on Kina'u Street? That's by. . .there used to be Palace Theatre. Kina'u Street. And I know I went there a couple of times, and they did the same thing, put you between their legs. They made you go down on the floor and around and round. And I didn't know what kind of style that was, but I guess it was the traditional training.

(HOW LONG DID YOU STAY WITH EMMA?) With Emma I must have stayed 'til I was about 6 or 7 years old. (YOU DID KAHIKO AND AUANA THERE?) You know, I think I did both kahiko and auana. Yeah. I did both. (DO YOU RECALL WHAT KIND OF CHANTS YOU LEARNED FROM HER?) Well, at that time we learned the easy things like "Lili'u E", "Kawika". Let's see. What other chants? That's the two I recall that we did, that simple thing, and that's what we did in the program.

(DID YOUR KUMU TALK ABOUT HIS KUMU?) My kumu hardly talked about his. . .the kumu that I ended up with was John Pi'ilani Watkins. That was actually my last kumu. (WHERE DID HE TEACH?) When I went to him first, he taught on Kapahulu, and then he taught in Kaimuki, two places in Kaimuki. (AT HIS HOME?) Yeah, at his home. And then after that I left him. (WITH HIM, WHAT DID YOU LEARN?) Both kahiko and auana. (DID HE TALK TO YOU ABOUT HIS. . .) He never explained who was his kumu. But once in a while we would go out to his mother's home in Nanakuli, and then she'd speak to us in Hawaiian. And I enjoyed those times going out there. But I didn't understand what the mother was talking about, but we enjoyed listening and meeting her. (WITH HIM, DID YOU ALSO ENTERTAIN?) Yeah, a lot. With John Pi'ilani Watkins, I think he was really before his time. And I think I attribute to him most of my hula training because what I got from him was basically show business, not so much

traditional but just show business training. You know, I always thought he was ahead of his time. I really, really. . .you know, you hardly hear of him anymore, but I really enjoyed dancing with him because I loved that show business part of him. And then when we went to New York with him. . . (SO YOU TRAVELLED WITH HIM?) Yeah. As well as travelling with him we went to New York for two years working. . . (AS A DANCER?) As a dancer, yeah. We worked under June Taylor(?) dancers. At that time, she was the choreographer for the Jackie Gleason show and Dean Martin show. So we performed with them. It was really good because we had to do jazz and we had to do all that other things as well. And I opened my eyes to this. Hula can open the gates for you to a lot of other things, not just Hawaiian things but a lot of other things. And I think that's my goal, to let people know that they can accelerate in anything as long as they can do one thing well. And I think hula does that. It opens the gates for the children. As long as you have the confidence in doing what you do. (HOW LONG DID YOU STAY WITH JOHN PI'ILANI?) Gee! I think I was with him since I was 9, and then I went on my own when I was maybe 18. So that's a lot of years. (SO YOU WENT ON YOUR OWN RIGHT AFTER HIM?) Yeah. I graduated with him, twice. And the graduation at that time weren't the traditional graduation. You know, at that time people didn't really put an emphasis on traditional, like the ailolo ceremony and things like that. So the stress was not so much in that but more into entertaining. And so that's what we did. (SO WHAT KIND OF GRADUATION DID YOU HAVE? WHAT DID YOU DO?) More of a. . .now that I look back on it, it was more like a recital. And then, of course, we wore the traditional white, and then we went up another level. (SO YOUR RECITAL WAS DIFFERENT LEVELS?) Different levels, yeah. Just go up to another class. (HOW DOES IT GO?) Well, you go up into another class and then you do more things. And he gave awards. (SO YOU MOVED GRADUALLY TO. . .) Yeah, another level. (THE LAST YEARS YOU WERE WITH HIM, WERE YOU STRICTLY A DANCER ALL THE WAY THROUGH?) I was a dancer and then he asked me to teach for him when he couldn't teach. He could teach, but when he was busy or he couldn't be there he asked me to open halau and to come in and teach for him. So I taught for him many times and I ran his halau for

him. And that's where, really, it was like I learned to teach. But really I started teaching when. . .you know when I started teaching? When I was about 7 years old. I had uncles and aunties that used to live in Hawaiian Village when it was really a Hawaiian village. You know when it was really a Hawaiian village? My aunty them used to live there. And when they left the house they used to say, "When I leave this house don't you go down there and teach all the kids." It was a lane. The Hawaiian village had all the houses across from each other. And I was thinking, "Hawaiian Village - it was really a Hawaiian village at that time." And so as soon as they left the house I would go outside and call everybody on the porch, and I used to teach them hula. And then when my uncle came home, oh, I used to get good lickin'. (WHEN YOU TAUGHT THEM, WAS IT PEOPLE YOUR AGE?) Yeah. All the children in the neighborhood. (WHEN YOU TAUGHT FOR JOHN PI'ILANI, DID YOU TEACH CHILDREN OF YOUR AGE?) Mostly my age. (DID YOU TEACH THEM JUST BASIC?) Usually I taught the basics, and then I taught whatever song we were doing.

(WHAT KIND OF REQUIREMENTS DID HE GIVE YOU TO BE ABLE TO PASS A LEVEL?) Well, I think when we graduated with him, all he wanted us to do was to pass our test. He used to give us a written exam and a dance exam. And as long as we passed that we could go to the next level. (AND THE WRITTEN EXAM IS ABOUT WHAT?) About whatever songs that we learned and the background on the song, and how well we knew the words and the translation. And that was his criteria to pass. And because I was teaching for him I was so embarrassed if I got a low grade, so I tried my best to get A's. And I usually got 100 on all my tests because I was too embarrassed not to get one.

(HOW DID YOU OPEN YOUR OWN HALAU?) Well, after I left Johnny Watkins, a couple of us, that I was dancing with, formed our own group and we started traveling on our own all over the place, like to Japan. Many times we went to Japan, and some of us went to Africa and around the world. We tried to travel as much as we could when we were young. But all the time knowing that we were "yearning" - that is more the word - yearning for the things that I really didn't get when I was with Johnny Watkins, because he was basically an entertainer and a show

person, and I knew I was missing the traditional part of hula. So when I came back from all the traveling and what not, I studied mostly on my own and I did all my research basically on my own. And when I think about it, I kind of taught myself most of it. And then I try to facilitate myself by taking a lot of anything that I could learn from anybody. Be very, very curious and be very inquisitive, and try to facilitate yourself that way. And I think a lot of where I am today is. . .I attribute it to myself climbing that ladder, trying to make myself a better kumu hula.

(WHEN YOU TRAVELED, DID YOU FORM YOUR OWN GROUP TO TAKE WITH YOU?) Well with us, some of the people that. . .I danced a little bit with Aunty Pauline and Aunty Vicky I'i Rodrigues. And a lot of. . . (HOW DID YOU BECOME. . .) With them? Yeah, with them some of the people led. . .you got together, like a couple of us were from them, a couple of us were. . .everybody. . .some of the dancers were from a lot of other places. So all of us grouped together. And if we want to learn a certain number for a certain place we were gonna dance, maybe I knew that number better so I taught them. And so if someone knew the other number better, she taught us. So all of us had the same qualifications, so we just taught each other. And that's how we formed the group, because we all were equal. (YOU WERE ALL DANCERS FROM THAT TIME.) Yeah. (AND YOU LEARNED THE SAME SONGS.) Yeah. We kind of called ourselves the "Cream of the Crop". (DO YOU REMEMBER THE NAMES OF THESE PEOPLE?) Jade Hein was one. Janel. . .what is Aunty Pauline's last name? Kekahuna. Janel Kekahuna. What was Charlene. . .Charlene's name is Kahuanu? Hokuanu. (HOKUANU?) Hokuanu. And Ilima Souza. She used to dance. Then she started dancing with Pukapuka Otea and what's his name. . .Tavana. She started dancing with Tavana. Jade's still dancing. Jade, Fishy(?), Ala, Flo. Gee, that's all the old school, yeah? (YEAH. SO WHEN YOU WERE WITH KEKAHUNA. . .) Oh! Venice(?) Hu, you know Annie Hu's son? He used to play with Aunty Genoa them.

(AFTER YOUR TRAVELING, IS THAT WHEN YOU SETTLED IN YOUR HALAU?) That's when I started missing dance, because I was kind of settled down. And then I got pregnant and I started my family and what not. So I missed hula. So I started just researching and doing everything on

my own. And then I said, "Well, I wonder if I can. . .I think I. . .". What I wanted to do is just open a hula studio to teach people, children, that hula can open gates for them, other things. They can learn other things, not just hula, and they can travel around the world, they can do anything they want to do as long as they put their mind to it. Nothing is unattainable. That's my goal. My goal was to have them travel, take them all around the world as entertainers. So far, we've been to Japan and Korea and Florida and Canada.

(WHEN YOU STARTED YOUR HALAU, WERE YOU INFLUENCED BY YOUR TEACHER? WAS THERE A STYLE THAT YOU KEPT?) I think I'm a protege of Johnny Watkins. I think I have his style. It's basically flat foot. And (when) I teach my girls and my children that hula is just not motion but it's emotion, yeah, from your na'au. It's not just go out there and do motions, but you need that emotion that comes with hula to portray what you're talking about. (DO YOU TEACH YOUR CHILDREN EXACTLY THE WAY HE DOES?) No. I think I teach more than what he taught me. I think I teach. . .because he never taught chanting as much as I do. He never taught the olis. He never taught to pa'i on the ipu heke, never taught the pahu. He never taught things like that. He never went deeply into anything in chants or anything like that. And I think I teach a little bit more than that to the kids. And he never had us do a lot of research. I have my children do research so they understand what they're doing. There are places you can find it. If you can't, call the composer who wrote the song. And then people, they bug everybody at Bishop Museum. I say, "Go bug 'um! That's what they're there for. That's all right. The only way you're gonna learn is to be curious, inquisitive. And if you're not inquisitive you're gonna stop learning. And 'til today I'm still learning. 'Eh, kumu hulas don't know everything! Any kumu hula on this earth don't know everything. (HOW DID YOU LEARN ON YOUR OWN?) Well, I went to some workshops. From workshops and what not. Kamehameha Schools and what not. And then I just kind of taught myself after that.

(DO YOU RECALL ANY DIFFICULTIES DURING YOUR HULA CAREER?) Any difficulties? Oh, I think when I was dancing, I think the most hardest thing in dancing with John Pi'ilani

Watkins was a lot of. . .you know, there's that professional jealousy, and that's the green-eyed monster. So in my halau we don't have that. I mean, we try not. . .I think in our halau maybe there is jealousy, but it's really. . .I mean there is that professional jealousy amongst all halaus 'cause there's that little bit of competition everyone has, and that's just part of being human. But I think in our halau we accept anyone. Even if you cannot. . .if you're not that good. . .if you're not as good as me, that's alright. You're still accepted as a human. You know, it doesn't matter if you're good or you're junk, but you're accepted. And I think that's humanity. That's what hula teaches you. And I'm glad that I'm into hula because it teaches you everything: how to respect; most of all it teaches you about God; it teaches you about nature; you know, about everything. It teaches you how to be humble, disciplined.

(WHAT KIND OF JOY DO YOU GET FROM HULA?) Oh, joy. Anytime you dance it's joyful. Anytime you dance you. . .when you hear people applaud, when you. . .anytime you dance, as long as you're happy dancing, that's joyful. (HOW ABOUT AS A TEACHER?) As a teacher, my joy is to dance through my students now, 'cause I don't dance as much anymore. And to see that they project and they do very well and the people like what they do. And that's a joy that I see. Just gratified that they can do what I taught them, my creativeness.

(WHAT WAS A GREAT ACCOMPLISHMENT FOR YOU AS A TEACHER?) Well, I think the greatest accomplishment for me is just the fact that we can enter competitions, because when I opened the halau I had no inkling. Competitions was out of my league. I didn't even think. . .I didn't even want to enter a competition. That's nothing I desired 'cause I didn't feel I was ever competitive. But I think after opening a halau. . .the kids want to. They see all the kids dancing and they want to. They say, "Please can we?" And then I tried. And for all it's worth, the competition, whether you win or lose, it makes your heart feel like, "Wow! We did it!" That's an accomplishment in itself, I think.

(DO YOU UNIKI YOUR STUDENTS?) Well yes, but not traditionally. I mean, we don't eat the. . .we don't do the ailolo and what not because I don't think I want to. . . (YOU DO RECITALS



FOR THEM?) Well, we have. (DID YOU START TO DO IT?) We did one. And then when they uniki(d) we had them go to language courses. (WHAT KIND OF REQUIREMENTS DO YOU GIVE THEM?) They have to be able to make their pahu drum; their ipu heke; they have to be able to oli; they have to be able to dance kahiko and auana; they have to, of course, chant; and, of course, dance with the implements. (DO YOU FEEL THAT YOU WILL EVENTUALLY HAVE SEVERAL STUDENTS COME UP TO THAT POINT?) I don't know if any of my students want to. I always asked them that, and I don't think any of them want to be kumu hula. They know it's a lot of stress. (BUT DO YOU SEE STUDENTS THERE?) Yeah. I have four alaka'i that probably could carry on after I'm gone.

(WHAT KIND OF ADVICE WOULD YOU GIVE TO THE YOUNG HULA TEACHER OF TODAY?) I think the advice I would give the young hula teachers of today is instill in your children confidence. And you cannot be a kumu hula unless you know how to dance. I know there's a lot of kumu hula that don't know how to dance. The kumu hulas should know how to dance, not just know things but she would have to be able to stand up and do it also. Also, you have to tell your children to know their stuff, to be inquisitive, and to do their research in order to get where they want to be and to carry on the traditions of hula. I don't consider myself a traditional hula teacher, but I do consider myself a good hula teacher. And I do know that there's a need for. . .there's a lot of room for the traditionalist. There's a lot of room for people like entertainers. And there's a need, so. . .

(DO YOU THINK THERE IS A DIFFERENCE BETWEEN HULA KAHIKO OF TODAY AND WHAT WAS DONE BEFORE?) Of today and before? I think before kahiko was very, very simple. The motions were very simple, the steps were very simple, and that's all it was. Even the way they dressed was very, very simple. Their hair was simple. I mean, there was no bobby pins or anything, not even lipstick. Everything was simple. Simplicity was the thing. (WHAT ABOUT TODAY?) Today, I think. . .well, because the audience likes more, we do more flamboyant things. We kind of please the audience more, and the audience cries for more. So we're pleasing the

audience more than anything else. But we can stay in the framework of what was traditional yet a little bit off the wall, but not too much. And I think we're more polished today. And the reason. . .sometimes I think, when I look at the traditional dances, to me they look sloppy and they look messy and they look "moelepo". And every time I look at that at a competition, in the rules and regulations it says, "Most important is not to be dirty and not to look dirty." And I say, "Well, sometimes you look at the old dancers, and to me they don't look so clean.

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. . .and maybe, I don't know. Is this off the record? You better not put that. And that's why I think we should. . .in kahiko you gotta have that pride and to look neat. I think neat and clean is important.

(WHAT KIND OF DEFINITION WOULD YOU GIVE TO HULA KAHIKO?) What kind of definition? (MMHM.) It should be simple but it should be also a little more. . .is that the word - "spruced"? Not so. . .I don't know. There is a difference. When you look at tapes and stuff you see the difference. I don't know what it is. (DO YOU HAVE A FAVORITE CHANT?) A favorite chant? I like the chant "Ke ha'ala Puna", which is supposed to be one of the first chants of Hi'iaka. (DO YOU HAVE A SPECIAL MEMORY FOR THAT?) It's just that. . .I like that because it's a hula noho. It is also a hula ku - you can stand up and dance it. And then it also. . .to me it's a three-frosted(?) chant. You can also hula kuolo, yeah, when you can just do it with the ipu. So I like it because it's three different types of hula right in one. That's why I like it. And I like. . .because it was, like some people say, that was the first chant that came to the islands.

(DO YOU COMPOSE?) I wrote one chant one time. (YOU DANCED IT?) Yeah. We entered it one time. We had it translated. (WHEN WAS THAT?) Oh, it was a long time ago. Nineteen eighty-something - '84, '85? It was a "Poliahu", snow goddess. (DID YOU ENTER IT IN A COMPETITION?) Yeah, at the Merry Monarch. We didn't place, but. . . (HOW DID YOU FEEL?) I felt good about it because we did it very simple, we did only helas in the whole chant. And to me it was just like a traditional chant because it was slow, we did a hula pahu, and we did it very

slow, and we did it. . .[the] only one step in the whole chant were *helas*. And it was really nice because, I guess, on the front page of the paper the next morning they said that "Hui 'O Kamalei dancers moved with grace and beauty," and "together." And that, to me, was the best thing they could say about the chant. (WHY DID YOU WRITE IT?) I wrote it because I had this feeling that I wanted to know Poliahu and her sisters a little more, and then I just wrote about it. So I just wrote what I knew.

(DO YOU PREFER HULA KAHIKO OR HULA AUANA?) Kahiko. (WHY?) Because kahiko is more traditional, and I feel that's where the roots are because without kahiko there's no auana. (CAN YOU EXPLAIN?) More in depth? (YEAH.) Well, our kahiko steps are our auana steps. Like you can do a kaholo and then you can do a side turn kaholo, and then from that you can do a back turn, and in a back turn then you can do. . .you know, from one step you can do all these different auana steps. So a kaholo can branch out into many different kaholos. So you can't do a auana variation if you don't have your basic kahiko. So kahiko is important. (DO YOU THINK KAHIKO BRINGS YOU THE BASIC?) Kahiko is the basic. (WHEN YOU TEACH YOUR STUDENTS, DO YOU HAVE A SEQUENCE? DO YOU TEACH KAHIKO FIRST?) I teach them auana first because auana is simpler. When they get to kahiko. . .well, they sweat enough in auana. When they get to kahiko they sweat more. So kahiko is more strenuous for them. And by the time they get to the kahiko stage they're already *ma'a* into what the steps are - just changing their stance and their feet are flatter and their *'aiha'a* is lower and their back is. . .well, their back is always straight. And then it's more serious. (HOW DO YOU GET THE STUDENTS TO LEARN KAHIKO? DO YOU HAVE SPECIAL CLASSES?) You mean different levels? (YEAH.) Yeah. I know there are some halau that first you do auana then you kind of move up into the kahiko. No. My class is. . .in our class, I teach them all auana first. Then they go through, first, all English when they start. They all know English, so we start all English. Then *hapa haole*, and then Hawaiian and then implements. That's all in auana. And then if they last through all that, then that same class will go into kahiko. So it's a couple of years. (DO YOU TEACH WHERE EVERYBODY'S THE SAME AGE OR JUST

AS A CLASS [different ages?]) I teach as same age, different levels, categories. So my little babies from 2 years old to 6, they come first. And then next age is from 6 to 12, and the next age is from 12-13 'til 18. Next age is from 18 to how ever old you are. (HOW LONG ARE THE CLASSES?) Classes lasts 1 hour, twice a week. Twice a week for one hour, and then if we have. . . (THE STUDENTS COME TWICE A WEEK?) Yeah, twice a week.

(DO YOU THINK HAWAIIAN LANGUAGE IS IMPORTANT IN HULA?) Oh, yes! (COULD YOU EXPLAIN WHY?) Well, if you don't know. . .well, first of all, when I teach them I teach them the language - "ua", "pua". And when they start learning the Hawaiian, they learn what these things are, the Hawaiian basic motions. And if you don't know that, when you see there's a flower you got to know this is a 'pua', not a 'ua'. So they have to know the language, a little bit of the language. Well, they should know all the language, but some of them are not interested in learning the language which I try to instill in them to learn, 'cause let's face it, we all are trying to learn it too. The language is important because that's the heart of our culture. That's the heart of the hula. I mean, you have to know your language. Granted, everything is. . .of course, you have to have a good memory too. But if you know the language, oh it's much, much easier! Much, much nicer! (DO YOU TELL THE CHILDREN TO LEARN LANGUAGE?) Yeah. And then I try to talk to them in Hawaiian as much as I can. (DO YOU TEACH YOUR CLASSES, YOUR MOVEMENTS, IN HAWAIIAN?) Yeah. (THAT'S IN YOUR HAWAIIAN CLASS?) Yeah. Actually, everything. . .as soon as they come in it's "aiha'a", "kaholo". . . But everything is in Hawaiian. (SO YOUR MOTIONS TOO? INSTEAD OF "VAMP" IT'S "KAHOLO"?) Oh, yeah. It's never. . .it's all in Hawaiian.

(WHO DO YOU CONSIDER AS HULA MASTERS?) Hula masters? Who do I consider as hula masters. Knowledge-wise? (WHO YOU LOOK UP TO AS A MASTER.) You know who I look up to is. . .well, I don't know if she does hula. . . is Kawena, Rubelite. I really think she's very, very. . . (JOHNSON?) Yeah, Johnson. She's my one idol, Rubelite Johnson. (WHY?) Well, I just think she knows a lot, and I would like to take classes from her. Does she give any classes?

(SHE USED TO. BUT SHE'S VERY. . .) She's getting elderly now, yeah? (YEAH.) I know I took one class from her and I just fell in love with that class, and I wish she would give more. (THE LANGUAGE?) It was a language class. And then she was doing "wai". Everybody was. . .it was about twenty of us and we're going. . .she's trying to tell us something, you know, and it was just such an exciting class. I wish she could give more classes. (DO YOU HAVE OTHER PEOPLE THAT YOU LOOK UP TO?) Well, I always told John Kaimikaua that he should write a book. I keep telling him, "Hurry up. Put all your stuff and your mo'olelos in a book."

(BESIDE HULA, DO YOU DO OTHER. . .?) Yeah. We do Polynesian things. (DO YOU DO THAT IN YOUR HULA CLASSES OR IS IT A COMPLETELY DIFFERENT CLASS?) In the hula classes. In the hula classes we have like. . .well, it depends on what we're working on. If we're working on a certain chant, then we try to do more of that chant. First we do our basics. If I'm gonna teach a Tahitian, then we'll work on that for that hour. It depends on what I'm working on. (BUT YOU ALWAYS INVOLVE THE HULA FIRST?) Yeah. Hula is always first. (WHY DO YOU TEACH OTHER POLYNESIAN?) Well, I think my halau is basically a stepping stone for people that want to excel in other things. Like if they want to dance in Waikiki, they cannot just go into Waikiki and dance kahiko, 'cause nobody's gonna. . .you know. If they go to Japan, if they travel. . .if they travel they cannot just do one thing. They must do everything. To get a job you must do everything. You gotta be a "jack of all trades". So that's why I felt that I should just keep my polynesian dancing as a polynesian studio. (WHAT KIND OF POLYNESIAN DANCING DO YOU TEACH THEM?) Well hula, Tahitian, Samoan, Maori. (DO YOU TAKE YOUR CHILDREN TO ENTERTAIN?) Yeah, as much as we can. This year we've been very slow. Usually we have two or three, four shows a weekend. But this year hardly. (WHEN YOU TRAVEL WITH THEM, IS THAT TO ENTERTAIN OR JUST TO HAVE FUN?) To entertain.

(DID YOU EVER SERVE AS A JUDGE?) No, but I was asked to. But I declined [declined?]. (WHY?) Well, why did I decline? Oh, because I was already booked somewhere else to do a performance. I wish I could have, but. . .

(DO YOU THINK YOU NEED WORKSHOPS ON HULA?) Do I need a workshop on hula? (ANY WORKSHOP: STUDENTS, KUMUS.) Any kind of workshop is a learning experience. No matter how good or how bad that workshop is, it's a learning experience. Yeah, everybody could use a workshop. Sure! (WHAT KIND OF WORKSHOP DO YOU THINK IS THE MOST NEEDED?) The most needed? The language workshops. And then put language together with the hula. I think the most needed workshop is a costume workshop. Somebody should write a book on costumes. (ARE YOU TALKING ABOUT KAHIKO OR BOTH?) Both. (WHY DO YOU SAY THAT? BECAUSE NOBODY KNOWS HOW TO DRESS?) Well, I think because a lot of the costumes. . .well, auana is okay, but even in the kahiko you see them dancing kahiko where they have. . .it looks like auana costumes on. And you see them dancing auana, looks like kahiko costumes. So where is the line drawn? I'm confused myself. I don't know. I mean, I guess I do know, but I'm wondering if I'm right, if my convictions are correct.

(DO YOU THINK HULA HAS CHANGED?) From. . . (SINCE YOU WERE YOUNG, WHEN YOU LEARNED THE KAHIKO? I'M TALKING ABOUT TRADITIONAL NOW.) Well, I think hula has gotten more lively, and I think hula has gotten more progressive. I think there's a "purist" that want it to stay the same. But I think. . .I really don't think hula will stay the same. I mean, there are the one's that will keep it the same. Like everything else, Hawaii is progress, and things will keep moving and we do move with the flow. If we can keep our traditions the way it was in the past, it'll be nice. And I'd like to do that too. But I also am a innovative kumu and I like to move with the flow as well. I don't want to go back to the. . .I really don't want to go back to the past. I don't want to go back when my mother had to work real hard, and she had to feed the pigs, and she had to do this and that. I don't want to go back to those days. Those were the old days. We are much more fortunate now. Let's make use of it. But that's the innovative part of me. Yet the old part of me says, "I don't know what I'm saying." The old part of me says that we should go back to our traditions. (THE WAY HULA IS GOING, DO YOU THINK WE LOSE OUR TRADITIONS? DO YOU THINK IT WILL KEEP COMING BACK?) I think hula is progressing, but it'll get to a point where

the circle will go around again. Like our clothes, you know, where the shoes that we wore in the 40's, and they'll go around again. So probably it's just gonna be making that circle. But if we can keep our traditions it would be nice. But progress is progress. (DO YOU THINK THE "CIRCLE" IS BECAUSE OF KUMUS OR JUST A CYCLE? LIKE YOU AS A KUMU, DO YOU FEEL THAT YOU WANT TO COME BACK TO BASICS AGAIN?) As a kumu I feel that yes, I do want to go back to my roots and be very traditional. And also a second side of my mouth, I still want to be innovative. So it's really hard.

[\*BLANK SPACE IN TAPE\*]

If you're different, it doesn't mean you're wrong, it just means that you're different. Somebody will bake the cake one way, but it all comes out cake. I don't think being different means you're wrong. Being different just means you're different. And I think being different, too, is. . .I don't think we want to see everybody be the same, do we?