Therefore they could convey that feeling that she wanted. She is able to talk to people on their own levels. One night she could explain flower but she would explain that flowers are given at births and deaths and to convey love. She could give you a special feeling for every subject that you danced. Anything that we used we were taught to respect. There were may times when we left a dressing room, it was cleaner than when we got there. You gain pride in youself when youstudy under her. I stayed with Aunty Maiki for 4-5 years. And then my friend Marlenetold me about the Model Cities Program which if your application was excepted you were traind by Hoakalei Kamau'u. So I went to Maiki to consult with her and get her permission to move on to another halau. She told me to go and so I did. Aunty Hoakalei taught through the Midel Cities Program and it's my opinion that it was this program with Aunty Hoakalei that started the great revival in hula kahiko. She was the only one that was actively performing kahiko. Aunty Hoakalei taught us how th pa'i, how th beat the ipu, how th chant, meanings of chants, styles of ancient hula, the correct sequence of performing ancient chants. She also taught us how to teach a particular style of dance to students and in time we became apprentice teachers under her. After giving the basics, their class would start and she would be there to observe you teaching and correct if necessary. Aunty Pele did't have a halau so she was an informal teacher of mine. She asked Hoakalei if I could dance for her at Heritage theatre. The myriad of dancers I performed at the theatre, Aunty Pele, and I became very close. She was like another mother to me. She taught me a lot of traditional thing.s She took things for granted becuase she was brought up in a Hawaiian atmosphere. She couldn't understand why a lot of people asked questions she thought were so obvious. I would have to explain that I was brought up in a haole environment so then she would explain. She would listen to me chant and say "You're so haole, do it over." because I would use haole phrases and it would irritate me. Being Hawaiian to me

Smetimes she would chastise me for being brought up in a haole environment is being open, loving, sharing, caring for people. I believe I can incorporate that with a good job and a good income.

Aunty Pele was very strict on those that she cared for. She expected excellence from those that she cared for. I was always in the habit of putting my hands behind my back but in the Hawaiian culture that menas you are hookano, so I was always getting slapped because I didn't know any better. She was a woman of her own, and she was very selective of who she opened herself up to. I think the reason for this is the elders of the Hawaiian community are very apprehensive of who they share their knowledge with. So may students use the knowledge out of context. I remember Aunty Maiki participated in one of the SCHH workshops as an instructor and the next thing she knew one of her hulas was being performed by a marching band on a football field.

It's hard to get these kumu out because they see misuse. I try to be very careful because I realize my actions outside will be considered a reflection of my last kumu Hoakalei Kamau'u, Edith McKenzie, I have known since childhood and she is as much a friend now as a teacher.

What was unique about Aunty Hoakalei's class was the range of ages. There were people from 16-50 and we all danced together. Helen, etc. taught me EXEXHXXXX everything abouth implement making and they've given so much to me.

I took classes at Edith's home on chanting with Edith and occasionally

One thing Aunty Edith said has stayed with me. She said because we are all individuals we all sound different when we chant Kawika, although Kawika has a standard style of chanting. And that's all right. Other teachers insisted everybody must be exactly the same.

With Aunty HENRE Hokalei we could study the word, study the pronunciation, then she would show us the right style to use. Wuth Aunty Edith, the different styles of chants all depended on the text.

I began to teach in the '60's with Edith McKinzie on Guam. Hula helps tp deve; p 2 2pose and Epaximoraxion

to develop poise and communication. If a student goes out to work after being trained in the hula... a student carries her body better and can get up in front of an audience and communicate.

Hula kahiko is to use the old chants and to convey them in the simple style. In ballet there are certain styles that you don't digress from. In the hula that I was thrained in, there are motions that symbolize trees for example, that you don't change.

Kahiko conveys history through the old style. Auwana is hula accompanied by music and allows you to dance however you want to dance and wear whatever you want to wear.

Style has been the biggest change. In the forward of the Pele Hiiaka Legends the author talks about the influx of all the different races into Hawaii: the Japanese, the Chinese, etc. The dance is not purely Hawaiian anymore. Different backgrounds became interjucted into the hula. Every teacher has a different style which is usually a reflection of his/her background. We have personal thought and feelings based on experience on how things should be executed. The dance has become a very modernistic expression. And its appeal is to a modern, young audience. I see the groups like Frank Hewett's Halau, and Bobby Cazimero's group having the most impact on the young people. I see that style of hula being what will fashion the huhula of the future.

I think a student should take from different teacher and broaden their horizons. I think a student grows by learning different styles.