

Nana I Na Loea Hula
Kumu Hula: Mae Klein
Interviewer: Lovina LePendu
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(YOUR FULL NAME?) Mae Kamamalu Klein. (YOU TEACH PRESENTLY?)

Yes, I do. Right here in my basement. (CAN YOU TELL ME THE AGE OF YOUR STUDENTS?) My students are older people. They run from the age of 18 up to 77. (DO YOU HAVE A NAME FOR YOUR HALAU?) No, I don't. I don't feel I need a name at this time. The reason is I know who I am and I know what my work is, and there's a little story back there. Aunty, prior to her passing, we had a conversation over the telephone and she had called to say Kamamalu, I want you to open a school. She said she had 100 students. She said she had a name for me, but I might not like it. My answer to her was, then aunty, I don't want to know, but I make this promise to you .. If and when the time is right and I know how to read the signs, I will start my school. And it will be your styling and it will be in my basement because that is where she picked for me to teach, right in my own home.

(YOUR STUDENTS CAME OVER TO YOU BECAUSE THEY KNEW YOUR STYLE?)

Some of them have been directed to me through Aunty Nana. (YOU TEACH BOTH KAHIKO AND AUANA?) Yes, I do. (DO YOU TEACH OLI AS WELL?) Yah, some of it. (WITH DANCE?) Yah, with the dance, actually it's part of the

whole for the kahiko classes. If I can share this with you I am trusting this is a confidential thing you and I. The basis of my school is to work with people from Auntie Maiki's school who have not completed their training in the hula kahiko. Meaning to take them through the ailolo ceremony. At first I did not know what my calling was until after auntie's passing. It took me a while to figure things out and as things revealed them self I know what this school was about. So the auana became a secondary thing to balance out the kahiko and basically these are the people that are basically aunties people that have no home to go to sort of speak. I don't take everyone, but we talk. From the pouring out of feelings then I sort these things out. I find out whether it's something they really want or if it's just an entertaining thought, because for me this kind of hula is a commitment that I've made and the student has to make the commitment the same. (HOW MANY YEARS HAVE YOU BEEN DOING THIS?) Since 1985. (YOUR BACKGROUND?) I started as a very young child, but at that time it's something that your parents got you involved in like a recreational thing maybe. But my formal training really began with Auntie Maiki and I was 25 years old, I was in search of a school for my daughters to learn a bit of their culture through the dance form of hula and Auntie Maiki was shown to me by my older sister and I love the way she danced. I

just loved the way she narrated things. So this was the beginning with I say my love affair with hula, through my three daughters. I took my daughter on my sister's say so to Auntie Maiki. That started in 1959.

(WHERE DID SHE TEACH AT THAT TIME?) On Keeaumoku street. (WAS IT A HALAU?) Halau, yes. Halau Hula O Maiki it was known as. Of course we

knew the title was wrong but she kept it that way. (HOW LONG DID YOU STUDY UNDER AUNTIE MAIKI?) I was with her from, it took 2 years that my daughters were there and then that was 59, 1961. (YOU DANCED WITH

YOUR DAUGHTERS?) No, I went with them as a mother for 2 years and then auntie asked me and after 2 years I told her that I would join her school.

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(HOW DID YOU LEARN KAHIKO?) Well, through our auana classes, when we learned to develop the mind, the body and the spirit, there was a discipline needed to become a part of this fantastic school I thought. She had a method of teaching, called descriptive hula and that had to do with all your sense and you know our kupuna lived as one with the universe. We learned the mannerisms of the 1800's that was the styling Maiki was know for, the hula ku'i. For me this is when traditions of that school was being developed and then back then a few of us were privileged to learn

what she called ancient or olapa hula, they didn't use the word kahiko and that would be around 1962 maybe '63. And from then on the love affair just grew, up until 1970. (IN 1970 DID YOU HAVE YOUR FIRST UNIKI?) No, 1970 I took a break from Aunty Maiki, I went on vacation sort of say. For 2 years, I went to Aunty Hoakalei. I was enticed by a friend of mine to join Aunty Hoakalei. With Aunty Hoakalei I learned what it meant to be a ho'opa'a and the difference was from the Maiki school I was strictly an olapa, I was just a dancer. But with Aunty she brought on this new excitement of learning to pa'i so that's where I got that taste from. (YOU WERE STRICTLY A DANCER OR BOTH?) Oh, both, Aunty was teaching us both. (HOW LONG DID YOU STAY WITH AUNTY HOAKALEI?) That love affair was to last only 2 years, it was a very short, not enough I say. But that was because things were happening in my life and Aunty Maiki had started the school for kumu hula and I think that was 1970 that she began that, but I had no desire to go back to become a kumu hula because with Aunty Hoakalei that was a new excitement and it fulfilled an emptiness that I had and because of things happening like I say. I don't know how to explain this, you might think I'm crazy, but it's things that is unexplained, but Aunty and I talked about it for many weeks and she was the one that said, "You must go back and help your teacher with this particular --" And it

was the way, the gentle mannerism that she had about her. It broke my heart to know that I had to leave her. But I also had to obey the elders, so I left aunty with a heavy heart and I went back to Aunty Maiki, but I thought that was to be only for a year or so, but I never left Aunty after that. I stayed with Aunty Maiki with the trials and tribulations of her school. And in 1973, I graduated as a kumu hula, but I was finished very differently from the others. I was taken to Kaimu beach on the island of Hawaii, she took 5 companions with me. From what I understand from Aunty Nana, those she took with me only 2 of us went through. The other one was Ala, so we together went for this uniki and we came back and we were presented in a public performance which was a concert at NBC. (IN 1973?) Right. (FROM THEN ON DID YOU STAY WITH HER?) Yes, I stayed with Aunty Maiki after that. Like I said I was finished in that formal ceremony in Kaimu and again I see a great debt of gratitude is owed to Aunty Hoakalei for who I am today, and I haven't spoken to aunty to tell her that I would be talking about her so I need to clear that with her, but I was her, it was her saying that I must go back and help my teacher and she taught me something, how to release a student from one school to another. (WHEN YOU LEFT AUNTY MAIKI WAS IT JUST AS HARD OR WITH CONSENT?) I think it was a time that was meant for me to leave Aunty Maiki because of

things that were happening with in the school and somehow like I say we never know how these forces work and that's why I say teachers of today have to respect the past even though we say we live in the present. The past still lives and the elders still live and you must respect their wishes. I'm learning this only now when I have to go back and pull out these resources with in myself and face the future because I've been hiding for many years because it's comfortable, because you don't want to be hurt and I loved Maiki with a passion that no one realizes, not realizing that she had left a lot with me and at the time you don't question, you absorb, you keep it, and I say what am I going to do with these things, how do I take care of it and that's why I made that promise to her when we had that conversation 4 days before she died. That if and when I know how to read the signs, that I would open the school here in my house and it would be her school. The best as I can remember, we have a way of forgetting things, little things that are important, but I said no matter what, I will try to remember as much as I can, and I will pass on as much as she would allow me to. And like we say though we live in a Christian world the old still lives and I begin to realize the significance of why teachers do the things they do and why some people feel that teachers don't give you everything and I understand now why. Because not everyone will keep it,

they seem to know, but you are the innocent victim in a sense you don't know what your teacher is doing to you and that I think sometimes could be unfair. But then I say if it is meant to be others will help me so my sources today would be Aunty Nana and Aunty Sally because they are her hula sisters. And we both learn from each other and for me I am very fortunate in that I can sit with them and I can tell them what has happened and they can kind of redefine things for me and for the future. This is what I would give my students, a little bit more than I was given because there is nothing to fear but fear itself. this is when I was ready to finish my 2 people and I had to sit a lot by myself and question a lot of things my teacher did to me and how I would do it to them and make it better for them and like I always tell them it may not be for you, until you know for sure. This is a commitment you make to hula and I want to be sure what they pass on is right and proper for them and their peoples. So no one is hurt. (DID YOU UNIKI FROM AUNTY HOAKALEI?) No, strictly as a student and regular training, but like I said, she woke up this part in me about the ho'opa'a so when I went back to Aunty Maiki and this was becoming a new realization that I had been touched by someone else within and a very gentle, gentle person so it made me accept what I was having to go through, because not all of it was good because your meeting

with all the different kinds of attitudes but you had to find you place within the school and find a reason why did aunty send me back again. She comes from another training they know how to read these things, they know how to understand dreams, they know how to look at sings. What we call Ha'ilono. And that's when she came back after our meditation period and her gentle mannerisms told me that I must go back. (WHEN YOU WENT WITH AUNTY HOAKALEI, WHAT DIFFERENCE DID YOU SEE?) In the time frame, well with Aunty Hoakalei, it was memory with Aunty Maiki, she gave us pencil and paper because we didn't know the language, but with Aunty Hoakalei, it was repetitive, repeat, repeat, repeat, but I also found that coming from Maiki I had a firm background that I could use, like we had names for a single beat, we had names for a double beat, so when Aunty Hoakalei would say, down we had names for double beat, so when Aunty Hoakalei would say, down, tap, tap on the ipu, I had to go into my mind and say okay, what's down, a down's a single beat which is a pa, the tap, tap would be a kahela which was a double, so I was able to intermingle the two and respect the two. I didn't find a conflict, but I was able to apply and be very happy with who I am where I was. She knew that Danny and I were from Aunty Maiki and that's why I respected her because she also respected us. She didn't say we could not come to her anymore.

She did not say, you have to be the trainee. (HOW DO YOU FEEL ABOUT THAT?) I think it's wrong for teachers to say that you have to. I had come to a stand still and things were changing around but there wasn't that much more learning I need time to just sit back and observe, but it so happened that a friend of mine came and said join me with Auntie Hoakalei and that's how I went to auntie by teasing me. No, come with me, I want to go. So I said why not give another teacher a chance. Maybe this is what I need, this is how come I went to Auntie and I loved it from day one, but I loved her gentle mannerism but because she didn't say you have to put your teachers things on the side it made me love her all the more, and yet she was willing to share herself with me and the least did that I realize, I was building my own foundation of what I would do with my students, because this woman made it possible. She made it possible for me to go between two schools, but what I call a simple type of oki, because she sat with me and the class and told them that I must go back, she didn't say it's up to you, she said I must. So there was a message in that, I must go back, why must I go back. And auntie said, it will revile itself, so she knew something I didn't know, but I respected her for that. But all of this now comes into play with who I am today, but then I didn't understand it.

(WHAT MADE YOU WANT TO BE A TEACHER?) Well, you know I never really

wanted to be a teacher, this is the hard part that I find, but I think it started with this commitment I made to my teacher without realizing I made it, because when she wanted me to teach, I said why your still here. Why do you need me to teach, why do you need me to open a school, but again she may have known that time was coming for her. I don't know this, but I did promise her just before she passed, 4 days before she passed away, this is why it's so hard because I say, if I had opened the school when she had wanted me to would she still be here. This is something I have to live with. Did she have that need, she had finished 28 people, why me. Cause I had left the school. I really miss her, but I just need to keep going, so anyway .. (HOW DID YOU FINALLY BECOME A TEACHER?) Like I said, after she passed, it's been a long time, then one day a young boy called needing to sit with me, I said why me, there's Aunty Donna. He said, no I want you. I said you know, I don't know how I can help you and I didn't want to sit with him, but this young man found the key, he came here and I heard this young boy chanting and it's so funny because it is the chant that I learned with Aunty Hoakalei which was an entrance chant. I don't know where he learned it at that time, then it seems like everything was coming back. I have to answer him, how do I answer him. Then I said with Aunty Hoakalei and the words came e kohu, the mele kohu and right

then and there everything revealed itself, you have now begun Mae without realizing it. Your school is now beginning so I talked to him and I asked him what it was that he wanted and he was one of Aunty Maiki's students who finished as an olapa. I think it was 1979 or so, if I knew I was going to be doing this I would have had all the facts ready. But it was so thrilling, but I know she was asked, but whether or not she accepted, I have no idea, but when I saw her walk in, it was like it completed my hula life. (YOU COULD SEE THE TWO TEACHERS?) Yes, and that is what I was telling Aunty Nana, I've come back again. I may have lost one hula mother, but I still have another. And they don't realize that I have her there for me and when I call I say oh my god, there's history again, unfolding itself and I said I must touch Aunty Hoakalei again, and I will, but it is just so special, I don't know how to express this but it was through this young boy that I realize that now I must keep my commitment that I made to my teacher, the promise that I had made to her. He was my first sign, right after that there was another woman from Halau Hula O Maiki too and this was one of Maiki's originals and she had been hurt and left school and was sitting it out then I had to question myself, what kind of school was this that I was going to have. And it so far has revealed itself as being the healing school, because all the people that come through my doors are

Maiki's people or people of Maiki's people. In other words so I have asked them how have they found me. And it's through word of mouth because now when ever they are hurt they seem how to find Aunty Donna, and then through Aunty Donna, they are sent here and then I just sit and talk to them and if it's hula business, we go downstairs and for some reason I felt I will not go down stairs today, I will sit in my living room because this is where I do most of my thinking alone, by myself with the beautiful surrounding that God has given me and that's why I brought you up stairs rather than in the halau. We will visit the halau later and I knew that those that come through my doors will be those that come through Maiki or through Maiki's people. I have just learned through Aunty Nana and Aunty Sally that there will be others not necessarily connected to Aunty Maiki and the decision will come then if I will sit with them and study. Because there are many people seeking answers. (THE BOY TRIGGERED YOUR CAREER?) He was the one that triggered it. I told him to sit on it for 6 weeks, because if it is meant to be and at that time I had to do a lot of soul searching, because the commitment is really a heavy commitment for them and me as well, because once we commit to each other you have to put things on the side in other words, like right now for example, I have 10 that are studying, but not all 10 will finish as kumu hula I will go

through the 3 phases: olapa, ho'opa'a and kumu hula. But their commitment to me is 8 hours on Saturday in other words, if they have a luau to go to that has to take second preference, and they are allowed 3 absences and it has to be legit because this kind of commitment it takes a toll on your body. And with them, I ask them, I know that they come from different schools, but I say you have to keep that in proper prospective and for now you learn what I have to offer you and when you go out if your using that teachers method, then you give credit to that teacher and be sure it is in that teachers context. Do not mix the two schools. Do not put my feet with that hands. They have different backgrounds, but yet they have been touched. One student began hula as an easy A, as an example in Hawaiian studies, so he had Ho'oulu as his teacher of chant, but she is also from my school. Then he took hula from Ed Kalahiki, he finished as an olapa, but some how was in turmoil with himself. So he sat out a couple years, and finally decided that hula was what he wanted and sought a way to find me and I sat with him and I put him on a 6 weeks sit out to really think about it because once we make a commitment it's go and only you can remove yourself. I will not tell you that you have to leave. You either stick it out, or you will leave, somehow things work out that you leave and he will be finished as one of the top and he knows now because now

we study auana. Right now the uniki class that I am working with, I think that that again is learning to be a kumu hula. You learn to observe that this haumana is not grasping. So then you have to think, is this haumana ready, and then you start to make your divisions. You know that this haumana cannot finish at the top, so the highest she will go would be ho'opa'a, she able to chant, she's able to pa'i for the kumu, but she will not learn the rituals, so that is where I find a problem, but it's really not a problem, part of the training. And this is where you as a kumu hula have to be strong, to put them in their proper category it's not always easy because you want everyone to finish on the top, but that cannot happen and I am learning that with this particular class.

(YOUR MOST JOY IN TEACHING?) I feel a lot of happiness when I am able to convey to the student the kaona of the chant, the kaona of the mele be it auana, and when you see them get into it and enjoy it for themselves then you know that you have touched them. (WHAT DO YOU CONSIDER YOUR GREATEST ACCOMPLISHMENT?) That's a tough one. I think for me, the greatest accomplishment, I could say now that I've come full circle, I think with hula as of December 29, 1990, you're probably going to ask me why on that date, I finished my daughter, my youngest daughter in the traditional ceremony that aunty finished me with and it's different again

from my '85 uniki, and it's different from this one that I am going to finish in August. I've learned through Auntie Maiki the various ways of finishing and with my daughter, she was also presented in a concert like I was presented, she was shown publicly at Kihuman Theatre in Waimea. And she now carries on the Maiki school in Waimea, Hawaii in Halau Kalua Eau. So for me that has been my greatest accomplishment because I was dreading the day when that would come or if it would come. I never believed it would be one of my own daughters so soon, but she was finished as an olapa in 1975. (FOR YOU WAS IT A SPECIAL UNIKI?) Very special. Full circle with hula at that time and again it's with the elders directing me that I had to accept this, because I thought that I could finish her like everyone else, but it was not meant to be. Now I kind of understood why auntie took me there, and sometimes, there's still some doubt, but I don't question it anymore, I just flow with the forces, everything was just beautiful. I could see it coming closer. Leave it with my daughter now and I know she's gone the whole gamit and she's also had her hurts in hula and this is the healing time for her when she is able to create for herself, but yet still keep Auntie Maiki's training in tack. (WHEN YOU UNIKI YOUR STUDENTS, WHAT DO YOU EXPECT FROM THEM?) Number one, that have to have respect for the elders, for the traditions that,

because I believe without tradition we don't have anything. We have no foundation without traditions and where do we get these traditions from, they have to be handed to us. Like Aunty Hoakalei has a tradition and she's handed it down so Aunty Maiki, my understanding was when she wanted to retire from hula she went to see tutu Kukui. She says tutu, I am going to close my school and be a resource person. Mind you she hadn't had uniki at that time and tutu was the one that told she could not finish, cannot close her school until she completes it with an uniki and that's how this tradition of uniki began. So which meant my teacher had to do a lot of research again with what her teacher did for her, as to what she's going to do for her people. So you see the traditions are being handed down but to those traditions you remove the hardships by allowing your people to come into the light because we had blind faith because we allowed our teacher to do to us what we thought was right for her to do, but we never questioned it, not that we should question, there's some things you do not question. I even tell that to my people today, there are just some things that you do not question. I cannot answer this for you only because you will learn it as you become a teacher. When you hit your own pit falls, then you'll hear your teacher talking. And some things will reveal themselves, the revealing of self and the revealing of your teachers

teaching.

(WHAT DO YOU THINK OF HULA KAHIKO OF TODAY?) Well, I have to give credit to the teachers today, and like we say many of them have taken the title, but I think many of them are finding out today all it is is a title. Now they are looking for sustenance. I think it is what else, is it only competition, then they have to go back and research themselves because some of these teachers have just learned hula here, here, here right and try to put it into something, so that they can call it theirs, but they have no roots. There is no future, because there is no basic foundation for them and I really feel for them. So do they begin to build their own foundation. I don't see a reason why they can't, but its this emptiness they feel for themselves, they don't have something to latch on to where as we do. You need to hang on to something or someone that gives you this tradition to hang on to . So from us its from Hoakalei, Hoakalei, not Hoakalei, Maiki from Lokalia from Maiki to us. From now from me to them , to them to theirs, but we want to be sure what they pass down is exactly what you have given them. And yet you can still create from with in but know what's yours and know what is your teachers and your teacher's teacher. I don't see how you could have hundreds of students because it's impossible for me. My school will always be small, it would have to be just special

people, not say I'm treating them special, but they have got to know before they come. (ADVICE TO YOUNG KUMU HULA TODAY?) Those who are traditional, are lucky, that they can go back, but for those that have no roots, it's hard. I think they'd have to find an elder whose willing to sit with them to talk about them about what tradition is. And yet the elder knowing full well that this kumu, this young person is well qualified to be a teacher in their own right. But that teacher though they know how to create chants and all these things have to be ready to accept what their elders tell them so it's a two way street. (DEFINITION OF HULA KAHIKO?) I still use the term olapa with my people. I have to have them understand that hula kahiko is not wrong for the people of today and I've told them that word kahiko carries a lot of weight, so what we do here is to understand this word here, but the teachers of today that use this word has no idea of what that word means. I said and you have to be tolerant and forgiving of it. And you cannot say that teacher is wrong, because that teacher has not been trained. So it's teaching them how to respect others. (HAWAIIAN LANGUAGE IS IMPORTANT?) Yes, it is, but at the same token, you cannot deny them the learning of hula. Some teachers do make the requirement of their students to have the language, say for 10 years before they can finish, but I think it's wrong because your teacher did not

require that of you. I'm wrong to say that. Well, it's like my haumana now they are in classes with Puakea Nobominer and they're just having a great time because it just opens up a new world, not we understand kumu what you are really, truly saying to us. It is important, that's why I say the language is important, but it cannot be a requirement. I don't believe in keeping the haumana to yourself, you have to go out and sit with people, talk to people, don't think your an entity all to yourself. Somebody made you, you didn't make yourself. Your parents had something to do, your grandparents. You didn't get there by yourself, if that's what you think about, so it's a whole attitude. In order to get into this school, it's an attitude that you have to have other wise I'm not interested. It's our generation next, it's hard to believe, but it is true, so I told Aunt Nana, I guess I have to listen to both of you. Everyday I say, everyday I pray, I come out here and wait for the sun to come up and I say show me what it is that I have to do, where is my place. And like I say, I contribute this hula to 4 very special people in my life. First of all my husband who allows me to study, secondly, to Aunt Hoakalei, who made me go back, like at one point I said forget it I don't need this Aunt, I don't understand dreams, I don't need this kind of stuff, but this is part of culture, the Hawaiians were able to see beyond. They had that special ige, the second

sight they call, so aunty probably had this and sent me back. Then my teacher for what she has given me for who I am today. And for a very special person in my life, who said Mae, what good is all of this talent and love for hula you have if you don't share it. And it was that final thing between Aunty Hoakalei go back and this one you know not sharing it and what good is it. I had to sit on it and then I cried for almost 6 days, because of the fear of going into this thing to reach it, but yet these people coming, why are they coming here, I can't help them. But, yet listening to these 4 people, it made sense then that's my nitch, it's not to teach all of Hawaii, it's not to be out there with a big, massive halau. Now, it's like I work with these 3 people that I've finished 2 in '85, and my daughter in 1990 and these 3 will work with me for this upcoming uniki where they are now learning about hailono which is the sign, which is symbolisms, how to conduct, you know you are a part of uniki, but sometimes because you are so nervous, learning for yourself, that you are not aware of things around you, so it's there time now to learn how to carry on this tradition so that they are directly involved in it. And Why, because 10, 15 years down the road, when it's your time to puka you'll be ready, you'll know how to handle it. I don't know if I'm going to be around but I entrust it to them that you will keep it on going. I say this is one of

the greatest legacies that Auntie Maiki has left us, and maybe most of her people don't know this. They have now idea what she has left us because we have allowed to go in one ear and out the other. My students say auntie, how are you going to make money, and i say, I am not here to make money. It's not a money making situation, that is not why I am here. If I want to make money, I'll go open a halau, a commercial halau.

(DO YOU PREFER HULA KAHIKO OR HULA AUANA?) Oh, kahiko is my love. (SPECIAL, FAVORITE CHANT?) Not really, yes, I should say , No luna na Kahale Kai. It takes me back to my uniki in Kaimu where kumu made me do it on the beach. (FAVORITE HULA AUANA?) Pua ahi. (DID YOU SERVE AS A JUDGE?) Merry Monarch. (BESIDES HULA ARE YOU INVOLVED IN OTHER THINGS?) No, not really. (WHAT DO YOU THINK ABOUT WORKSHOPS?) Well, workshops have advantages, but I think that's what started this renaissance, but to me it was unfair to the teachers of that time, like Auntie Hoakalei, Uncle George Naope because this is were people grabbed from and became. And all of us though it was so unfair because you don't hear them say but yet they claim these teachers, but yet they only took one number from them and they took, but..they use it like a 10 cent item. (WORKSHOPS, CHILDREN OR KUMU HULA WOULD BENIFIT?) (WORKSHOPS ABOUT STYLING?) I think it's going to be a trend like that because people

are looking for a root, but to look for this root, you'd have to let go of something are you winning or confusing it. I am from the school that Aunt Hoakalei would want to keep it pure and she has every right to. So this teacher would have to be sincere and say, yes I only want you. And my students would like your students and you'd expect to see that 10 years down the road, now will the teacher be willing to do that , there's all these pro's and con's that you could get into, but I think that kind of workshop is okay, because your still not giving everything, but your telling them what's required in order to gain a title. (DO YOU COMPOSE?) No, I don't compose, but the funny thing is we were given assignments to haku and I've done a couple, but to me, I'm not into composing because it's like I don't think it's for everybody, but the funny thing is when I took my people on retreat and it's like again, everything falling into place cause I did one when I puka for my uniki but I never had it translate, it's all in English because I never had a command of the language and I always laugh when I see it and I think it's neat, that I've done this, but put it on the self, but then when I took my young people to retreat on the Big Island, low and behold. Well, Auntie Nana was the one that said new things are going to be happening and I said fine, I'm ready for new things. Low and behold, that Sunday, I came home and haku Hawaiian came first and I kind of got Puiwa

so like I said I don't have that kind of command. I can understand, I can speak a little, but not with a command of it, but this melody kept coming over, over and over and words were coming out and I started to put this thing into context and when I got through I called Auntie Nana and I said Auntie Nana you are not going to believe this, so when I translated my thoughts and then I gave her my Hawaiian words and she said, do you know what you just said, I said no, she said you just _____, without knowing it. I put motions to it but I'm still sitting with it, who knows, but it just says it brings you around again. It fills another gap. (FAMILY?) My husband has lived hula since 1959, from three daughters and his wife making their skirts, making leis, he's just embraced it and right now he's our crafts person, so he has taught them to do their pahu, their uli uli, kalaau. He has become the crafts person beginning with myself or auntie has told him he would have to help me with my pahu, so since then it was a growing thing for him so from this is school that one of the ultimates you have to do your own, you can't go out and buy it. (HOKU HANO HANO, HOW DOES IT FEEL?) It feels wonderful. I think that I was in awe that 25 had showed up, but more so because Auntie Hoakalei had opened it. Of course no one else knew except Auntie Nana what it meant to me for her to be there. For me it was just a full, full circle and that night I got the, and

I told my husband and he said now what, I said your not going to believe who was there. I can't thank aunty enough, I had no idea, I knew that she was asked ... *END OF TAPE *