

Therefore they could convey that feeling that she wanted. She is able to talk to people on their own levels. One night she would explain flowers. It would not simply be a flower but she would explain that flowers are given at births and deaths and to convey love. She would give you a special feeling for every subject that you danced. ~~She always~~ Anything that ~~you~~ we used we were taught to respect. There were many times when we left a dressing room, it was cleaner than when we got there. You gain pride in yourself when you study under her.

I stayed with Aunt Mairi for 4-5 years. And then my friend ~~Aunt Mairi~~ Maile told me about the Model Cities Program which if your application was accepted you were trained by Horalei Kamau. So I went to Mairi to consult with her and get her permission to move on to another halau. She told me to go and so I did. Aunt Horalei ~~was~~ ~~shilly~~ taught through the Model Cities Program and ~~KPCA~~ and it's my opinion that it was this program with Aunt Horalei that started the great revival in hula kahiko. She was the only one that was actively performing kahiko.

Anty Hoakalei taught us how to pa'i,
how to heat the ipu, ~~and~~ how to 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.
~~We would start the class off with basics~~
After giving the rudimentary basics then class
would start and she would be there
to observe your teaching and correct if
necessary. Anty Pele didn't have a
kalan so she was more of an informal
teacher of mine. She asked Hoakalei
if I could dance for her at Heritage
Theatre. ~~So Anty Pele~~ After the myriad of
dances I performed at the theatre, Anty
Pele & I became very close. She was
like another mother to me. She taught me
a lot of traditional things. She took things
for granted because she was brought up
in a Hawaiian atmosphere. A lot of
~~knowledge she~~ 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 hawle environment
so then she would explain. She would
listen to me chant and say "You're so hawle,
do it over."

Sometimes she would chastise me for being brought
up in a hawle environment because I would use
hawle phrases and it would irritate me. Being
Hawaiian to me is being open, loving, sharing,
caring for people. I believe I can incorporate
that with a good job and a good income.
~~the the~~

Auntie 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 means you are hoolano. 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 many students use the knowledge out of context. I remember Auntie Mailei participated in one of the SCCHH 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 hulas out because they see misuse. I try to be very careful because I realize my actions outside will be considered a reflection of my Iost hula. Hoolalei Kamann. Edith McKenzie, I have known since childhood and she is as much a friend now as a teacher. ~~I~~ think the importance (Helen Gomes, etc.) What was unique about Auntie Hoolalei's class was the range of ages. There were people from 16 - 50 and we all danced together. Helen, etc. taught me everything about implement making and the give given so much to me

I took classes at Edith's home on chanting
with Edith & occasionally Edith K.
One ~~the~~ thing Aunt Edith said ~~we~~ has
stayed with me. She said because we
if we do not express ourselves ^{the same way?}
we all individuals we ~~all~~ will 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 Aunt Hualakei we would study the
words, study the pronunciation, & then she
would show us the right style to use.
With Aunt Edith, ~~and~~ the diff. styles of
chants all depended on the text.
I began to teach in the '60s with Edith
McKinzie on Guam. Hula helps 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} ~~recovery~~ is to use the old chants and
to convey them in the simple old style.
In ballet there are certain styles that
you don't digress from. In the hula
that I was trained in, there are
motions that symbolize trees for example
that you don't change.

Kaliliā: enoys 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, Hiraaka Legends the author talks
about the influx of all the different
races into Hawaii; The Japanese, the
Chinese, ect.,. The dance ~~to~~ is not
purely Hawaiian anymore. Every teacher
Different backgrounds became interjected
into the hula. Every teacher has a
different style which is usually a reflection
of his/her background. We have
personal thoughts & 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 Hewetta Hala & Robby Cazimero's
group having the most impact on the
young people. I see that style of
hula being ~~the~~ what will fashion the
hula of the future.

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

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