

Nana I Na Loea Hula
Kumu Hula: Ed Collier
Interviewer: Lovina LePendu
Date: 1/4/91

(Give me your full given name) I was born Edward William Collier Junior. (Born here in Oahu?) Yes. (Do you teach and where) Yes. First of all I have my halau at the corner of Sand Island. The halau is Halau O Nā Pua Kukui, and I also teach at Iolani School.

(Background of the name of your halau) When I first started to teach hula we were known just as "Ed Collier's dancers." When everybody was giving their studio the word halau I felt we wanted to be a halau, too. And at that time we were dancing with Kawai Cockett. We were known as Kawai Cockett and the Lei Kukui Serenaders. We were the Lei Kukui Dancers. This was about in the late 60's early 70's. And like I said we wanted to give our halau a name like "halau". So one day the name just came to me and a lot of people in Hawaii knew us as the Lei Kukui Dancers. I wanted to keep that association so I called Kawai Cockett up and I said "Kawai, is it alright if I name my halau, "Halau O Nā Pua Kukui." And he said, "Oh that's so nice." The reason I wanted to call us the pua instead of lei kukui because to me the kukui is such a final thing. You know once the nut comes out, that's it. But we're the kukui, we're still growing. We're

not the finished product. I don't think in hula anybody can ever be a finished thing, because there are so many things that you need to learn through hula. For the amount of years I've taught, I'm still learning. Also the kukui has so much symbolics things. First of all, the Hawaiians used it for their food, medicinal uses, all purposes, for their dyes. And the main thing they used it for was for their light. I felt this was such a nice name and it gave me a good feeling to be a kukui and to be a Lei Kukui Dancer.

(What age your students range?) I usually start them off at five and a half, six years old up to grandparents. Grandmothers dance for me now. In my halau, I have about 60 students. And it fluctuates. (Do you teach kahiko and auwana?) Yes. (Do you teach oli also?) Yes. (How long have you been teaching?) This is going to be my 31st year this year (in 1990). (What age did you first learn hula?) I was like 20 years old. (Name of your first teacher) My first and only teacher was Henry Pā. (Where did he teach?) He was teaching at that time at the Magic Hula Studio which was located on Kalakaua. He and Aunty Rose at that time shared the studio. (How long did you study under him?) I stayed with him for about 3-4 years. I want to explain how I got into this thing. Most teachers have been dancers first. They studied as dancers and really became teachers.

With me it was the complete opposite. I was a teacher first. (You learned to be a ho'opa'a first?) Not even ho'opa'a. I did not teach kahiko at that time. I just taught auwana. How it started was I was involved with my church in Kalihi, St. John's Church and what I did was get the kids who had not anything to do and lot of these kids had studied under different teachers and what you knew, you taught us. It was a sharing thing. And because these kids loved to perform, we went out and we did shows like at the hospitals, at old folks home, at service clubs. After a while it got a little stale because I didn't know how to dance. I just had a love for the hula. When I was young I just loved to watch the hula. From watching them and I told them to show me. My first students were my teachers. They showed me the basic steps. And from that I was able to choreograph and from there I just took off. But I wanted to get into the ancient work. The other thing I did not really understand because I was not trained formally. I thought the hula lived on because what you knew you passed on. But what I was doing and I later found out was wrong, was that I used to look at somebody and go oh I like that and I used to copy it. Thinking it was alright. Until I went to Uncle Henry and he set me straight. And he told me that hula is your own creativity. You have to create your own dance. You cannot use somebody else's stuff. And the

other thing that was really hard at time when I started to teach hula, was that nobody wanted to share. What belonged to this teacher was strictly theirs. They didn't want to release their works. Today it is such a whole different thing because today everybody is willing to share which I think is really nice. People today have an opportunity to learn from other people. At that time when I wanted to learn, nobody wanted to share. I had in mind who I wanted to study with. And they flatly told me, no, they not teaching at this time. And they were teaching. It was just reserved for their halau. That was a rejection. I wanted to study with so and so and I would call them up and they would tell me no. A friend of mine, who was a very dear friend of mine. She was working at Von Hamm Young. Uncle Henry was working at Von Hamm Young at that time. He was teaching hula in the evening and working at Von Hamm Young during the day. And she had studied under the kumu and she had stopped for a while. While working with Henry at Von Hamm Young she told me, " I'm taking hula from Henry Pa." I said "oh, great." I had heard of Uncle Henry. I wonder if I could study with him. She gave me the phone number. She told me to call him up and ask him. So I did. He told me by all means, come. After I had met with him, I told him I have to tell you something, I am already teaching. But I said, I don't know that much. And the reason I'm

coming to you, is because I want to learn. So he says, "oh yes, by all means." That's what I'm here for." I learned kahiko, auwana and he also taught me how to choreograph. Uncle Henry had a fantastic mind. The man was way ahead of his time. He was amazing. He reminded me of how when Darrell Lupenui first came out with his boys or even when Robert Casimero came out too. (Did he have many students?) No, he had a limited amount of students. At that time when I went to take from him, he wasn't into it. He was helping Aunty Bida Mossman and the Kaahumanu Society, 'Cause I remember doing this big show with him down at the Shell. Talking about being advanced of his time, he presented this hula ballet. All to Hawaiian music and the movements were Hawaiian. The only thing is that the dancers were dressed like ballet dancers. And he presented this at the Shell. (Methods and style of Henry Pa) For Uncle Henry when you danced for him, he had to see the movements. In teaching, he would tell me how did you do this certain motion. I would do it. He would go, no. That's not how. You could do it better. I sat on the floor and say well what about this. And I do another movement. And he goes, "getting better. It could be a little more. I want to see it. I want to see you explaining that certain thing to me. (Were you taught privately?) Yes, I was by myself.

(Did you have any teachers after him?) I had people that inspired me. One of them was Rose Lane. I never took lessons from her and yet Rose came to our church, St. Johns. And she knew I was teaching hula. But she would always come here with an inspiring kind of message. -Keep on doing it. And yet she had her own studio. I think Rose Lane taught for Parks and Recreation for some time. And then she opened up her own studio in Kalihi. That lady always was there to inspire, to give you an inspiring word. "Keep going, boy," she used to tell me.

Another person that was very inspiring to me was Joseph Kahaulilio. I never took lessons from him but at times I used he and the Hawaiian Echos as musicians. Joe would pa'i for my kids while they would do kahiko. But he also always ^{did} ~~do~~ something inspiring to keep you wanting to go. Because most of us who are in hula know there are those times in our lives where I wonder if I should go on with this. Lot of times you need that someone to keep giving you that push. Keep going. Keep going. You can do it.

(What you remember about Henry Pa) He told me that as a youngster he just had a love for the pa'i. He said he used to be on the bus riding towards[?] and his fingers would always, and he had an unusual way of doing pa'i. He used to tell me that his fingers were always playing beats. Uncle

Henry was the few people at that time when I went to him who loved to have ipu accompany auwana music. And you hear it on the Mele Hula albums. He was one of the people who loved to hear the sound and intricate kind of pa'i. He loved that kind stuff. There was always a beat.

(You learned three years with Henry Pa. Did you uniki) No. I remember asking him if he had gone through an uniki and I can't remember if he told me yes or no.

I was already teaching. I teach in Kalihi. To me Sand Island is part of Kalihi. Most of the time that I've taught, this thirty years, I've taught in Kalihi. I've taught in Pauoa. I've always been in Kalihi and I've always had this love for Kalihi. It was easy to attract people in Kalihi because the only ones who were teaching in Kalihi at that time was Luka and Louise Kaleiki. In Kalihi Valley was. I can't remember.

(Where did you first teach? At Sand Island?) No. I first taught in St. Johns Church. And I taught there for seven years. This was before Henry. I used to charge \$.25 a month. At that time because I just loved the hula. I just wanted to teach it. (Did you start kahiko right away) No. (Did Henry Pa teach you oli?) Yes. I expressed to him what I really wanted to learn. I've always had a love for the drum dances. And he said ok. Going to class, he would sit with me and we do the pa'i first. He would show me

the drum beats. And then he would sit down with me and he and I would go over the words. And tell me when you come back next week you need to know this. I used to come back the week after and not know because I had not done my homework. I remember getting good scoldings from him. And now this man, at that time I was young, and this man ^{gave} his time and I'm not doing what I'm supposed to do. I used to feel really bad. And I used to take his scoldings because I knew I was the wrong person. After that I made it a point that whenever he taught me anything, be it dance or be it pa'i, I made sure that when I came back the following week, that I knew my homework. I wanted ^{to} let this man know that I appreciate what he is doing for me. And I would come back and very patiently he used tell me this not going happen one time. Like I used to get jumble up because I could not fit the words into the drumming beats. He told me just take your time. It's going to happen one day. And he told me, what I teach you now you start teaching your students because that's how you get to learn it more. I used to go back to my own students and start teaching them these things he was teaching me. And I found out that it started to fit in that as I kept going back to him, I kept getting better and better and used to to it. I wish I had had more time with this man because first of all, he spoke the language fluently. (did he teach in the Hawaiian language) No,

he talk to me in English. But he was able to translate and tell me what the song was actually about. He made me write and gave me handouts. At that time we were into Western way of teaching hula. At times he would to test me out he would say things and have me recite it without me writing. Just to see if I was able to pick that up just from listening. (Did you know Hawaiian?) I knew some. Not a lot. And I knew some from just the very brief time that I had been teaching. Because I made it a point to look up or find out what these words were. (Who influenced you?) There were some people who had influence on my style of dancing. One of them was Maiki Aiu. I never took from her but she influenced the way they dance. So she was one of them. Another one was Joseph Kahaulilio. Of course definitely Uncle Henry himself. Uncle Henry had done things in hula that I had never seen before in the sense . I knew what an ami was, I knew that an ami could be done this way. Today I see so many variations of ami and that's alright. Because that's what makes the hula interesting.. But at that time he already had variations. We only ami right, ami left, ami ku ku. Now we see the ami done all kind ways. And that's alright. We used to have one ami what he used to call it the Daddy Bray ami. Because the ami ku ku went one way and then when you did the three fast it went the opposite way. It was a variation. We knew the ami ku ku to go one way. But his

went one, two and then one, two, three. You had to reverse your hips.

(Do you have your own styling?) Yes. I still teach that way. Even like the songs that I first taught or knew of the time when I was teaching hula, I still teach those songs because lot of teachers don't teach those things. I still teach those old songs because at that time that was life. Hula is life and that was life. There's so many new things happening today and that's nice and I enjoy some things that are happening today but I still love some of these old things. (Do you still ^{teach} the same way you were taught?) I can teach it the way I was taught and I can also do both. Depends on what I am going to use it for. If it is for a showy show then I have to rechoreograph the thing. If it's for a recital, then we do it the way it should be. (Do you explain to the students when you teach?) I use the word, and more in the dance terms, this is "repertoire". Means this is what you need to know as a dancer. This is how this dance was taught to me. So now, I'm teaching it to you. And then a lot of times I'll tell them, "this is my creation." So they know. Like I teach them "Kawika" in its very basic form. Because "Kawika" is like that chant that starts everybody off who wants to study kahiko. This is the traditional. And after a while I'll come back and reteach "Kawika". I'll say, "you folks know how to do it in the traditional form now I'll teach it to you in another

form. And I tell them that, "this is not traditional. This is my creation. And I want you to know that I can also create. But the way I taught it to you first is its original form. Now this is another form. So we get a variation of different dances.

(Did you encounter any difficulties during your hula career?) No. The only thing I can say is that it was so hard because you didn't know who to turn to for help at times. And that brought you to a halt. I'm that type of person, I hate to bother people. I don't want to be a nienie and keep asking people. If they want to share, then they share. If not. Not unless I'm really in a desperate spot where I need to find out something then I'll go and I'll ask. Other than that I'll try to do things on my own. And I think a lot of times that has been a learning experience for me. Because a lot of times I've been wrong. I find out that's not the way it's supposed to be.

(Joy in teaching?) Many. To me the biggest joy is because I'm teaching 30 years, I'm now teaching children of my children. Children of the first children I had. And then too, it's just the joy of giving people the pleasure of knowing a little of their Hawaii through hula. Because through hula I myself have learned a lot. If I have learned a lot then I want my students also to learn and there is a lot to learn through hula

itself. (Do you uniki?) No. I actually feel that the kumu is the one to decide who is to uniki when the time is right. And right now I have not come upon a student. There are students of mine who are teaching. And that's alright. But I have not uniki anybody or for the mere fact that I have never unikied so I don't know what the process. I know what it is from reading about it. But I will know when the time is right who will carry my halau. (Do you have students who have been with you a long time?) My daughter has been a student of mine for a long time. I'm hoping one of these days that she will carry on. She is a good dancer. Right now her personal life is a priority with her. Eventually when she gets settled I hope that she will be the one who will carry on. She works with children really well and she knows what is correct and what is not correct. She's not only studied with me, she studied with other people and have worked with other people.

(Advice to students) The advice I give to most young kumus is that the road is tough. When you fall down, you cannot stay down. You got to pick yourself right back up and keep going. Cause if you stay down, that's where you're going to remain.

(What do you think of hula kahiko today?) I think there are a lot of people today who know the traditional work and they are able to teach it.

It's just that time is the essence. That you don't have the time because many of them are so involved in competition. There are always working on that competition piece. And that's one of the reasons why I'm one of those teachers who is not a competitive teacher because I would rather just teach work instead of having to always to teach for a competition or work on a competition. I would rather just teach as much as I can and what I know. There is some change from what I remembered the kahiko to be when I first dancing and the few people who danced it at that time. But I think like everything else, everything has to have a change for it to survive. And I look at lot of the things, and I enjoy the work of the young kumu. I see a lot of innovations in the hula and I tell myself, that's different. But that's alright if it inspires the young people to continue to hula because of this. Then let it be.

(How do you define hula kahiko?) Hula kahiko is the past. Twenty years from now, we're going to be the past. The term, "contemporary" kahiko. I don't know if that's the right word because like I said, twenty years, that's not going to be contemporary. It's going to be kahiko. And it's going to be old. Of course, I don't think I'll be around at that time. What is happening now and the kids are writing about things that are happening now. That is going to be kahiko. The true form of kahiko is the

traditional works and the way the dances were passed on to you from your kumu. When we went on the trip to Kona, it was really nice to sit those kumus that last night we were there. We were trying to recall all the traditional things we supposed to know. Because many of us had not done it for a long time, we couldn't remember the words. That's shame on us. Because things like that when you come to me, you supposed to be like a computer that when you hear the name, you just come out with the words. And all of us started chanting and then we stop because what was the next verse. We couldn't remember. And we had young kumu with us who didn't know. And they said, "we got a lot to learn." And I said this is the traditional or repoirtory work that you should know if you're going to teach hula. If I don't keep up with it (kahiko) I kind of poina, and I forget even the words. So I try keep it active as much as possible. And because I teach in the school system too, it's good because you don't always get the same students and you can always teach again, and again. So it stays alive that way. (Do you have a favorite chant?) Kaulilua Ike Anu O Waialeale. (Did you learn it from Henry Pa?) Yes I did. (do you compose?) No, I don't compose. (What do you prefer, kahiko or auwana?) Can I like both? I like both of them. And I think a dancers needs, if you are going to study seriously, hula, you need both. Some how the both complement each other.

The kahiko brings the strength out of you as a dancer that you need for kahiko. And the auwana gives you the grace that is needed. Because a lot of times if you watch some of the kahiko of today, it is very hard looking. And I think because their speciality is just kahiko. To me, the kahiko had a gracefulness to it. And I right now in this time and age, I think it's starting to come back gracefully that you can now see nice graceful movements in kahiko instead of harsh looking movements. (Do you have a favorite auwana song and why?) I love "Kaulana Na Pua". First of all "Kaulanan Na Pua" speaks of a sad time in Hawaiian history. It's telling the Hawaiian people to stand back of their land, to stand up for their people, to stand for the rights that belong to this land, that belong to the people of Hawaii. Ellen Pentagrass did a terrific job in writing that. I'm sure she was a woman who was very close to Lili'u so more so she was able to express this a little bit more easily. In the last verse, "let us all stand back of our queen, Lili'uokalani."

(Do you think language is important?) I think so. To be able to create, you need to know the language. I wish I had studied the language. I did study the language after a while. I wish I had been directed when I was young by someone to say, "study the language first then the hula will come easier. (Do you emphasis the language in your teaching?) Yes. We learn

Hawaiian terminology. We learn Hawaiian words. (Do you teach in Hawaiian). I use both, Hawaiian and English. (Do you consider anyone Masters of Hula?) Yes, Auntie Kauai Zuttermeister and Noe. Definitely, Auntie Pat (Bacon) and Auntie Edith (McKinzie). Also, Malia Craver for language. Auntie Malia is a help to lot of us young people. She's helped a lot of people compose chants and she helped a lot of people translate. So she is really a big help. (Other interests in the arts?) I love dance as a whole. I love to go to ballet and concerts. Any kind of dance shows. I've always had a love for dance. When I was young, I used to watch the old musicals because they had a lot of dancing in it. I could watch those old musicals forever. But I just love dance. I'm involved in dance, too. It's because of the hula. I just love all kind dances. I'm supportive of them also. Just dance as a whole. (How do you feel being a hula judge?) As a judge, you have to be a open person. You cannot think about yourself and you cannot think about the training you have had. You got to be open in that sense, because you have to think about there are people who you are judging that have different styles from you, that have been trained differently from you. You have to take all of that into consideration and I think we as judges, our main purpose is to determine who is number one, number two and number three. (Do you find it hard?) Yes, because lot of

the kumu and students do excellent work today and it's making the judges, trying to decide whose going to be number one, very difficult when it comes to that sense. Like I said, you just have to be open when you become a judge. (Did being a judge, help you?) Yes. When you judge, you can see everything in front of you. Then you see the little things and you say, "I hope my students are not doing that." You can go back and say "let me watch if my students are doing this." And a lot of times my students are doing it. You learn a lot from being a judge. (Will it help other kumu hula to be a judge?) Yes. I think a lot of times they need to be on the other side of the fence. We can all listen to a story and all have our own interpretation. So that's the same way it is with dance. We all interpreting the story differently. We all have our own way of interpreting. So a judge, especially a person who is very strong as to their style of dancing, that they need to be on the other side of the fence, that judging side. So they can open themselves up a little bit more and know that we're not all the same. To me that's what makes hula so interesting is the various styles and the various ways people present their dances. That's what makes it so interesting and makes it really hard.

(What do you think about workshops?) Workshops are great. I think it's just that we don't have the time, but workshops help teachers out.

Especially if many of us were at a standstill and we were just doing not one particular thing, but we're so busy that we ourselves as teachers need to learn more. Workshops for teachers. (A need for workshops for teachers?) Yes, definitely. Because as a teacher you're still a student. You are still learning. And there is so much more to learn and some of these people who are masters, what are we going to do when all of that go with them if they can share it with us then we can carry on. (About workshops for your students?) This is my mana'o, I really think that there should be workshops just for teachers. But we should have workshops also for students because variety in a students' life is good. In that sense that to know that there are various styles. It opens the students' mind up. Or they can hear the teacher explain why you do these certain things so when they see it they won't be so critical. That's not the way I was taught. And then it's good that the student learns from another teacher because then you tend to appreciate your kumu a little bit more too. (Other kinds of workshops?) Chanting. Legends help a lot. Place names. Or into Hawaiiana as general. A lot of young kumus vaguely have an idea of what an uniki is like. But it would be nice to hear an elderly person tell them what it is. Even some of the masters today have not gone through a regular uniki. They have their reasons for that. But for someone who has

gone through it could tell them what happens or explains. Cause "uniki" is used so freely. Many of us have read Emersons, "The Unread Literature" and especially the part where he actually explains the "uniki". But, I don't think everybody's "uniki" is the same. Like the kaniauau, and I think that was his limitation right there. The bathing in the sea. But others have gone through that and even the ailolo, the eating of the pig's head. It would be nice for them to hear of their experience in uniki situations. Especially those who have gone through this old style uniki. Like I said I don't think every kumu went through the same process. They were different ways of uniki. (Do you think uniki is important?) Truthfully at times I used to tell myself, "I feel bad because I didn't uniki." To me a lot of these teachers now days and if it's alright, because they have it back of them, that uniki is "Here is my diploma. I have gone through this." And I used to feel bad about that. I even used to get told, "he never unikiied." Which is true. But, I spoke to other kumus and even some of our masters did not go through that old style of uniki. I think that the desire to want to teach and share is the only thing I think you really need. And if you have that strong desire that you want to do this, go for it. A lot of the young people too are wondering, "I wonder if I should uniki." But then who's going to uniki you? And then at that time when they were set, I know that

some of them told me that, it was not Christian. Because uniki was almost like a pagan folk kind of rites. And I think I was one of them who says well they didn't uniki in that old style. (What requirements to uniki?) There has to be a sincerity and the want. People ask me, how come you don't uniki anybody. I told them I'm just waiting. Each kumu who is getting on in age will know eventually who they will eventually select to carry on their work or select to carry on their halau. For me at this time, I don't even think that the time is right yet. When the time is right, I will know who that person is. For all I know, it may not even be my daughter. It can be somebody else. I'm hoping it's my daughter. But it can be somebody else, too. I think the kumu will know. And when I was young, I couldn't understand this because this was told to me also. Cause I used to be niele, in the sense that I used to ask some of the kumus, "who is going to carry on your work?" And they said, "when the time come, I will know." And I just left it at that and not question, "oh, what do you mean by when the time comes or how will you know if this is the person. And they just said when the time comes, I will know. I can understand now at this time of my life what they meant. Like I said, when the time and that person arrives, we will know who that person is. (Do you know who will be good students?) Sometimes. I have people who have been with me for

years. Sometimes when you just get them onto the floor and just their presence you already know, this person is going to be a dancer. And lot of them know it takes time, especially children. And if they're willing to learn, and they're willing to take what you are able to give out to them, then you actually see the development. You have molded them into what you want. Then you go, "thank God, finally it's here." You can see them developing into the dancer that you want. But like I said, some of them just have this naturalness about them. They can pick all these things up and look so natural when they dance. (How do you feel about students leaving to go another halau?) I actually tell my students, in all due respect to me or to whatever kumu, that you let that kumu know that you are stopping with them and that you plan to go on with someone else. Lot of times it's hard for a kumu because you have put a lot of work into that individual and you see that individual where you want them and then they come and they tell you. Truthfully, it hurts. But not all knowledge is in one halau. I think when a student is truthful like that with a kumu, that the kumu let the student go with blessing and if ever the student wants to come back, you let him come back. Because that student was truthful with you. He or she told you what they were going to another halau. You let them go. And if in the future that they want to come back, that you open

your heart and bring them back. (Do your former students who are teaching come back to ask for your blessing?) Yes. I know what their capabilities are and what they are teaching. And what they are teaching is alright. Lot of them have not been teaching kahiko, more so auwana. For them it's just a sharing thing. (I know how to this and I'll share it.) That kind of teaching capacity. (Do you teach children to be ho'opa'a?) Yes. They need to know to chant. I start them off with auwana first. And I start them and it takes some time because to develop the discipline that you want for dance. And after I have that down, then I can go into kahiko with them. And I think it makes the kahiko learning a little more easier because you now have them where you want them to be. That you know now when you say this, they will listen. When you tell them to do this, that they will do it. And not have, "I told you to do this, when are you going to do this? or How come you are not doing this the way I told you to do it." Then we go into the kahiko. I would rather start them off in auwana where I have them moving and I know they know how to move at that point. The reason why I don't want to start it first off with kahiko because you don't know if the student is going to last. Some of them come and then they actually find out that this is not what they want. And that's alright. Like I said, I don't want to put in the time and then the student

leaves. I want to know that the student going to be here so that after the student is been with me for a while then I go into the kahiko. (Do you have both male and female?) I teach both male and female. (Adults?) Yes. (Do you mix dancers?) I do mix up. A lot of times in showing them movements, I explain that, "men, you cannot do this because it's a bit too soft. That you need to do the movements this way." And they understand. I says because you are a male. I don't want you to look soft when you are dancing. So I explain. Or visa versa. For women, I tell them you need to do this because you need to look soft. (When you were Henry Pa, did you dance with Pamai Tenn?) No. Pamai came after me. (Before?) Yes. I think Pamai them were with Henry in his last few years. I was with him when he was still young. He was working, he was choreographing. At the time when I went with him, I remember he telling me that he was choreographing at the Royal. Because at the Royal that time was Haunani Kahalewai. Her show was there at the Royal and he had choreographed some of the pieces in that show. This was some time ago.

(Do you have anything else to share about Henry Pa?) The other thing I wanted to share about Henry was that Henry was the type of person that when he taught you something and especially if he knew you were going to teach, he was a very open kumu in the sense that, if you felt any

time in the dance or any places in the dance that you feel you need to make a change, he says you do it. It's alright to make a change and it's alright with him. One thing I remember that after I had learned all these drum dances. Like I said I didn't rechoreograph the number. What I did was I made all these dances into one medley. Cause Henry loved medleys, too. And here I had choreographed this thing because it was for a show. It wasn't for a recital or a concert. It was for a show. And when I came out on the stage and sitting right in the front of the stage was Henry. I said, "oh no, I know I'm going to get it from him." Because I had done a medley of these dance that he had taught me. So I said, "well it's too late because I cannot go back my dances, we gonna switch this, we're not going to do it." Here we're starting the show. It's going to be do or die. So I did the whole thing. After that I saw him come in the back of the stage. I says, "Now I'm going to get it from him." But he came up to me and he paid such a good compliment. He said, "Ed, I enjoyed that medley that you did." Now this is his dances. And he told me, "Ed, is it alright if I use that medley?" I said, "You should not even ask be asking that. These are your dances. I just put it into a medley because I didn't want to hear so many times, he inoa no Kalakaua. I wanted one he inoa no at the end." I said, "These are your dances. You taught it to me. I just put into a medley. You don't even

ask me. You do what you need to do. These are yours." That's what I meant, he was very open.

Another person I think of a master today who is young is Kimo Alama. I would put him down as a master. For a young person, he is very knowledgeable. Kimo is set sometimes in his ways, but very knowledgeable individual.

It's so nice to see a lot of new people coming up. A lot of the names I don't even know. You know when I was first started teaching hula, you could almost count the teachers on your fingers. Now you can't begin to count because there so many of the halau. And it's nice. I'd like to see that happen because it makes hula a little more interesting and a little more challenging. It makes kumus want to do well to survive. A lot of the kumus today because I know a lot of the kumus were dancers when they were young, I think had they known what their future was going to be like, from the time they went to that halau they would have maybe taken hula a little bit more seriously. Because at that time too, there was no tape recorder that you could take to class. You could take tons of paper but not tape recorders. Many of them would have been more serious and I think they would have become more involved with their kumu by knowing more of the kumu themselves. I'm sure in my halau if I were to give a question

and ask that question, "let's see if you know your kumu well." I think many of them would fail. They were there with you just during the class time and you have you time with socialing with them, but it's not a time when you sit down and answer all these questions about yourself.

Another person who I find is almost like a master is Aunty Emma Sharpe from Maui. I just love that woman. It's something about her that's special. I can sit down and listen to her for hours talk.