

Nana I Na Loea Hula  
Kumu Hula: Sonny Ching  
Interviewer: Lovina LePendu  
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### **William Kahakuleilehua Haunu'u Ching**

AGE STARTED HULA. I started learning hula when I was four. I started learning from my grandmother, Lena Puaainahau Eleakala Nahulu Guerrero, who is my maternal grandmother. She was my best friend. I learned in her home, which is where I live now on McCorriston Street. It was kind of preordained that I was going to be the one. The one to continue hula in my family. Both my grandmother and my great grandmother could see and my great grandmother had said that I was going to be the one. And after I was born, my great grandmother said this is going to be the chanter because I always threw up. I don't know why she associated the two. But because I always threw up, she said this is the chanter. So when I was four, my grandmother started teaching me some of the chants. It started with chanting before dancing. Some of the chants that pertain to the basis of where our families come from like the Island of Kaua'i, from the Island of Hawai'i. My grandmother's family comes from the Island of Kaua'i. My grandfather's family come from the Island of Hawai'i. And they would just progress to dancing. I danced from the time I was four till I was twelve. Then my father said, "do not hula". He didn't want me to dance. I lived with them. I lived with my grandparents. My grandparents and my parents lived right next door to each other. At one time, all my aunts and uncles lived on the street or the next street. So it was wonderful because all my cousins were very close to us and we could play together and go house to house. I stopped dancing when I was twelve and after my grandmother taught me in secret because she didn't want my father to be angry. My father is a very strict man and he was stricter when I was younger. So we had to do this in secret. It was a one to one situation. I was born in 1962. By the time I had come along, my grandmother was pretty much winding down her teaching, her entertaining, her performing. She started in the twenties when she was a young woman. Maybe twenty years old. She taught and performed in the 20's, 30's, 40's, 50's, even into the 60's. But by that time, my grandfather had started an electric company and she became his girl Friday and worked in his office. So she didn't entertain as much at that time. By the time the 70's came, she was not teaching at all. It was really different. It was a wonderful experience for me. I think that's why

we became so close because we had this one on one situation. And the method that she taught was different also from the other teachers that I had. For both hula and chanting. Basically with chanting, I was never taught chanting like someone was taught music. The way I was taught chanting and the way I was taught dancing through my grandmother was the same. It's kind of the method I use today and that is she did and I imitated. We just repeated this process until she felt whatever it was that I was learning or doing was correct or where it should be. I was not told, like this chant or style we're going to do... If I was going to learn this chant, she just chanted it in the style that she felt that it should be chanted in and I just needed to imitate this and repeat this. And also at that time, I was not allowed to write anything down which is was kind of good because when you learn that way, things tend to stay in your mind longer then if I just gave you a sheet or if I just told you the words and you just wrote it down.

**TRAINING FROM GRANDMOTHER?**

There was never a set time. We pretty much did things on a daily basis. Something on a daily basis. But there was no set time. Especially during that short period where I was taught in secret. That was difficult because we needed to do things when people weren't around, mainly my parents. We took whatever time that we had. When we would start our training together, to start a session or class, it was always preceded by prayer. Prayer always was first. Because my grandmother was fluent in the language, she prayed in Hawaiian and chanted which is the way I run my class today. Before we begin to dance, we pray to Akua and we do chants to Laka. Even though within my halau we do not have a kuahu, we do not have an altar to Laka. Though my grandmother was partially kuahu trained, it was never completed. The kuahu training for her hula was never completed. And that was because her teacher was also a Mormon. My family is strong Mormons. Her teacher which was her grand aunt, Luika Pele Kaiu, told her that she should not do those things because of the conversion to Christianity. My grandmother told me I can never set up a kuahu in my halau if I was ever to teach hula because my halau needed to be dedicated to God. But it was all right to do the chants that honor Laka because these things need to continue. Otherwise these chants would be forgotten. These chants would not be done anymore. The poetry and the imagery is very beautiful. So though we do this things, I try and rationalize as not as worship but in respect to our past.

**DID YOU LEARN KAHIKO AND AUANA WITH CHANT.**

The first part was strictly kahiko. I did not learn 'auana until I was twelve when I first started to learn 'auana. And I used to do all the songs that I hate now like, "Boy from Laupahoe", "Miloli'i", "Holoholo Ka'a". I don't hate those songs but



when you go to parties, okay, Sonny's going to do Holoholo Ka'a. I was tired of those songs. I wanted to do something else. CHANTS LEARNED. Some chants were for hula, chants for preparation of hula, chants for the training of hula. I learned very few chants for healing. I also learned chants for different areas that my family come from. Not necessarily for hula, but, mele pana, place names of this area. FORMAL GRADUATION. I 'uniki with her in 1984, February. It wasn't really 'uniki in the traditional 'uniki sense, It was more huelepo because it was done during the day and it was a mixture of Hawaiian and Christian. Cause she tended to mix the two. It was just my aunt, my grandmother and myself. WAS THIS AUNT, LUIKA? Luika died before I was born. She died in 1950. It was my mother's sister, Auntie Margery Kekauoha. Basically it was just a ritual of prayers and food and I danced and I recited some of the things that I was taught. I don't think that my grandmother felt that I was truly ready to 'uniki. But she knew that her time was ending so she felt it necessary to do this. And she even told me that even though I received her permission to teach, that didn't mean that I was through learning and that I was to go on to seek other venues of learning. WHO WAS YOUR NEXT TEACHER? When I was fifteen, my cousin, Betty Henderson, called me and another cousin, Kapiolani Keohokapu. "This guy has a halau in Ulu Mau Village and the halau was about a year old at that time. It's really neat. You should come." And I asked my grandmother if I could go because I wanted to experience the halau experience. My cousin and I went and that was my beginning with Frank Hewett. It was probably the best beginning anyone could ever have in a halau situation. It was incredible to belong to his halau. The mana within the halau was very strong. The moment you walked through the door, you could feel that the spirit that permeated the air was thick with mana. I can't describe it any other way. And the people had so much aloha for each other and they were so willing to take you and to help you to learn. Alaka'i Mapuana, Pat, Lelepali, Luana, Kiwili, ho'opa'a. So willing to spend extra time. There were so many evenings after hula was done, we'd move to the front building of Ulu Mau Village and everyone would go. And if I wanted to stay to learn something or practice something, they'd stay till 2:00 in the morning if I wanted to. Just go over and over it again. It was fortunate for me that I went to a halau like that. It was fortunate for me that Kawaikapu was very well-versed in the culture and the hula traditions. Even though people may talk about his style of dancing, he is very well versed in the hula traditions and in the prayers and in the protocol of hula. He is probably the most spiritual man that I know. He can see you, you know. That's why we behaved. Because if we

misbehaved, he would know. It's kind of an eerie thing but he would know. When you came to hula the next time, he would talk to you about what you did. He would tell you that he saw you last night. There were times where he would say that he went to Kaua'i last night, yet we know he was on O'ahu but his spirit had left and gone to Kaua'i. It was through this way that he would see what we did. So we were good. I was never his best student. I did not get enough of all that was offered.

WHAT DID YOU LEARN. Basically kahiko. The 'auana that we did learned was basically songs that he had written. At the beginning, three or four times a week we would go to hula. And the hours were long, 3 or 4 hours each class. We learned chanting. With Frank, basically what I got most from him was the fact that if you are a kumu hula, kumu hula does not mean only that you teach hula. Becoming and being a kumu hula dictates your whole life style. It dictates the way you think. It dictates your action. It dictates your view on life and how things around you. And also from him, I also learned the importance of what it is that we do. That it's not just being able to dance. And it was through him that I really learned the connection of all of these things are interrelated. And how the hula really preserved. From the hula, all of the renaissance and all other fields of Hawaiian culture stems from. I honestly believe that. Without the hula, the language would not have been resurrected like how it is today. Many of the arts and crafts would not be resurrected like it is today. Many of the traditional practices--the founding of the lo'i, the fishing techniques would not be resurrected today because of the hula all of these things are done. Why? Because the hula is something that is out there. It's in front for people to see, people to realize. That's what made a lot of people become aware of the Hawaiian culture. And they said, "if the hula is doing this, then what about this." Then they realize that there are resources for all of these things still. And that is when they started tapping into these things. And all these programs started for the language. You (KPC&A) put on workshops for hula and different cultural activities. HOW LONG DID YOU STAY WITH FRANK HEWETT? I was only there for three years. CERTIFICATE? No. I was blessed at Kualoa by him. He is the one that gave me the name "Kahakuleilehua". And that is why I use it. AFTER FRANK? I stopped dancing for Frank because I moved back to town. I lived in Kailua for a brief period with my parents. And we moved back to town. And at first I would continue to dance for him. I would catch the bus all the way to Ulu Mau Village with kala'au, ka, two dried ti leaf skirts, a rafia skirt, uli'uli, ipu, ili'ili, pu'ili, catching the Kailua bus going to Ulu Mau Village. It just became too difficult. And of course I was in school and swimming and doing other activities. So it was



difficult to go so I stopped. I stopped dancing for a while for a year and then I went to Lahela Ka'aihue. She taught at Baldwin Pianos on Ala Moana Boulevard, upstairs she had a studio. I was with Lahela for about three years and I was not ready to end. Right before I was with Lahela, I became kumu hula. It was in 1984 that I became kumu hula and in 1984 that I started dancing with Lahela. I danced with Lahela in 1984, 85, 86. WERE YOU DANCING WITH LAHELA WHILE YOU HAD A HALAU. No, I did not have a halau. I became kumu hula in 1984 but I did not start a halau until 1986. I 'uniki with my grandmother in 1984. YOU BECAME A KUMU HULA WITHOUT TEACHING. Yes. WHAT DID YOU LEARN WITH LAHELA. 'Auana. Lahela did teach kahiko but I don't think she felt comfortable with kahiko. I know she didn't feel comfortable with her chanting, but yet she has an excellent chanting voice. She's quite good at kahiko. One of the chants that we do today in our halau, Hole Waimea, is something that was taught to me by Lahela. In fact last year, because I didn't remember all of it, Lahela came to the halau to reteach me again. So that I would be able to teach my students. And this "Hole Waimea" comes from her teacher, Maiki, which came from Maiki's teacher also. Lahela closed the halau in 1986. That was really said for us cause she decided to stop teaching. Like I had said, I was not really ready to stop dancing. But Lahela is the one that taught me to appreciate and to love 'auana. Lahela is a beautiful dancer. And I could sit for hours and watch her dance. Just mesmerized by how...she's a big woman and she just floats when she dances. And she taught me how much fun 'auana can be and the style of dancing that we do, especially in my men's 'auana, is really Lahela. WHAT MADE YOU DECIDE TO TEACH. It was preordained that this is what I was going to be and I even went through a period that this is not where I want to be. There was a period where I wanted to be a fashion designer and I wanted to move to New York City. Thank God I never pursued that dream. As I got older, even after I started teaching I don't think that I realized the importance of what I did. I did it because I was able to. How I started teaching? I started teaching at the Parks and Rec at Paki Park in March 24, 1986. It was also the last year I went to Merrie Monarch with Lahela as a dancer, April 1986. I had just started teaching at Paki and I went to Merrie Monarch with Lahela. I probably would not have started teaching at that time if it wasn't for Moses Crabb, who is also a kumu hula. He has 'uniki through Robert Cazimero. I probably would not have started teaching if he did not ask me to take over his class at Paki Park. At the time, Robert was thinking of 'uniki them, a group of students. It was to be a two years process and within that time none of them were allowed to teach. So Moses needed to give up that class. So

he had called me and asked me to take this class because he felt that I was the only one that he knew that might be interested and was qualified to do this. So I did and I started with a group of kupuna at Paki Park. That's why I always say our foundation in our halau are kupuna. Some of the kupuna in my class today are the only ones that can say they have been dancing for Halau Na Mamo Pu'uanahulu for ten years. Because they were the first class. And I still quite a few of them that were in the original class. HOW LONG DID YOU STAY AT PAKI PARK? I'm still there. Ten years later. TEACH ELSEWHERE? Now I teach right here on Kamuali'i Street. We just moved there in July. YOU ALSO TEACH SOMEWHERE ELSE? My home in Kapuhulu, and I still teach at my home occasionally. It was just difficult because I teach every night, except Sunday and it was getting kind of difficult on my neighbors to have two classes sometimes three classes every night and no more parking on the street and when they leave, it's aloha and the noise and everything, but my neighbors are wonderful and some of them were kind of sad when I stopped teaching there. They said there not going to hear all of this music and this chanting and stuff, so I have been fortunate, it's kind of wonderful because my grandmother taught on her patio and my first vision that I remember of hula was on that patio when I was a little boy and my grandmother was training some group of dancers and I don't know what it was for, but I remember being out on the patio trying to imitate what they were doing.

CAN YOU GIVE ME THE NAME OF YOUR HALAU? Halau Na Mamo O Pu'uanahulu. IS THERE A SPECIAL MEANING BEHIND THAT NAME? The name was given to me by, well my cousin and I kind of worked it out, but really he was the one that was responsible for the name. My cousin Kamuela Kaahunui, I had told him that I wanted to somehow connect the two families because my grandparents had such an influential impact on my life because my hula stems from my grandmother, I wanted my grandmother and grandfathers family to be somehow recognized in the name. My grandfathers family comes from the Big Island of Hawaii and there's a story within my family that my grandfather had told me that his ancestor, his first Spanish ancestor that came to Hawaii married a woman from Hookena and the family did not approve because she was a pure white woman and he was a Spanish man, so they fled to Pu'uanahulu which was at one time an agricultural settlement and there's also stories of Pu'uanahulu, there are many caves and things and people would go there to do ungodly acts. So they went to Pu'uanahulu and they lived there for a while and then they eventually moved to Ka'u and lived with another branch of their family and then they moved to



Honolulu. But, because, I like the play on the words, my grandmother's maiden name, before she married my grandfather, my grandmothers maiden name was Nahulu. If you look at the name Pu'uanahulu, the last part of Pu'uanahulu, the last part is Nahulu, even though they are two totally different meanings, I liked the fact that it combined, oh, another thing that I forgot to say was the reason we have Na Mamo O Pu'uanahulu was when my great, great, great great-grandfather and his wife moved to Pu'uanahulu, it was there that their first child was conceived and that's why we have Na Mamo, which is the descendants of Pu'uanahulu, even though the child was not born in Pu'uanahulu, the child was born in Ka'u. So, that's why, like I was saying, I like the play on words, Pu'uanahulu to recognize this place where this child was conceived in my grandfathers family and Nahulu to bring in my grandmothers family. WHAT IS THE AGE OF THE STUDENTS IN YOU HALAU? I teach students from four to eight-four. MALE AND FEMALE? Yes, little boys and little girls, big boys, big girls, all ages. STRUCTURE OF YOUR HULA CLASSES? The structure of the classes are basically divided up into beginner, intermediate, advanced. I have one beginner class only. DO THEY GO BY AGE? No, no. It is divided up strictly by ability. So in one class you may have someone that is fourteen dancing with someone that is forty something. And I like the mixture because it gives younger people, an opportunity to interact with adults as equals, and it gives older people a chance to interact with younger people so that they can see where they are coming from in today's society, and they really, really, help each other in understanding people and it helps keep the young ones respectful because there are older people in class and it helps keep the older people young and have an understanding of the younger people and it also gives them an opportunity to extend their motherhood I guess and to mother the younger ones, and yet they are able to do it in a way that is different from their own children because you know that is your own child, so you are going to mother them until you can't mother them anymore, but yet, in the class situation, it's more like in, I guess, it's an Auntie, a loving aunt, something like that. Also, I have one beginner class, and I open one beginner class every two years and they stay together for two years and then I disperse them into other classes and the class is broken up. And they are put into various classes according to what they accomplished in the two years. IS THAT A METHOD THAT YOU LEARNED FROM YOUR PREVIOUS KUMU OR IS THAT YOUR OWN METHOD? I think it's my own method, It's just something I have found works best for me, because when I studied with my grandmother there was no one else, there was no other students, when I studied with Lahela, Lahela did

have several women's classes, but she only had one men's class and I don't know really how she did it, because I was very familiar only with one women's and one men's class. One of the woman's class was like the performing class, that was the class that I was familiar with, the other classes, her beginner classes, I really didn't know the woman in those classes. And with Frank at that time when I danced he had one class only. WHAT DO YOU TEACH IN YOUR HALAU? We teach hula kahiko, auana, chanting and we also teach language. We have language classes on Saturday. And was also do singing. We sing practically every night, we chant every night, we sing every night, we dance kahiko and auana every night. HOW IS YOUR HULA KAHIKO AND AUANA TAUGHT IN YOUR HALAU? Usually, I kind of plan what I am going to do for a few years, a couple of years. If I am going to start something, for example when I first started the woman's class, this was in '88, when I first started teaching women, all of the things that I taught them were Pele chants, I did not teach them auana. Well, first of all they just did basics, even though all of them had hula training before coming to me they needed to change their style of dancing. There was five girls that I had asked to come and dance for me and that's how the woman's line was founded. We would do for the first year all we did was basics, basics for two hours, three times a week, basics, and it was after that first year that I started teaching them many of the Pele chants that I do, that I know and that is all that we performed when we went out. Later, as the halau grew, I kind of took back all of the Pele chants, and I did not teach any of them to any of my students and now it is very limited in what I teach. I do not teach the Pele chants, and I do not teach the hula pahu unless you have been with me many years. I have taught only one hula pahu to the halau and that is Auaia. And I have taken a select group of students, basically the alaka'i because they have all been with me either six to eight years, and I have taught them A Ko'olau Au, Waipo Paka Alana. As far as, like I said I only have one beginner class, and this beginner class all they do pretty much for the first year is basics and that's all we do. SO YOU STRESS BASICS? Well, you can't do a dance if you don't have strong basics, if you don't have strong basics, because that's what a dance is, it's a combination of your basics. Within the first year, they will learn one auana song, and the song I usually teach is Kealoha. And by the second year I start to teach them kahiko. With my other classes, it is no set thing, like you have to learn kahiko first or auana first, like I said we do both. In one class you may see us doing both. Basically, every class does basics, maybe I should tell you how I run my class... I THINK WE HAVE ENOUGH OF THAT ALREADY. TELL ME MORE ABOUT YOUR SELECTED CLASS? My papa maile



laulii is my premiere class, or what ever you want to call it, it does not necessarily mean that these are my best dancers. It's just they have a desire, or a grasp of what it is we are doing, so they are learning more things. I do not consider you my student really until after two years. You can dance with me for two years and I really won't consider you my student, because to me that is really like the trial period. And, many people come and go, come and go and when they leave they say I used to dance for Sonny Ching, if they did not danced with me for two years they cannot say that, because to me if you haven't been there for two years that's not long enough to learn anything, anything, even if you leave after two years, what you've left with is very little. So, if you are with me for two years, in my mind I will see, this person is really interested in what we do, this person is really wants to learn and then I will share more, more with them. I don't want to give everything at the beginning, because then people will just come take and then leave and then misuse what they have taken.

DO YOU HAVE ANY PLANS TO UNIKI YOUR STUDENTS? Yes, none right away, none. I have unikied six students as olapa. WHAT ARE THE REQUIREMENTS FOR THEM TO ACCOMPLISH THAT GOAL? I really just don't think that any of them even though they may have the desire to become kumu hula none of them are ready. As far as they need to be stronger in the language, I myself need to be stronger in the language. They need to have a better understanding of the poetry of the chants that we do, or the chants that they will do. They need to understand the kauna of the hidden meaning of the chants, they need to be able to learn all of the chants even though we do not do a kuahu, we do not have a kuahu within the halau, I still require them to know all of the kuahu chants, well all the kuahu chants that I know. I require them to know all the dressing chants, for the lei for the kupee, for the pahu. They need to be strong spiritually, so that they are able to be a strong foundation, because kumu does not only mean teacher, kumu means foundation, it's the base, if the foundation is not strong, you cannot build the \*\*\*\*, so I know that they are not ready to be kumu hula because their foundation is not strong enough. And if I was to let them go out and let them do what they wanted to, or whatever, whatever they built upon themselves would collapse because it's not strong enough. None of my students are ready, even though I know within, that there are some of them will become kumu hula and I hope some of them will be very good kumu hula. Also another thing that is important to being a kumu hula is the ability to create. You must be able to create. Even the kumu hula of old, in ancient times created, not only did they perpetuate

what they learned but they created and that's me. With my grandmother, she knew and she told me this, that my job is, I cannot say, my grandmother had great teachers, she came from a great line of hula, she learned from Luika Pele Kaio, who learned from Kama Waie, Liu Laa and they are considered even by people today to be the last link with the old and the new, especially with the hula pahu, and it was through Kama Waie and Liu Laa that Kaka Kanahele learned, Pua Haaheo learned and Pui Kapeokaleo they were the three that they taught. I cannot say that what we do is what they do. Like with Auntie Kau'i Zuttermeister she perpetuated things exactly as they were taught to her by Pua Haaheo, that is not my job, my job is to perpetuate it in the style, definitely, not be too loud and outrageous in your movements for kahiko, it needs to be done within these guidelines I guess, that no one can really define, but which is within every kumu hula's mind that you need to maintain that traditional even though it is something that you choreograph today. But I think that it is very important that kumu hula are able to choreograph, are able to create, are able to write, are able to take a chant from the 1600's or 1700's and put it into hula movement today.

HOW DO YOU DESCRIBE YOUR HULA STYLE? Smooth, I just, yah, smooth, especially for the women. Elegant, but yet strong, and most of all spirited. IS IT A STYLE OF YOUR OWN OR OWN? It is a style that I created using what I was taught by my three teachers, it really is a combination, because my grandmother and Frank Hewitt while they were both flat footed dancers, and the style of hula that they taught with flat feet their two styles was very different. When I went to Lahela, we danced upright, which was something that was very different for me and we lifted the heel off the floor when we danced. Today I do, especially my auana, my auana is that style definitely. We do a combination of the two, we do a combination of the two. WHAT DO YOU THINK OF THE HULA KAHIKO OF TODAY? So much of it is good. So much of it is good. WHERE IS HULA GOING? I really cannot answer that question where is hula going. Right now I think hula is getting back to being more traditional which is good. There was a period that it was getting kind of wild, people were doing all kinds of things, especially in the hula kahiko. And now I think it has turned around and I hope people like myself and my other fellow kumu hula today are looking to keep things traditional yet, conducive to our times. And hula always reflected the times at least I think it did. It always reflected the times and hula has changed with the times and that's good, that's good other wise it would die and if everyone did what was taught to them and handed down, there's so few hula lines that everyone would be doing the same



thing, exactly the same way and there would really be no need for all of these halau. WHAT IS YOUR DEFINITION OF HULA KAHIKO? Dances done in the ancient style, not necessarily ancient dances, but dances done in the ancient style. I write chants and I consider that hula kahiko done in the kahiko style, the chant itself may not be kahiko, but it is done in that format and it should be danced in that format.

WHAT IS YOUR REASON FOR ENTERING HULA COMPETITIONS? Well, the first competition that we entered was the Kona Kupuna Competition and I only started because my students wanted to go. They had asked me in '87 and I had said oh, no, especially because Frank did not believe in competition and my grandmother never competed, never, and Frank did not believe in competition, so I really didn't want to go, but my kupuna would always go. They would go and watch, they'd fly to Kona and they'd go and watch and they'd have this senior citizen thing, senior citizen week and they'd go and do all kinds of things, so they'd go and watch and they wanted to go. So finally in 1988, I said okay well go and so we went. And I didn't stop yet. I found though, and I don't know if this is good or bad, but I have found that by going to competition it helps to raise the level of dancing in your dancers, it helps to give them a goal, it helps them to achieve things that may have normally taken a little longer to achieve. I also stress very, very much within the halau that winning is not important and I can honestly say that I do not care if we win or loss, I don't. There have been many times that we have won and I have not felt that we deserved that win. And I was not pleased with that performance. So even though we got the trophy, in my mind, in my heart that wasn't the best performance so the trophy is nothing. There have been times where we have performed and the performance was outstanding and then not recognized, so what does that mean, does that mean we were junk or that the performance was junk. No, we do the best that we possibly can, that's all I ask of my students, is that they do the best that they possibly can so that they bring dignity to themselves, so that they can bring dignity to the halau and that they can bring dignity to the Hawaiian culture. So many aspects of Hawaiian you always hear, Hawaiians this, Hawaiians that, we are the lowest on the economic totem pole, the social totem pole, we have the highest population in prison. It's one art form, or one part of the Hawaiian culture that the Hawaiian people can shine. They can bring dignity to the culture to the Hawaiian people not just the halau, not just to the dancers, but all of the Hawaiian people, and that's what we emphasize in the halau and that's why I get upset when people say you guys always win. That's not true, we don't always win. It really doesn't matter. I NEED YOU TO SPELL ALL THE TEACHERS NAMES.

Niuo La'a, Kamawa'e Kaleohano, Kaleohano was Niuo La'a and Kamawa'e teacher. Luika Pelekaiu. She was Luika Kauinamake, she was my great grandmothers sister. Niuo La'a and Kamawa'e come from Maui. YOU WERE ALSO TALKING ABOUT AUNTY KA'U CAME FROM THAT LINE TOO? Yes. Niu'o La'a, Kamawa'e taught Kiaka Kanahele, Hua Haaheo and Louis Kapelekaio, and they all lived in Laie and in fact they were all Mormans. Kiaka Kanahele did train her niece though in Kuaho.

CAN YOU TELL ME WHAT YOU CONSIDER YOUR GREATEST ACCOMPLISHMENTS IN HULA? My greatest accomplishment in hula, is that hula is still in my family. And that I am continuing this tradition of hula within my family. Because without me it would have died. My Aunt is a kumu also, but she is a non practicing kumu hula, she does not teach, but she is someone that I go back to for help. For example last year we did A Komohema O Kalani and I asked my Aunt to help me with it because it was something, that's another thing, I do not teach my students what was taught to me exactly by my grandmother. If I taught them something by my grandmother, I have either changed it, or I don't teach it. A Konahema O Kalani was something that I learned from my grandmother, and I taught it to my students almost exactly the way it was taught to me, almost exactly, and I guess I hesitate about sharing these things because I'm still trying to cling to her. That's why I still want to keep these things for myself and I know that's selfish, but I want to keep these things for myself because it helps me to maintain this bond, I guess with her and I felt by teaching these things, by releasing these things it would take away from what we shared, and I have sense come to realize that this is foolish. So, I just recently taught one of my classes an auana song that my grandmother taught, exactly like the way, my mother and my aunt used to dance it. In fact, my mother came to the halau and taught the girls the song. WHAT'S YOUR AUNT'S NAME? Margie Kekauoha. To get back to that question though, I think one of my greatest accomplishments to me is that the hula in my family will continue. I have already chosen my niece to continue this line and she has been dancing for..... **END OF TAPE**