

Nana I Na Loea Hula  
Kumu Hula: George Maile  
Interviewer: Lovina LePendur  
Date: 10/28/91

(ALOHA GEORGE.) Hi. Good morning. (CAN YOU TELL ME WHAT IS YOUR FULL GIVEN NAME?) Actually my full given name is George Windsor Maile; and then the name Pulamahia, which is an ending part of my name, was given to me by Aunt Mary Puku'i. (AND IT'S WHAT?) The full name is Kekamaipulamahia, but I use just the end part, Pulamahia. (OKAY. HOW DO YOU WANT IT IN THE BOOK?) Uh, Pulamahia. (JUST GEORGE PULAMAHIA MAILE?) Yeah. Or Pulamahia Maile. (OH, JUST PULAMAHIA MAILE?) Uh huh. (OKAY.)

(DO YOU TEACH PRESENTLY?) No. (DID YOU TEACH BEFORE?) Yeah. (DID YOU TEACH IN THE FORM OF A HALAU OR DID YOU JUST GIVE. . .) Just personal classes. (DO YOU RECALL WHAT IT WAS?) Yeah. I did strictly auana and I was working with a group of women from DOE and Hawai'i state. (WHERE?) I used facilities at the Diamond Head School for Deaf and Blind. Thank you to the ladies! (WHEN WAS THAT?) About 3 years ago. (WHAT WAS THE PURPOSE FOR THIS?) They just wanted to learn. And I had a classmate that was in part of the DOE program and she called me and asked if I would teach them. (THIS IS ELDERLY LADIES?) I don't think they want to be known as elderly! (JUST. . .) Mature. (AND YOU TAUGHT THEM ONLY AUANA?) Yeah. (NO OLI, NO KAHIKO?) No.

(WHEN DID YOU START TO LEARN HULA?) The very first? (THE VERY BEGINNING.) I think I must have been about 7 or 8. (WHO WAS YOUR FIRST TEACHER?) Aunt Mary Puku'i. (WHERE DID YOU TAKE YOUR CLASSES? AT HER HOME?) This was at her house, yeah. (AND WHERE?) Birch Street. . . (DID YOU TAKE ALONE?) No. I was with 2 other cousins and there were, I think, 3 other members of Aunt's family from her side. I say her side because actually we're related to Aunt on both sides but mostly on the Puku'i side. (DO YOU KNOW ALL THEIR

NAMES?) Yeah. Kaliko Decota, her brother Kenneth Pomroy. (AND SOME OF HER FAMILY.) You know, it's been so long but I think they came from the Mangali'i(?) family, but I don't remember their first names; we were so small. (HOW LONG DID YOU STUDY UNDER HER?) It was off and on, I think, for about a year, maybe a little bit more. (WHAT DID YOU LEARN WITH HER?) Oh, god it's been years! (DID YOU LEARN KAHIKO OR...?) Yeah, kahiko. (IT WAS MOSTLY KAHIKO?) Yeah. (DID YOU LEARN OLI AT THE SAME TIME?) No. (JUST THE DANCE?) Yeah... (DID YOU GO WITH HER BECAUSE YOU WERE FAMILY OR JUST...?) Because we were family, yeah. (AND YOU WANTED TO LEARN?) Yeah. (WAS IT YOU OR YOUR FAMILY WHO TOOK YOU THERE?) My mom took me, but I really did want to learn. And it's funny because the classes were cancelled because the other 2 cousins weren't interested, and Auntie said, "Well, cannot teach one and not the other one." So everything was stopped. (DO YOU REMEMBER THE METHODS SHE USED TO USE WHEN SHE TAUGHT?) Mmm. (YOU WERE SO YOUNG THEN?) Yeah.

(AFTER HER, WHO WAS YOUR NEXT TEACHER?) Um, Miriam Auwae. Momi Auwae. (AND THAT'S KAHIKO AND AUANA?) No. Strictly auana. (DO YOU RECALL WHO WAS HER TEACHERS?) Momi's? I only know one that she studied under and that was Ruby Hakuelo. (YOU STAYED WITH HER HOW LONG?) 18 months - 2 years. (DID YOU DANCE OUTSIDE?) Yeah. (SO YOU WENT FOR SHOWS?) Yeah. (WHAT AGE WERE YOU THERE?) Something! (YOU WERE A LITTLE BIT OLDER?) Yeah. (WHERE DID YOU HAVE SHOWS?) Momi was doing the service clubs, the military bases. (THAT WAS THE TIME OF ENTERTAINMENT, YEAH?) Yeah. (YOU DIDN'T GET ANY CERTIFICATES FROM THESE PEOPLE?) No! (IT WAS JUST STRICTLY ENTERTAINMENT?) Mmhm. (DO YOU REMEMBER WHAT KIND OF STYLE SHE HAD?) Like... (LIKE SHE HAD A PARTICULAR STYLE OR SHE HAD A STYLE SHE CARRIED?) I think she carries from her kumu. (AND AFTER HER DID YOU HAVE ANOTHER ONE?) And it wasn't until years after, Auntie Maiki. (WITH AUNTY MAIKI, DO YOU REMEMBER WHAT AGE YOU WERE?) Old!

(THAT WAS MUCH LATER THEN. HOW LONG DID YOU STAY WITH AUNTY MAIKI?) I was 24, I think, when I started with Aunty Maiki. (HOW LONG DID YOU STAY THERE?) 20+ years. I never left! I think it was a bad dream. I came and never left! (DURING THE 20 YEARS YOU LEARNED EVERYTHING?) Yeah. (CAN YOU RECALL WHAT YOU LEARNED WITH HER? DID YOU START WITH KAHIKO?) No. We started with auana and then the kahiko was slowly interjected in until we actually studied to become kumu. (HOW DID YOU BECOME A KUMU? DID THEY CHOOSE YOU?) Yeah. I was asked by Aunty Maiki. (WERE THERE OTHERS TAKING WITH YOU ?) In this particular class? (YEAH.) Oh, yeah. (HOW MANY?) 24, I think. It could have been more. (THEY ALL BECAME KUMU?) Uh huh. (DO YOU HAVE A NAME FOR YOUR CLASS?) Yeah. Our's is "Papa Lehua". (CAN YOU RECALL SOME OF THE NAMES [of people] THAT GRADUATED AT THE SAME TIME?) Yeah. Actually, the first kumu in Papa Lehua was Ho'oulu Cambra. That year we all puka(ed) as ho'opa'a. (AND SHE WAS HO'OPA'A ALSO?) No. She puka(ed) as kumu. (SHE WAS THE ONLY KUMU?) Yeah, in the first thing, and then we followed as kumu the following year. (WHEN YOU WERE HO'OPA'A DO YOU REMEMBER WHAT YEAR?) 64? No, 74. (AND THE FOLLOWING YEAR YOU BECAME A KUMU?) Yeah. And in that class it was Robert Cazimero, Kaha'i Topolinski, Mililani Allen, Ulalia Berman, 'Ala [Heine]. (VICKY TAKAMINE.) No. Vicky came the following year; 'Ilima class. Kamamalu Klein, Keli'i Tau'a. (WAYNE CHANG.) No. Wayne was 'Ilima; with Vicky in 'Ilima. Kalena Silva was part of our class. Harold Kealoha Wong, Kimi Sullivan. (IS MILTON I TOO?) Yeah. How could I forget my little brother? (DID JOHN LAKE COME TOO? MUCH LATER, YEAH?) Way after. He started with us but never did finish, and then he didn't puka until many years after that. I'm missing plenty people. (IT'S OKAY. I'M TRYING TO THINK TOO. HOW ABOUT KAREN COSTA?) Yeah! Um, Wendy Nakanishi. I think Wendy's teaching at Nanaikapono School. (HOW ABOUT COLEEN?) Not that year. Privately. Lani Downey. Rosemary Lokelani Kerfoot. After she graduated then she



moved to Canada. She went home. I think her parents got sick so she had to go back. (AND SHE'S STILL OVER THERE?) Yeah. If I'm not mistaken, Carolyn Kekahuna was in that class too. (I'LL JUST PUT IT DOWN AND WE CAN GO BACK TO EVERYBODY.) I'm trying to picture them. I think we're in the line who's active now that I keep running into. (WELL WE THINK OF THE ONES ACTIVE NOW BECAUSE IT'S SO EASY TO REMEMBER.) But I don't even know if Lani is teaching. I don't know. I haven't seen her in ages.

(COULD YOU RECALL A LITTLE OF YOUR TRAINING UNDER HER? WHAT DID YOU EMPHASIZE, WHAT DID YOU LEARN?) Actually, you know, when I first started it was really a chance of coincidence that I got into the halau. I had known Auntie Maiki from Aloha Week and we all knew the same people and I was running around with Dutch Kapu at the time. I used to go up and wait for Dutch, then afterwards she got through teaching or she had a class. And when April Chock, when she got married, at her reception, we were all talking, I said, "Oh, I wish they would move the tables so everybody can dance," 'cause had good music. And April said, "You gonna dance?" And I said, "Yeah!" Well, she told Auntie Maiki that I was gonna dance the hula. And I was going die! It was years since I got up and danced! And Maiki said, "Brother, are you going to dance?" I said, "No." She said, "Yeah, you are." So Kealoha Wong said, "Come on, come on! Let's go!" She said, "Follow me." So I said, "Okay." We got up and we started to dance. Well, Kealoha and I think it was Noe Lake took two steps back and I finished the whole routine by myself; and Maiki said, "Where did you learn that?" I said, "I didn't!" She said, "You did my whole routine. You coming into the boys class next week!" (OH, THAT'S HOW IT STARTED?) So that's how it started. But I did the whole routine without even realizing it. (YOU HAD LEARNED BEFORE?) No. I just picked it up by going in to the halau and waiting for Dutchie and talking story with Auntie Maiki. (JUST WATCHING THEM.) Yeah, and I guess I was just absorbing all of these things. (SO THAT'S HOW YOU GOT IN.) And that's how I got started. (SHE KIND OF

INVITED YOU?) Yeah. (SO YOU WENT IN WITH ALL OF THESE BOYS THAT YOU WERE WATCHING?) With the Hanohano brothers. There was...they had, what, 9 of them. (ALL OF THEM THERE?) All of them at one time, yeah. (IN THE CLASS?) Mmhm. The only outsiders was Milton, myself, and the Hanohano's hanai brother, Calvin. But the rest was strictly a Hanohano line! Sounds good yeah? "Hanohano Line".

(WHEN YOU WERE PULLED TO BE A TEACHER, DID SHE CHOSE THE 20 PEOPLE TO BE IN ONE CLASS?) No. It was opened up to the public to come in. (HOW LONG WOULD YOU TRAIN?) 4 years. (TO BECOME A HO'OPA'A?) Yeah. (DID YOU FIRST BECOME A HULA DANCER OR JUST STRAIGHT TO HO'OPA'A?) No. Dancer. (DID YOU HAVE A SPECIAL UNIKI FOR THAT?) No. (YOU WERE CHOSEN AS A DANCER AND FROM THERE YOU WERE TRAINED TO BE A HO'OPA'A?) Yeah. (SO WHEN YOUR UNIKI CAME IT WAS HO'OPA'A?) Yeah. (AFTER YOU BECAME A HO'OPA'A, THEN SHE TRAINED YOU AS A KUMU?) Yeah. (HOW MANY OF YOU? ALL 20?) All of us, yeah. (HOW LONG WERE YOU IN TRAINING?) Just that one year. I think everybody was supposed to puka as kumu the same time with Ho'olulu, however she felt that everybody wasn't ready at that time. (SO YOU WERE ALL TRAINED TO BECOME KUMU AT THAT TIME BUT BECAME HO'OPA'A INSTEAD?) Yeah. And then we were told to come back for one more year to finish up.

(DO YOU REMEMBER WHERE YOUR UNIKI WAS DONE?) The first one was at Ulumau Village in Kane'ohe. (DID YOU HAVE DIGNITARIES OR MASTERS OF THE HULA THERE?) Uh huh. (DID YOU STAY THERE? WAS IT ONLY ONE DAY?) No. It was an overnight thing. We went through with...we had our ailolo ceremony the next day, but we went through the meditation and the preparation the night before. (SO YOU CAMPED THERE?) Uh huh. (FOR THE AILOLO CEREMONY, DID YOU HAVE PEOPLE THERE TO WITNESS IT?) From afar. (CAN YOU TELL ME WHO WAS THERE?) Oh! I can't even think now. There were so many people. (HOW ABOUT MASTERS OF HULA?) Oh, we had Ka'upena. Ho'olulu(?) was there. Aunty Sally Wood. Aunty

Nana Kalama. And I think Uncle Marion Silva, I'm sure he was there. Auntie Lokalia. (AND THESE PEOPLE WERE JUST INVITED TO WATCH OR WERE THEY PART OF THE CEREMONY?) Um, not really part of the ceremony, but they were always out there. Maiki would invite them in during class time to come and observe from the back. (DURING THE UNIKI, DID YOU HAVE TO PERFORM IN FRONT OF THE PUBLIC?) Yes. (DID YOU PERFORM BY YOURSELF OR THE WHOLE CLASS AT ONE TIME?) In mass. (STRICTLY KAHIKO?) Uh huh. (DO YOU RECALL IF YOU HAD TO DO SOMETHING SPECIAL TO UNIKI? THE PROCESS OF IT?) We had to write a poem and turn it in, or an oli. It was actually to write something and then to put a mele to it. If not she would, Maiki would. And some was to be kept as a private thing; it wasn't out, yeah? (SO YOU DIDN'T HAVE TO DANCE OR CHANT IT?) No. (JUST TO TURN IT IN AS HOMEWORK?) Yeah.

(AFTER YOUR UNIKI, DID YOU CONTINUE WITH HER?) I continued with her. (DID YOU CONTINUE AS A KUMU AND HELP HER?) Every so often if she would need to she would call and say, "Can you help me on this?" I would say, "Yeah." Although I stayed on basically as a performer. As a performer and student. (PERFORMER, STUDENT AND A TEACHER?) Yeah. (WHEN SHE MADE YOU A TEACHER, IT WAS IN THE CLASS OR YOU WENT OUTSIDE TO TEACH OTHER PEOPLE?) In the halau. One group I worked with was a fireman's group, and then I worked with another school of children, but they came in to the halau. (SO YOU WERE NEVER TEACHING OUTSIDE ALREADY?) No. The only time I went outside was with Kealoha Wong and her sister, and they were teaching at Maryknoll - for May Day, you know. (SO IT WAS PART OF THE TRAINING OR SHE JUST USED YOU BECAUSE YOU WERE A DANCER?) No. It was part of the training?

(SO YOU NEVER HAD YOUR OWN HALAU?) No. (YOU JUST STAYED WITH HER?) Mmhm. (HOW LONG DID YOU STAY WITH HER AFTER THAT?) Forever and a day! And when I went on to teach, too, I also taught the promotion team for Aloha Airlines, and I did four hula bowl half



times for the company too, but then we brought girls in from all over the island for that, it wasn't just one group. (SO THAT WAS KIND OF AN ASSIGNMENT THAT YOU HAVE TO DO?) Yeah.

(DID YOU HAVE ANOTHER TEACHER AFTER HER?) No. I wanted to and I made several appointments to go and learn and something is always blocking. I never did get a chance to work with anybody after Auntie Maiki. (SO YOU WANTED TO GO WITH WHOM?) I wanted to continue chanting with Auntie Kau'i. And I called her, I talked to her several times on the phone, and things just never jelled!

(OF ALL YOUR TEACHERS, WHO INFLUENCED YOU THE MOST?) It would be Auntie Maiki. (DO YOU KEEP HER STYLE?) Yes. (DO YOU TEACH THE SONG EXACTLY AS SHE TAUGHT YOU OR YOU JUST KEEP THE STYLE AND GO ON YOUR OWN?) Both, trying to be as close as possible to how she taught it and try to keep her style of dancing in. (WHY? BECAUSE SHE TAUGHT YOU OR YOU JUST FEEL THAT WAY?) I feel that way. You know, before every halau or hula studio had their own style. No matter where you saw these groups, there's some movement of hands or some face gestures, something automatically saying, "This girl came from Puanani Alama. This one came from her sister. This one came from Auntie Maiki." And now I don't find that, I don't find it anymore. And I think it's sad because the kumus have no style of their own. . . .

(HOW DO YOU DESCRIBE YOUR STYLE?) Um. . . (SHE HAS A VERY DIFFERENT STYLE.) Yeah, very. I would say. . . (DID SHE DEVELOP HERSELF OR DID SHE TAKE IT FROM ONE OF HER KUMUS?) I don't know if she took it from any of her kumus. I think it was a lifestyle. I would describe Auntie Maiki's style of dancing as the gentle movement of the hula ku'i from I would say, that's what, the early 1900s? That style. (WHY IS THIS PARTICULAR STYLE SO SPECIAL?) My mother. (YOUR MOTHER. . .?) She wasn't a dancer, she was a singer. Traveled with Ernest Ka'ai to the San Diego World's Fair. But she said that she would have to double as a dancer, and the only styling she knew was this thing, and I think that age group was the only people I know

that could get up and dance hula and not move more than 6 inches to the left or right. Everything was hands, face, projection. (SO YOUR MOTHER KIND OF INSPIRED YOU?) Yeah. But I can't sing! She was a singer, but I can't sing!

(ANY DIFFICULTIES DURING YOUR HULA CAREER?) No, I don't think so. (TODAY, WHEN YOU TEACH YOUR STUDENTS, DO YOU HAVE A FEELING OF JOY WATCHING THEM?) Oh yeah! (WHY?) They seem to take in what I'm giving them and add in a little bit of their own, their self. [end of side 1]

(...SO YOU DIDN'T TAKE CHILDREN, ONLY LADIES?) Mhmhm. (IS IT EASY TO TEACH LADIES?) Oh, yeah. I find it so, because you can talk to them like adults! You don't have to watch your language! (WITH AUANA, THEY WANT TO LEARN JUST TO ENJOY.) Yeah.

(WHAT DO YOU THINK OF THE HULA KAHIKO OF TODAY?) Sometimes I wonder where they got their feet from. Some of their feet movements... I myself, I feel a lot of influence from other Polynesian races, especially in the male kahiko. Even hands. (YOU RECALL YOUR TRAINING BEING ALWAYS THE SAME?) Yeah, and I remember watching the gentlemen that did dance 30 and 40 years ago. I see nothing the same today. (SO THEY GOT INFLUENCED BY OTHER POLYNESIANS?) I think so, yeah. And I think it's this "macho" attitude. That does it. (AND MAYBE ENTERTAINMENT, TOO. EVERYTHING TO PLEASE THE AUDIENCE.) Yeah. Definitely eye appeal.

(WHAT DO YOU CALL BASIC?) Basic! (IS IT A SET...) Yeah. I would say so. (DO YOU LEARN THAT IN KAHIKO, AUANA, BOTH?) Both. (WHEN AUNTY MAIKI TAUGHT YOU, DID SHE DRILL YOU THROUGH THE BASICS?) Oh, yeah. (DID SHE HAVE NAMES FOR THEM?) For each step? (YEAH.) Uh huh. (YOU SAID TODAY THEY ADD FEET MOVEMENTS.) Yeah. (IS IT LIKE A...) For auana I say yeah. It's free for all. So you take your basic steps and you can add in as long as it's not too obvious that you're doing a ballet step or whatever or crisscross as you walking. I



would say yeah, you can. You've got a lot of liberty with auana. But when you get into the kahiko, no. (YOU STAY WITH THE BASICS.) Yeah. Basic feet and hands.

(WHAT IS YOUR DEFINITION OF HULA KAHIKO?) Putting a year on it? (NO. HOW DO YOU EXPLAIN WHAT HULA KAHIKO IS?) That's a good one. I never really gave that much of an in depth. . . (WHAT KIND OF MEANING WOULD YOU GIVE TO HULA KAHIKO?) I think kahiko would be the passing on of history or whatever through the medium of the movement of the hula. I think when you do that it makes it easier to remember rather than just having to learn an oli, because of visual also besides hearing. And as a student I find it easier to retain when you can. . . (VISUALIZE AND LEARN THE SAME TIME.) Yeah. While your mouth is moving, your hands are going!

(IS YOUR HULA KAHIKO VERY DIFFERENT FROM THE HULA KAHIKO OF TODAY?) Mhm. (EVEN FROM THOSE YOU TOOK HULA WITH?) Some of them have changed a little bit. (HOW DO YOU FEEL ABOUT THAT?) I say, "To each his own." It's up to you. It's up to each individual kumu what they want to do. (AND THEIR UNDERSTANDING OF WHAT IT IS.) Yeah. Not all learning comes out of one school.

(DO YOU PREFER HULA KAHIKO OR AUANA?) I like both. It's just about even. (DO YOU HAVE A SPECIAL CHANT OR DANCE THAT YOU LIKE?) One of my favorite chants is "Aia La O Pele". (SPECIAL MEMORY?) Yeah. Auntie Maiki. (THE TRAINING OR. . .) Training and, I think, the first time I was in the group, this was one of the. . . (FIRST DANCES?) . . .the dances that they did, yeah. . .that I watched and enjoyed. That and "Au'a'ia".

(DO YOU THINK LANGUAGE IS IMPORTANT IN HULA?) Oh, yeah! (WHY?) I think in order to do something you really have to know the language, not necessarily speak it fluently but at least to understand it so you know what you're doing and to pass it on, you know, if you're doing English, but you've gotta have some kind of language. (BACKGROUND?) Yeah.

(WHEN YOU THINK OF HULA MASTERS, WHO COMES TO YOUR MIND?) Now? Auntie Kau'i. Auntie Sally. (WHY?) It's kind of hard to explain. Each has come through. . . (YOU JUST LOOK UP TO THEM?) Yeah, in a different way to everybody. They've not only touched myself but the whole hula community through contribution and just being there I think. (YOU SAID YOU WANTED TO LEARN FROM AUNTIE KAU'I?) Mhm. (WHY?) I wanted to expand the oli and the chant. (BECAUSE SHE HAD A DIFFERENT STYLE?) Yeah.

(BESIDE HULA, YOU WORK FOR ALOHA AIRLINES, YEAH?) Uh huh. (DO YOU DO OTHER CULTURAL THINGS IN THE COMMUNITY?) I mix poi at the lu'au! No. (YOU DON'T DO ANYTHING?) No. I haven't been down that road.

(I KNOW YOU'VE SERVED AS JUDGE. WHERE?) I've judged for "Keiki Hula", "Merrie Monarch", "Ka La Ho'okuku" in Las Vegas, I did one high school competition. (HOW DO YOU LIKE TO BE A JUDGE?) I enjoy it. My favorite - and this really isn't. . .you know - is Keiki Hula. I find no competition that you do in the adult contests. The children are so open and receptive. I think thank goodness for Wendell the first year that I went and I'm sure he did it every year, was the judges actually got to meet the kumu and the students, and it wasn't. . .at Merry Monarch I never felt so alone in all my life. (BEING A JUDGE?) Yeah. I never felt so alone. They wouldn't come, even if you saw them they wouldn't come over, they'd wave to you from the side. And they would say, "Oh we don't want to come talk to you because if we win they going to say it was 'juice'." And I say, "Oh". You don't find this in the baby competition. Which is probably why it's been running so long. You got, what, 60 groups every year! (IT'S DIFFERENT?) Very different. ( . . . ) Wayne Ponoki(?) does the same thing in Las Vegas with his competition. But he encourages the. . . (THIS IS CHILDREN ALSO?) No. Adults.

(WHAT DO YOU THINK OF WORKSHOPS IN HULA?) I like! (WHAT KIND OF WORKSHOPS DO YOU THINK IS IMPORTANT TODAY?) Stressing basics. (DO YOU SAY THAT BECAUSE YOU SEE

SO-CALLED KUMU TODAY THAT. . .) That are changing, yeah. (WHAT ARE BASICS FOR YOU? JUST THE FEET?) Both hands and feet, and chants. (THE OLD CHANTS TO COME BACK INSTEAD OF CREATING?) Mhm. (A LOT OF KUMU HULA TODAY LOVE TO CREATE CHANTS.) I think it's well and fine. I mean, what they do today will be history in another 100 years, like they did before.

(HOW ABOUT LANGUAGE? DO YOU THINK TODAY. . .) They should stress language and pronunciation. (DO YOU NOTICE, IN CHANT, THAT PRONUNCIATION IS BAD?) Oh, yeah. In some of them. (DO YOU KNOW WHY? UNDERSTANDING OF THE LANGUAGE?) Understanding of the language, yeah, and I don't know if they take it and they rely on ear when they're listening to somebody, the teacher, and they're hearing something else and, therefore, it's coming out of their mouth in the same way. (THEY'RE JUST LISTENING AND MIMICKING?) Yeah. And you find that in a lot of the modern singers when they pick up off of the radio and a tape and a record and then it comes back, whoo! (SOME PEOPLE CANNOT EVEN PRONOUNCE THE EASY CHANTS RIGHT.) I know. And the thing that I wish the kumu would do is not have the kids scream the kahea. Sometimes I feel like they're giving me a scolding. It's so harsh! (ESPECIALLY ON A CHILD.) Yeah. . . . And I don't know if it's because of the volume or what they're doing. (MAYBE IT'S JUST THAT EVEN THE TEACHERS DON'T KNOW WHAT CHANTING IS ALL ABOUT.) Yeah.

(SOME PEOPLE TODAY SAY THAT THEIR TEACHERS DIDN'T WANT TO GIVE SOMETHING. WHAT'S HAPPENING?) I don't know. I know that used to be prevalent before with the old masters. If they thought that you weren't ready they wouldn't give, and you couldn't ask for it. There was no way that you could say, "I want to learn this, please". You waited until it was given to you, until the time was right. And sometimes I think that's sad because they took half of it with them when they passed on. Nobody got it. (THEY NEVER GAVE EVERYTHING, BUT THEY NEVER GAVE ENOUGH EITHER. DO YOU THINK THAT'S THE SAME THING HAPPENED WHEN YOU. .



.) I think some of them are trying it. I don't believe in that. When you got it, give it. (WE HAVE TO KEEP THE CULTURE.) Yeah, exactly. And hope and pray that they carry it on like you gave it back to them. (DO YOU THINK THAT SOME KUMU MAY NOT HAVE PASSED IT ON BECAUSE THEY KNEW THAT THEIR STUDENTS MIGHT NOT CARRY IT ON THE WAY THAT THEY WANTED?) Yeah, I think so. (THE NEW GENERATION HAS A DIFFERENT VIEW.) Exactly. I think a lot of them didn't pass it on, too, because it would come back to them. (I WAS SURPRISED THAT THE NEW GENERATION DON'T EVEN KNOW THE BASIC DANCES LIKE "AIA LA O PELE" AND "KALAKAUA". WHAT CAN THEY LEARN IF THEY DON'T KNOW THE BASICS?) I was going to say, if you learn these you can do anything. (DO YOU THINK IT'S BECAUSE THE WAY OF TRAINING HAS CHANGED?) I think so. And I think with the new kumus now they pull something that they like rather than going back to the beginning. And then when we were in training we'd be dancing and someone would say, "I don't want to do that anymore." (THEY GOT TIRED OF IT AND WENT ON WITH CREATING.) But they didn't realize that this is what's going to carry on.

(ANYTHING THAT YOU WANT TO STATE IN THE BOOK?) No. Off the record. . . .

[END OF TAPE]