

I figured if it took that much work to get where Waimapuna is then that's what we would do. Duplication of mess. Everyone wants to dance but when they find out how much work it is, it's not as easy as people think it is. You want the dedicated ones in the end. The hula kahiko of today is a modernized form. ~~of the~~ To me nobody knows how the hula was danced in ancient times. People can only pick up so much and what they pick up has been interpreted to them by somebody else. When you enter some competitions today they categorize the kahiko into a certain period. To me it's very ambiguous to set up boundaries, are you going to limit kahiko to ~~the~~ the Kamehameha reign or set the limits at the Kalanianaʻoli reign? Somebody at that time had to dream up the motions and the steps, ~~so~~ why can't ~~the~~ ^{the kumu} create now because in a 100 years ~~we~~ are creations will be ~~considered~~ considered kahiko to. Today's kahiko has to be a combination of traditional movement and modern ideas. I think ~~is~~ the only thing that matters is that the audience appreciates the dance. My goal is competitions. To me that is the highlight of dancing. Win or lose, just to be a part of it. I want my dancers to experience what I went through with Waimapuna.

~~My favorite chants~~ & To me mid~~le~~ chants
are really neat. People ask me if I
unleash & and I say no because Daniel
was not unleash himself.

After I got out of high school I began
to work at the Kaneohe Marine Base.
I started to fall into a rut and I
looked at all the people around me
and told myself I was too young
to grow old. I stayed there for
2½ years and quit. I went down to the
beach and just wanted to be a bum.
I bodysurfered, smoked, ^{grew my hair long}, drank, played ukulele
and then I got interested in hula.
I learned to discipline myself and socialize
with different types of people. I learned
how to act accordingly. If it wasn't
for Buzzy I wouldn't be where I am.
I was always the one that gave up
halfway through whatever project I had.
We set up mirrors in the house and practiced.
He was my memory, I was the robot.
I'm a good follower but without the
model there I was lost. After a
long while I was able to go on my
own.

Chinky Mahoe

I figured if it took that much work to get where Waimapuna is then that's what we would do. Duplication of success. Everyone wants to dance but when they find out how much work it is, it's not as easy as people think it is. You want the dedicated ones in the end. The hula kahiko of today is a modernized form. To me nobody knows how the hula was danced in ancient times. People can only pick up so much and what they pick up has been interpreted to them by somebody else. When you enter some competitions today they categorize the kahiko into a certain period. To me it's very ambiguous to set up boundaries. Are you going to limit kahiko to Kamehameha reign or set the limits at the Kalakaua reign? Somebody at that time had to dream up the motions and the steps, so why can't the kumu create now because in a hundred years our creations will be considered kahiko too. Today's kahiko has to be a combination of traditional movement and modern ideas. I think the only thing that matters is that the audience appreciates the dance. My goal is competitions. To me that is the highlight of dancing. Win or lose, just to be a part of it. I want my dancers to experience what I went through with Waimapuna.

To me bird chants are really neat. People ask me if I uniki'd and I say no because Darrell was not uniki'd himself.

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We set up mirrors in the house and practiced. He was my memory, I was the robot. I'm a good follower but without the model there I was lost. After a long while I was able to go on my own.