

Luka Kaleiki

In 1959 my sister opened a studio at my home in Papakōlea. ~~She~~ then moved to the old George Naope studio in Kalihī. That was where I came into the picture. My sister needed help ^{w/ the} ~~in~~ teaching load so she asked me to help ^{at age 15}. I do not consider myself a kumu hula because I never went through the rituals. I took one year of hula from my sister and she had no teacher. But my sister had a book of hula motions. My life in the hula has been a gift from God because I only had one year of formal training and that is another reason why I consider myself an instructor & not a kumu.

I also studied w/ Henry Pa in 1960 at age 17 and studied until 1972. He taught me all my ancient dances. My sister taught me my auwana. The first ~~instructor~~ kumu I was to have studied under was Joseph Kahaukēu but he ~~was~~ didn't show up for the classes so I switched to Henry Pa. I've been born & raised in Papakōlea. Kahaukēu was my first idol. But Henry Pa has been my greatest influence. In 1962 he graduated me as one of his students.

My first basic steps were taught by Manuel Silva. I didn't dance very much because I was always on the big side and I was ashamed. Manuel Silva's steps were ^{slightly} different from Henry Pa's seven basic steps. My style is dancing on the balls of the feet. My halau is known for

expressing their inner families, they must want to dance & they must show their enjoyment to the audience.

The first modern teacher was Dorothy Ortiz at age 8, she was a partner of Louise Kalelei. When Dorothy Ortiz left I had to step in and so I taught from the book of Kulas that was left to my sister. Joseph Salavale was my mother's granduncle. There are kumu hula in my families background but I was never interested so I never got to learn from them. That's why I always say my knowledge didn't come from anybody. It came from God. I would study the book like people study to go to school, the dances would come, I would put on the record and hear how we would start. After we got going I was taught by Tahitians, & Maori, their dances, & so I began to teach those types of dances. ~~But my ancient kula is my favorite.~~

When I was in high school I was studying to become an opera singer. I took classes at the University, ?, ?, but I stopped when my sister needed help. My biggest thrill was being invited by Uncle Henry and when my big recitals/shows of our turns out well.

I also enjoy the Merry Monarchs. I take all my dancers that are 14 years and older and have shown an interest, and commitment to dancing. I think its important to take kids who may not be the ~~great~~ best dancers but give them the opportunity of dancing at the Merry Monarchs.

The opportunity to travel and to get up on stage and prove to themselves that they are something is important.

Once I started teaching I never felt the need to go into anything else. Hula has been my sole support. I simply enjoy the teaching aspect of working with a student and watching that student grow & mature as a person and as a dancer. My one great asset is patience and that is ~~the~~ a big part of teaching. I + makes me feel good to ~~give~~ give out what I have to give to the kids & adults. To see a small child dance at 3 or 4 years old lights up my life, it makes me feel good.

I + breaks my heart to see instructors trying to get across to the kids & the kids not learning anything. The greatest joy in hula is seeing people learn. To see people dance my style of dancing.

Henry Pa's teacher was Katie Nakaula, Edith Kanakaok, Keala Kanakole.

I'm only sorry that I didn't dance under the direction of the kumu hula in my family line.

I consider ancient hula anything passed down ^{in its entirety} from generation to generation from pre-missionary days. Anything done today is contemporary hula done within a kahiko format.

Favorite-hula oahu favorite - Lanakila chant, ^{Ke} Kahaloa Lan.

It's my favorite because in 1976 I was not going to enter Merry Olmarch.
But I dreamt I should enter with the Lanalila chant, so Uncle Henry
gave me the words to the dream and we won that year.
Hula auwana is modern dancing, ~~it is a~~ ^{my} bag is auwana, I only
learned kauhilo from Uncle Henry for big shows. My hula was
only going to teach auwana and when Uncle Henry started
teaching me my mother who was a minister got worried but
Uncle Henry told her he was not teaching me rituals.

My style is a ^{soft} graceful style of dancing.
With all this emphasis of kauhilo, I have to teach it but it isn't
my favorite because true kauhilo is ~~is~~ more constricted & inhibited
than auwana.

Favorite auwana-

I enjoy soft, slow hulas. I feel a man should learn from a man.
Ancient and modern hula was the terms used back then. Olapa
was the dancer. Ala'apapa was the chants. The biggest
change has been the revival of ancient. I never taught
ancient unless it was for a specific show. A lot of people are
going way beyond the boundaries of ancient hula. They are
mixing the ipu w/ the paha, combining them in one dance.
Hawaiians have what they have but they won't protect it, they
would rather modernize the dance. If it continues this
way, everything will be lost. People are calling themselves
dancers of ancient hula and are dancing a modern ^{revision} ~~revision~~ of

what it is because that's what gets the audience aroused. As a result we are confusing the new generation coming in because we have allowed kumu to combine implements, use the wrong implement for ~~the~~ a song, & combine basic foot movements. We have kumu today that are creating ~~new~~ and composing beyond the framework that is supposed to be a classical ~~ethnic~~ dance. People believe today you must dance a more rigorous, fast-paced style to keep up with the audience and modern trends.

I admire I laloale, & Manuel Silva, ^{& Henry Pa} because they have an element you don't see nowadays. They were very strict and very devoted to the hula not to the audience. Henry Pa ~~& Manuel Silva~~ were very stern, perfectionists, and if you got in ~~to~~ his way one that was it. He would never come back to you.

The ^{interest in} hula has broadened in other nationalities and that is another great change that has come about.

Kau'i: Zuttermeister, George Naope, Maiki Aiu.