

Emma Sharpe

She taught no one before or after me. I would go to her home about three times a week. ~~She~~ I always made two leis. One would be for myself, the other would be for the ^{same} goddess. She had one big room where she kept her things. She would take out a moiva and put it down on the floor then she had a little kuahu and on it she had a (bia?) and she said ~~that~~ this is your dance now and ~~that~~ so she didn't want to touch it. She said let's believe that this is something that we are going back to our traditions and ~~she~~ I ^{will bless} ~~blessed~~ the thing so that her (bond?) would not cause me any damage. I told her no because I felt I was only coming to her for help. ~~The leis~~ I would only learn in that room and she would teach me only on the days that she was not preaching. Something she taught me was that a student never complains when you come to learn a dance like this. She taught me all Hawaiian auwana but the words auwana & kaliko ~~are~~ were never used for me. She would chant for me but my chant training would come from Joseph Halalo. I never knew anything else but auwana existed because all I saw on Maui was ~~the~~ kula auwana.

Now this ^{meles} ~~anwama~~ had no music to it,
it was taught to me by simply
chanting. She would get her little
ipu and pa'i the beat and
chant the meles to me. She
said she was only a dancer and so
she taught me only the dance
and only briefly tell me about
the dance. She gave a little
paina for me to signify I could
go out and train so I asked
her if my parents could come.
She said yes but only those two.
At this time only my ~~fat~~
mother knew that I had been
learning the hula. After the paina
she started rolling up all the leftovers,
I asked her to take it home
to her family, and she said no, this
was a special paina for me and
she was taking it to Makina
to throw it in the ocean.

I asked her why in the ocean and
she said because it was clean
and it would purify everything.

The first class that I invited as
a ~~to~~ teacher, I invited her to be an
honored guest. After I performed a
dance at the end in her honor there
appeared a perfect rainbow above me.
She told me that the rainbow meant
no one would ever be able to stop on me
and above me. She ~~then said she said~~
told me that she was too old to
do anything she wanted and so she
was bequeathing me her knowledge.

While I was learning I had to follow certain kapus. I could not go into the ocean while I was menstruating, I could not go out with men, and I could not disobey my teacher and family. In order to enter the halau I had to learn certain words or I was not allowed to enter. I started teaching ~~school~~ ^{in the 1930's}. I graduated from the halau and began ~~to~~ with a three girls. These were my guinea pigs. They would come to my house or I would go to theirs and this is how my halau started. I would also put on church & community shows. I wanted to learn more of the halau and the kumu I wanted was Joseph Oalahe in Honolulu so in 3 years I asked him ~~three~~ ⁴ times to teach me a chant. Each time he turned me down. I was hurt because it was something that I was so eager to learn. The next time I went to Honolulu I asked Auntie Ka Treadway to speak to him for me. So she brought me to his house one day and he was sitting on the lawn ~~is~~ on a white recliner with his brother who was a minister at Waialea at the Kalunua church. Auntie Ka introduced me and told him what I wanted. Uncle Joe's brother stood up & told him that on Maui I helped all the churches putting on benefit shows and providing entertainment and he told Uncle Joe that I deserved to be helped.

At that time just before I met him, my father passed away. And when I walked into the room I went up to Uncle Joe and ~~said~~ told him he looked just like my father. I wasn't trying to make good with him but he had the same skin color, the same nose and I asked him could I call him Daddy. At that point his wife who I think had the last say all along rose to her feet and told Uncle Joe to take me in. From that day on I was in. He wanted to give me his two ipu hela but I told him I ~~would~~ ^{must} rather pay. He told me there was nobody in his family who was interested. He had nobody else. He had a daughter who danced but she wasn't interested. His boy that he thought would be a kumu hula died in the war. I was the only one that was interested.

I would come every summer and teach at the university. So for a one week before classes started I would live with him one week.

It's only since the Merry March that the terms hakiloo and awana have come into use. I was taken aback because in my time ~~it's~~ hakiloo, hela, and there were no names. I can only think of 9 or 10 basic steps. He taught me Hole Wainea because he knew my family was from the Kam. line. I wish he had lived long enough to teach me more of the oepi dances. He left me a whole book of chants

That I don't know what to do with.
He taught me only awwana.

I also studied with Kawehi? because
I brought them food to her family. He
never taught me hula kapa because I
never asked but I wanted to learn
the ancient but in those days the
kumu told the students what they
would learn.

When I started with him he called
Kawena Pulcin and told her I was
his student and that now & then
I would be coming to her. She
taught me some of the chants and
some of the dances. She told me
she would help me but Uncle Joe was
the ~~teacher~~ ^{teacher}. She was a ^{cultural} resource more
than a hula teacher. → Any mele in
Uncle Joe's book I could bring
and she would show me how to chant
& perform it. I was always asking
her about the background of each chant.
After awhile she asked me why and I
told her when she was gone there would
be something to pass on to the next generation.

I learned from Ikaloo from just watching
and listening. He would chant the mele
and dance the steps at the same time.
He taught

First he shows me the dance, then he
~~the~~ explains the mele, then he would
hit the drum. When I drum my hands
go high because I really love it. I'm
almost in a trance. I used to be
entranced because I got so carried away
but Uncle Joe told me don't be
entranced. This is your style and
don't listen to people knocking you
down. He gave me a little paivai
~~with~~ along with his wife to recognize my
graduation from his line. Pulani, Dealooko, Iigua.

I try to keep the same motions that I was
taught. I was always kidded for writing
and drawing everything down. The hula
offers the young people of today poise, memorization,
rhythm;

I see steps today are never seen before.
I never saw ^{a hula} where the dancer lay
down on the ~~ground~~ ^{stage} and reached out.
People were with their feet outward now.
The steps are not precise and controlled today
but long and overstretched. I go up to
the boys and tell them to shorten their steps
because they ~~would end up~~ are beautiful dancers.
I am not trying to go against their teachers
but it hurts me to see the change in
steps.

The hula of my time was ~~not~~ ^{done} mainly for entertainment but to share the culture. ~~It was not done for~~ I think the Hawaiian people must lead their own culture. ~~They come~~ I wish the shows in Hawaii would keep their show Hawaiian. ~~and not mix in other~~

If they ~~see~~ create they should say this is my creation because the audience is foreign and if you don't tell them they believe they've seen a Hawaiian dance. Our own Hawaiian people don't know what is and is not Hawaiian. I think the hula ~~to~~ will change from a graceful dance into a fast-paced dance.