

Pearl Keawe

I became interested in the hula through my late sister-in-law, Caroline Tuck, a renown Hawaiian entertainer and hula instructor. She performed throughout Hawaii with Alice Keawekane Garner and Frances Palama. Caroline's studio was located on Puuhale Street and I began to train under her in 1927 when I was twenty-three-years-old. I was taught modern hula by Caroline and her style of hula was to always bend low in your motion and dance from your heart.

I also received private instruction in the art of ancient hula from Mrs. Lily Polani, a student of Mr. Kao'o. Her classes were held at her home in Kaneohe and lasted approximately three hours. The first thing I learned from Mama Lily was that you should never walk over a hula implement that had been placed on the ground. Everything in the hula world has a certain dignity to it and this world must be respected. She would pai and teach us the lyrics of the mele pausing occasionally to talk and tell us the story relating to the mele. After three or four days we began to learn the dance itself. This is how I learned the traditional dances of the grand hula master, Mr. Kao'o. He would sometimes accompany Mama Lily to the practice sessions which were held once a week. When I met him he was a tall, thin, dark man and he was very distinctive because he ^{always} wore a beautiful red sash. I studied under Mama Lily for two years and then I was graduated in a traditional uniki ceremony.

I started teaching in 1948 when I moved to Kalihi. I had six children and I was working at Pearl Harbor. I had to do something to supplement our income so I started teaching at the military posts because after the War that seemed to be the only marketplace for entertainment. There are fifteen basic steps to the traditional hula and the young kumu should stick to them and channel their energy into the expressiveness of the dance. The traditional hula of today is very different from what was taught to me in my time, and I have a difficult time understanding its connection and resemblance to the Hawaiian culture I was brought up in. I fear that the Hawaiian community of the future may end up with a traditional dance that has no connection to its past.

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~~Mama Kao'o~~ ^{HE} would sometimes accompany Mama Lily to the practice sessions which were held once a week. When I met him he was a tall, ^{thin} skinny, dark man and he was very distinctive because he always wore a beautiful red sash. I studied under Mama Lily for two years and then I was graduated in a traditional uniki ceremony.

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W.S.

PEARL Keawe

I became interested in the hula through my late sister-in-law, Caroline Tuck a renown Hawaiian entertainer and hula instructor. She performed throughout Hawaii with Alice Keawekane Garner and Frances Palama. We produced hula shows and always worked close together. I also received private instruction in the art of ancient hula from Mrs. Lily Polani, a student of Mr. Kao'o. Her classes were held at her home in Kaneohe and lasted approximately three hours each night.

She would pai and teach us the lyrics of the mele pausing occasionally to talk and tell us the story relating to the mele. After three or four days we began to learn the dance itself. This is how I learned the traditional dances of the grand hula master, Mr. Kao'o.

Caroline's studio was located on Puuhale street and I began to train under her in 1927 when I was 23 years old. I learned my modern hula from Caroline and my ancient training came from Lily. When I met Mr. Kao'o he was a tall skinny dark man and he always wore a red sash.

He dealt with the Desha family whose home was in the area near the present Mayor Wright housing projects and he worked with the Auld family of Molokai and he trained Agnes Auld.

From Lily we learned the mele at her home in Kaneohe ~~in the morning hours~~. She would pai and teach us the mele and we would talk about the mele ~~at~~ at the same time we were learning everything else. We would learn the dance after the mele and we would train one day every week in sessions that lasted three hours. I studied under Lily for two years.

I started teaching in 1948 when I moved to Kalihi. I had six children and I was working at Pearl Harbor and I had to do something to supplement our income. I started sharing the hula at military posts.

I uniki'd with Lily in the traditional manner. We took the ailolo and we had to eat an entire mullet except the bones. The first thing I learned from Lily was that nobody should walk over ~~the~~ an instrument that was placed on the floor, especially if they had their mai.

When they do the hula today they jazz it up too much. There are fifteen steps to the hula and the young kumu should stick to them. They should bend more in their dance and smile and emphasize poses and grace and give all the expressions from the heart and soul. Dance from the heart.

Hula of today is very different from what I learned. I like how Darryl Lupenui does it he has a little more spirit in his dance.

I see the hula of the future being nothing but running steps and it won't resemble the traditional hula that was taught to me.