

LUKA KALEIKI

In 1959, my sister opened a studio at my home in Papakolea. She then moved to the old George Naope studio in Kalihi. That was where I came into the picture. My sister needed help with the 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.

② I took one year of hula from my sister and she had no teacher. But my sister had a book of hula motions. ① 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 with 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 kumu I was to have studied under was Joseph Kahauleleiu but he didn't show up for the classes so I switched to Henry Pa. I've been born and raised in Papakolea. Kahauleleu 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. ② 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 feelings. They must want to dance and they must show their enjoyment to the audience.

The first modern teacher was Dorothy Ortiz at age 8, she was a partner of Louise Kaleiki. When Dorothy Ortiz left, I had to step in and so I taught from the book of hulas that was left to my sister. Joseph Ilalaole was my mother's granduncle.

① 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 classes would come, I would put on the record and that's 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.

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 uniki'ed by Uncle Henry and when any big recitals/shows of ours turns out well.

I also enjoy the Merrie Monarch. I take all my dancers that are 14 years and older and have shown an interest and commitment to dancing. I think it's important to take kids who may not be the best dancers but give the opportunity of dancing at the Merrie Monarch. 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 and mature as a person and as a dancer. My one great asset is patience and that is a big part of teaching. It makes me feel good ~~to see a small child dance at 3 or 4~~ to give out what I have to give to the kids and adults. To see a small child dance at 3 or 4 years old lights up my life, it makes me feel good. It breaks my heart to see instructors trying to get across to the kids and 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 Kanakaole, Kealea Kanahale. 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 pahu favorite-Lanikila chant, Kealohalani. It's my favorite because in 1976 I was not going to enter Merrie Monarch. But I dreamt I should

enter with the Lanakila chant. So Uncle Henry gave me the words to the chant and we won that year. Hula auwana is modern dancing. My bag is auwana. I only learned kahiko from Uncle Henry for big shows. My halau 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 free soft graceful style of dancing. With all this _____ of kahiko, I have to teach it but it isn't my favorite because true kahiko is more constricted and 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. Lots of people are going way beyond the boundaries of ancient hula. They are mixing the ipu with the pahu, combining them in one dance. Hawaiians have what they have but they won't protect it, they would rather modernize the dance. ② If it continues this way, everthing will be lost. ① People are calling themselves dancers of ancient hula and are dancing a modern revision of what it is because thats 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 a song, combine basic foot movements. We have kumu today that are creating and composing beyond the framework that is supposed to be a classical dance. ① People believe today you must dance a more rigorous, fast-paced style to keep up with the audience and modern trends.

I admire Ilalaole, Manuel Silva and Henry Pa because they have an element you don't see noadays. They were very strict and very devoted to the hula not to the audience. Henry Pa was very stern, perfectionist, and if you got in his way auwe that was it. He would never come back to you.

The interest in hula has broadened in the nationalities and that is another great change that has come about.

Kau'i Zuttermeister, George Naope, Maiki Aiu.