

Lovey Apana

AUNTY LOVEY APANA BEGAN TO TEACH ON OAHU IN 1963 AND IN 1970 OPENED HER STUDIO ON KAUAI.

Growing up I thought I might never find my niche in this world. In my twenties I began to travel and after I had visited every place I could think of, I returned home. I ended up drifting from one field of work to the next but whatever I did I always was left with this feeling that what I was accomplishing was meaningless. Finally I went to my grandmother for advice and she told me that I had the gift of laughter and I should use it to teach children. She said the hula was part of my family lineage and I had a responsibility to teach it and learn more about it.

Today I find it difficult to talk about my training and the kumu that I studied under because I consider myself a traditionalist. Within the framework I studied under we were trained to remain in the background and let our work speak for itself. By naming my kumu I can't help but feel I would be sharing something that was never meant for public display. Auntie Kauai Zuttermeister was never heard of in her thirties and it has only been in the last ten years that she has been discovered by the public and the newspapers. Anyone who has been steeped in the culture will know that this is the traditional Hawaiian way of being accepted and recognized.

There have been tremendous changes in the hula but I cannot downgrade or resist these changes because the Hawaii of the past is not the Hawaii of today. We have no choice but to grow and adapt to this modern world. What makes me uneasy is that many people today seem to see the production of the dance and not the intrinsic value of the art and the traditions. If someone wants to create in the traditional hula they must use a composition written today in the traditional style and choreograph that. How can someone take a chant written in another era, add modern choreography and call the whole thing traditional?

Today young people are going deep into certain facets of the culture and they wish to recreate and relive the ancestral ways of their forefathers. They must have the proper training and preparation or they will be lost because they are a modern people trying to go back into an ancient world.

Lovey Apana

Aunty Lovey Apana began to teach on Oahu in 1963 and in 1970 opened her studio on Kauai.

Growing up I was <sup>Thought</sup> very frustrated with my life because I <sup>might</sup> could never find my niche in this world. In my twenties I began to travel and after I had visited every place I could think of, I returned home. I ended up drifting from one field of work to the next but whatever I did I always was left with this feeling that what I was accomplishing was meaningless. Finally I went to my grandmother for advice and she told me that I had the ~~firm~~ gift of laughter and I should use it to teach children. She said the hula was part of my family lineage and I had a responsibility to teach it and learn more about it.

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W.S.