

Eleanor Hiram Hoke

1918

I was chosen by my grandmother to be the chosen one for the hula kapu. When I was born I was taken away from my parents and raised in ^{"mapone"} Kahuiku. It was there that I ~~received~~ my hula kapu training until age 8. I was taken from my parents because I had to follow certain kapus. I could not be touched by a male, I could not eat certain foods. Tutu prepared all her meals on kuahu. Other people could not handle the food. The mullet had to come from a clean pond. You couldn't ^{just} go down to the ocean and get mullet, the pigs that were fed to me during the 8 years were not ~~filled~~ fed swill & were kept in clean spotless (cement) pens. Fed best of grain. When it was time for school, I was taken to school and my lunches were prepared at the kuahu. I was not allowed to share the food with any of my friends because I could not eat their food. If I took his food, my friend would be the one to suffer. And if I broke any kapu, the kuahu would go dry. The first day I went to Kahuiku, my grandmother & tutukane went to the mountains and picked certain greens which they

hung on chickenwire without water. They stayed green for years until I broke one of the kapus. Then it goes dry. Then you have to start the whole process over getting a mullet & a pig & new greens. Fine when I was a baby but trouble as I grew older. Up until the time I could walk, Hawaiian chants were sung to me like mothers use nursery rhymes ^{to soothe} for their children. At first day of birth I was given the 'ailolo. They killed the pig and gave me a taste of the brains. This 'ailolo rotted my body, no one had to step on my thighs, etc.. Also gave me the ability to remember. Absolutely nothing was put in writing. All the pulas, the chants were retained by memory.

I couldn't play with the neighborhood kids when I was growing up. If I had a cold and went outside, I carried a tea leaf with me. I would have to spit in the leaf and then bury it in the ground ^{run home & throw} or it would have to spit in the leaf and then bury it in the ground or it would have to spit in the leaf and then bury it in the ground. If I used the bathroom outside (break a kapu), I would come home & Tutu wahine would be waiting for me and she would know I broke a kapu because the altar would immediately go dry. The next day we would have to go early in the morning up to the mountains to pick fresh greens. Tutu wahine would then get the black pig from the pen. The pig would lay down on the kuahu & Tutu wahine

would chant the pig to death. You don't use a knife. The fish would have to be flopping, placed in front of the altar & the pig would be chanted to death. They would then be eaten by tutu kane & tutu wahine & myself. Whatever was left over was ~~wrapped~~ ~~was~~ wrapped up & thrown into the ocean. 13 children in the family, but

I ~~wasn't~~ ^{wasn't} raised with other children, I ~~was~~ never heard a harsh word. You love everything, everything you do you love. Tutu wahine uniki'd me at age eight, ^{at the kumu hula} and the next day ~~we~~ was my debut in front of every well-known kumu in the state Hawaii. They all came to welcome me into the community of ~~kumu hula~~ kumu hula and to see what tutu had to offer ^{from her family}. I had a very rough time adjusting to the world after tutu oki'd the kapu. Tutu's teachers were Kamawai, Liholaa who were teachers in the Kaaunapali, Lahaina, Kauai area. Great male hula teachers.

Tutu, ^{Louie} Kapete ^{of their generation} were the last two hula kapu students in Hawaii. Pua Hauloo was a student w/ tutu but w/ another teacher ^(?). But this teacher was not a hula kapu teacher. This is why his hula palm is not complete. I have the complete (?) set of hula palm taught in the temple at that time, 80 years today. Training would be everyday, morning to night. ~~in front of Tutu & Liholaa~~ ^{The day before my debut, Tutu kane} on a ~~train~~ ^{train} in front of Kaaka. I danced all of my hulas on a ~~train~~ ^{train} in front of the hula.

before tutu wahine & tutulcame. Then it was all wrapped up (greens, etc.) and carried down to Matlapau. The ocean was very calm. Tutu went down to the beach & said, "Hala O Re". So that the wave would come. Out of this calm one wave appeared. Tutulcame threw the bag into the ocean and it all disappeared. If my bag is not taken to the bottom of the ocean that means the gods of the hula do not accept me. Then

at the point of the beach where the ocean starts to run, two ladies in kikepas, one red, one yellow accepted me from tutu and from ~~at~~ that midnight I was oki from the kapu. The next day every known teacher came to see what I had to offer from tutu's school. I was the last hula kapu student.

The year was 1926, there was nobody after me. You have to be taken from birth, you have to be pure & clean, ^{you can't live w/ a man, you can't kiss a man, you can't go to wakes, etc.} you can't be married when you are learning. However I still cannot

enter a home with any type of lauahu, ~~at~~ because my kapu is pau. It was hard to me adjust to living with my family

because ~~you~~ never heard lies before. If you lied the lauahu would go dead. I would jump on a horse and ride bareback on the beach in the middle of the night from laie back to ^{couldn't cope w/ the fighting} Malome. But of course I learned how to lie, ^{and many other things} etc. At age 8 a child

knows what is right and wrong and is allowed to go. My definition for hula auwana is that now you go, you learn from more teachers and everything you do will not be kapu. The lauau was the 1st time my parents saw me dancing.

When I was 19 I told Tutu I wanted to get married. From age 8 I went back to Tutuwaline & Auntie K. Nakaua came to Tutu to learn palm. Tutu revived the hula palm in 1926. I+ had died off. Lolualia came into the picture when she asked Tutu & Auntie K. to perform for President Roosevelt in '34.

~~The~~ Nothing was written down but yet I can remember every hula, every chant. That was the purpose of the kapa. So you don't forget. ~~My~~ ~~sen~~

For eight years all I did was live the hula. Day & night all I did was practice. I was taught the mōlele for every chant. ~~After~~ ~~Quana~~ to ~~teach~~ me means a life without the kapa.

I took a vow in front of the Kuahu before we tore down the altar that I would not change what I was taught during my 8 years. Tutu told me if I changed the hulas, who after me would know what the real hula is like. All the

costuming was made in front of the Kuahu for me by Tutukane & Tutu wahine. ^{no body was allowed to see.} Tutukane would go down to his stevedore friends & bring back giant ropes. ^{pure, shimmering} He twisted them & made a hula skirt out of the golden strands in the center. All implements & costumes went into the ocean, back to the goddess, the source.

~~Kapele~~ Kapele was Tutu wahine's assistant in the Kuahu. I was a kumu hula at 11.

after tute passed away in the age of eight. I taught on my own to teach at Annie Woolsey's "Hawaiian Turn" on Kapilani Blvd. where Tohu theatre used to be. I was told never to do the rituals & ceremonies after my uniki.

From there I developed my own show with Hawaiian, Mami, Samoan dances. Because I lived in Laie, I learned the different dances from my neighbors. I went to work for the Board of Public Parks & Amusement. I wanted to eliminate competitions & change it to festivals. I was given four parks and I would teach them Polynesian dances. From Papahāna I put together the "Seven Wonders of the World" (9-10 year old boys). Dancing for Roosevelt, and being the ancient dancer for Princess Kaiulani, Dillingham, Shingler. I was dancing for Waikei's military clubs.

③ I like the creativity but I see it getting out of hand & this is where the old teachers should be stepping in. I'm seeing Samoan, Tahitian & Mami steps in hula.

Hula was used in every event & facet of everyday life. There's a mele for the felling of the palm, for the fish nets, for setting up the imu. It is not just for entertainment. That is why I don't change the hula because it is a record of everyday life of my ancestors and if it is changed in any way we have lost our record of our ancestors' world.

My favorite style is hula ililío and my favorite mele is "Kauliua".

Hula is a joyous expression of life and it should be explained to the audience that the dancers are performing as if they were in a temple, [There are two ways of doing "Kauliua"]
① wai'wa (slow) ② Kupei (fast & bouncy)

① ha'a ② paku ③ hau'ahia hula kupei

I am afraid of teaching hula ililío because I'm afraid of what people will do to it. I don't believe the hula kauliua that was taught in my time will be seen in the years to come. They are changing the wai'wa's. [I used to change the beats in mid-dance on tutu when I was 8 to see if she could change.]