

Rose Look

name of kumu hula

NANA E NA HULA LOEA PROJECT

1. HOW DID YOU BECOME INTERESTED IN THE HULA?

Had a cousin who taught her who was w/ Betty Lei.
Father was close w/ Rosena Landon & Hawaiians.
Father loved samisen & ukulele. It was mainly
the Hawaiian music that got her started.

2. HOW MANY YEARS DID YOU STAY WITH EACH KUMU YOU STUDIED UNDER?

Who were the kumu of your kumu hula?

Did you uniki with any of your kumu?

Alice Gardner - since 13 (5 years). Strong on
basics, fundamental steps, beat. Very strict to
see you do it right but no yelling or beating.

Lokalia - Sam Maeda got her an interview.
She would ~~1st~~ talk about the historical background
then she would explain the chants & steps.

1 year. Protege of Luahine, Pukui. Very good.

3. What kumu have been your greatest influence and for what reason(s)?

Kau'i Zuttermeister - 3 month kumu brush-up.
Gave approval to say, she was a student

Alice - great inner beauty, clean in her relationships
with other people. Uniki with what a
dancer, a person should be.

4. What was the name and location of your halaus?
(STUDIO) (HOME) (OTHER)

Alice
Lolcalia

Richards Y & Bill Lincoln's
Charles St.

5. What were the teaching methods and the teaching styles used by your kumu?
Please describe how you were taught the chants/mele?

Teaching

1. When and why did you begin to teach?
How many years have you been a kumu?

1956

I wanted to relate the feeling of what a dancer should be. Hula ~~was~~ should be taught as a classic dance. It's sad that there is none to say what is the right way. Wanted to make children confident about themselves, Not to be shy.

2. What requirements had to be met for you to become a kumu?

Takes each student as an individual. Tries to uplift each one in accordance to their individuality. Begins with trying to make Hula fun then she begins teaching. If the parents don't like this system they are advised to go elsewhere. You can't yell or humiliate. Love for the dance is #1. You have to be beautiful inside.

there should be no racial obstacle to Hula.

3. What sacrifices have you had to make? Have you had to take additional jobs?
(a)Haumana

(b)Kumu

4. How would you describe your style of dancing? Is it a direct reflection of your personality? Is your style changing?

5. What has been your most special remembrance as a: (Did you dance before any special audiences?)
(a)Haumana

(b)Kumu

6. What was the happiest point of your career?
What was the most difficult time of your career?

7. What is your greatest accomplishment as a:
(a) Haumana

(b) Kumu

To help the children. As my dancers leave they can ~~accept~~ ^{accept} any teaching. They can choose what ^{accept} they want. Anyone can be taught, it's up to the teacher. They will always love the dance.

8. What does the art of hula offer the modern Hawaiian of today?

9. What advice do you have for the young dancers of today?

My advice to the young
You have to be beautiful inside to do anything well. Beauty starts from within. You can have all the steps all the physical attributes but unless you have an inner beauty you are just a person moving from side to side. Be very selective of where you go to learn. When you dance you have to be pure. Humility & respect to people. Treating people well. Hula is beautiful & to portray it you must have an inner beauty.

10. How has the hula changed since you began your career?
If it has changed has it been a change for the better?

Hula Kahiko - They are not doing it the way it should be. Style is being abused.

11. What has become your definition of hula kahiko? Hula auwana?
What is your favorite hula auwana, hula kahiko, and chant?

hula kahiko - chanting
" auwana music.

There should not be a separation.
Kahiko should be taught first, then auwana, as an unbroken line of a classic dance. They are inseparable & should be taught as a classic form.
K- "Qihale O Pele" "Kauli'ula" Loves chanting but afraid of losing voice.
A- Darling Kumipo

12. What do you foresee happening to hula kahiko, and hula auwana in the next ten years?

13. What has become your philosophy for living?

You are talking to the person w/ your hands. So you have to know the melody & if you are not a warm & humble person inside it will all be blocked.

14. Who do you consider the grand masters of yesterday and why?
Who do you consider the grand masters of today and why?

Kawena Pukui

15. What three kumu do you feel should be interviewed for this project?