

PEARL KEAWE SOUZA

Pearl Souza is the daughter of Pearl Keawe and the niece of the late Caroline Tuck.

I believe we have just scratched the surface of hula kahiko. In the coming years the modern kumu will progress to an even deeper level than today, and it will be done more openly. The halau today are performing dances that I have never seen before and I find it fascinating and admirable that they have brought out so much.

I am trying to carry on Caroline Tuck's definition of the hula in my teaching today. I began with Caroline when I was three years old. I learned basic footwork, how to bend our knees and stay flat on the floor. We then learned the hand motions and interpretation. I learned mostly auwana from Caroline and she taught me that in the hula the story is everthing. The motions are there only to project the story.

I went on to my mother when I turned ten and it was from her that I learned my ancient hula. Back then, kahiko and auwana were not used to define the hula. It was ancient and modern. My mother carried on exactly what Caroline Tuck had been teaching me. The basic principle throughout my training was not to be selfish with the knowledge that I was being given. Whatever I learned was to be shared and passed along to whoever wanted to learn. It had to be shared or it would be lost.

After three years I joined Kent Ghirard's Hula Nani Troupe where I was fortunate to meet Pauline Kekuhuna, Napua Stevens, and Vickie II Rodrigues. Kent taught me the commercial aspect of the hula. We performed for tourists and we projected to them the mainland image of Hawaii. I saw the better part of him come out when we performed in front of local audiences and he performed as you would expect from a true Hawaiian. He was Haole, but his love for the hula was genuine. He taught me that there was a time and place for everything and there are things that can and cannot be said in the hula world.

I began to teach in 1976 because I felt as a dancer I was lacking something. I specialize right now with little children and I've found through dancing, through the hula I can get across a message clearer than when I speak. To me the hula has nothing to do with physical beauty, it is how you project your feelings and if those feelings are genuine.

When I became friends with Aunty Vickie, one of my favorite auwanas was "Puaokamakahala". I always thought it was just another love song. It was composed by Aunty Vickie and I asked her about it one day. She told me that the song was inspired by a ^(ONE) man who was the apple of her mother's eye who would ^{cast} pick her up and drop her when he found something better. ^(A WOMAN'S) I fell in love with that song from that moment on.)

one who was the apple of a woman's eye, who would cast her side at any given moment to suit his fancy. This inspire my love for this song as of then.

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If you prefer your full name or any variation from the above please call our office before June 17, 1983 and supply us with the required information.

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Pearl Keawe Souza
Dec. 25, 1934
Honolulu, Hawaii

I can think as far back as three years old. I had an Aunt named Caroline Tuck. Auntie Caroline was a hula instructor at the time. There was quite a bit of girls in the family. Caroline had three daughters who were dancing hula and I had another cousin named Carol. There were three neighborhood girls and myself and we were all around the same age. So Caroline felt that if we were interested in learning the hula she would try to teach us. I don't think one of us dropped out of her classes. We all stayed with it and enjoyed it a lot. We learned basic footwork, we learned how to bend our knees and stay flat on the floor, then we learned handwork, then it was interpretation. I was with Caroline Tuck till age 10. I never did ask her who her kumu were. You have to understand that it is considered bad manners for a student to question the teacher.

I am trying to carry on Caroline Tuck's definition of the hula in my teaching today. She felt that the hula was a means to tell a specific story. It tells this story through the hand motions, through the foot work, and all of this should be danced gracefully. (The hula is much more than just telling a story. It is your inner feelings being projected into the dance. If you are able to project your inner feelings outward, whoever is there witnessing your dance should be able to share those emotions and feelings with you. The basic lesson she taught me was everything you do ~~in hula~~ must come from within.) If you can't do it from within you must learn because that is the only way to dance the hula. In other words you have not put yourself into the dance fully. To Caroline Tuck the story was the most important aspect of the hula, it was not the motions. I was taught mostly auwana from Caroline Tuck and very little of kahiko. Back then kahiko and auwana were not used to define the hula. It was modern and ancient.

I studied with my mother after Caroline Tuck. It was my mother that taught me ancient hula. My mother carried on exactly what Caroline Tuck had been teaching me. Throughout my lessons my mother was trying to train me how to teach because the basic principle throughout my training was not to be selfish with what I was being given. The important principle was to give out and pass along the knowledge. Whatever I learned was to be shared, and it doesn't matter who the students are. It's got to be shared or it will be lost. So my mother brought me up with that concept.

My Kumu Hula
CAROLINE TUCK