

Holoholo Ka'a

Clarence Kinney



1.1	Kāua I ka holoholo ka'a	<i>You and I ride in the car</i>
1.2	'Oni ana ka huila lawe a lilo,	<i>Wheels turning as we travel</i>
1.3	Ku'u aku 'oe a pau pono	<i>You won't be alarmed at all</i>
1.4	Nā huahelu e kau ana	<i>As the speedometer climbs</i>
2.1	'Alawa iho 'oe ma ka 'ao'ao	<i>Glance out the window</i>
2.2	Hū ana ka makani hele uluulu	<i>The wind blows, the dust rises</i>
2.3	Mea 'ole ka pi'ina me ka ihona	<i>We go from the peaks to the valleys</i>
2.4	Me nā kīke'e alanui	<i>On the winding roads</i>
3.1	'O ka pā kōnane a ka mahina	<i>The moon shines forth</i>
3.2	Ahuwale nō i ka pae 'ōpua	<i>From the fluffy clouds</i>
3.3	Eia kāua i ka palēna pau	<i>We have come to the end</i>
3.4	A huli ho'i mai kāua	<i>We must return home!</i>
4.1	Ha'ina kō wehi e ku'u lei	<i>Recount, my dearest one</i>
4.2	Ke huli ho'i nei kāua	<i>As we go home</i>
4.3	Step on the gas, going my way?*	
4.4	Ke 'oni nei ka huila**	<i>The wheels are turning</i>
4.1	Ha'ina kō wehi e ku'u lei	<i>Recount, my dearest one</i>
4.2	Ke huli ho'i nei kāua	<i>As we go home</i>
4.3	Step on the gas...taxi!*	
4.4	Ke 'oni nei ka huila**	<i>The wheels are turning</i>

* Honi aku 'oe i ka 'ailea--the original words, seldom used.

** This line is sung many different ways by different groups. I actually use of they many alternative ways in the teachings. It wasn't my intention, but habit took over.

Notes on the Video

The original choreography for this hula comes from my teacher, Bella Richards. It is a pleasure for me to perpetuate her memory and her work in this dance.

Our teacher is Kumu Hula Pattye Kealohalani Wright (Kumu Kea), our student dancer is Kuriko Punahale Odajima.

Recording used: Sandii's Hawai'i 4th, available on our website.

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Intro: One-handed Vamp R & L)

- 1.1 (point "you & me") (make fists & circle arms at sides "wheels" R-L-R)
Kāua i ka **holoholo ka'a**
point R-toe V-R
- 1.2 (Wheels L-R-L at sides) (wheels, R-L-R at sides)
'Oni ana ka huila **lawe a lilo,**
V-L making _ turn to L V-R turning to front
- 1.3 (Clap! Point 2-hds Rt) (shake both hands "never" 2X)
Ku'u aku 'oe **a pau pono**
V-L V-R
- 1.4 (L-hd up.p/o,L-count fingers)
Nā huahelu e kau ana
V-L 8X
- 2.1 (R-arm up,look over sat ground) (2hds brush sides R & L)
'Alawa iho 'oe **ma ka 'ao'ao**
K-R lele imua L & R
- 2.2 (Wind R-L-R) (2-hds scoop up 3X low to higher)
Hū ana ka makani **hele uluulu**
V-L V-R
- 2.3 (2-hds mountain on L) (2 hds slide down mt to valley, low Rt)
Mea 'ole ka pi'ina **me ka ihona**
V-L V-R
- 2.4 (2-hds facing plms in front) (wind road L-R-L)
Me nā kike'e **alanui**
"uehe L & R V-L imua
- 3.1 (Clap! Cross hds low,p/i & bring up for moon high cntr)
'O ka pā kōnane a ka mahina
Hela R-L-R-L
- 3.2 (Roll for clouds L to R & R to L)
Ahuwale nō i ka **pae 'ōpua**
V-R V-L
- 3.3 (Open 2 hds from self/out)(bring 2-hds back to self)
Eia kāua i ka **palena pau**
V-R V-L
- 3.4 (2-hds low Rt, p/d)
A huli ho'i mai kāua
Ka'apuni w/Rt 8X moving toward Left

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- 4.1 (L@hip, R-mouth out,p/d) (2-hds lei)
Ha'ina kō wehi e ku'u lei
K-R K-L
- 4.2 (2-hds low Rt, p/d)
Ke huli ho'i nei kāua
Ka'apuni w/Rt 8X moving toward Left
- 4.3 (Both hands on hips) (R-hitch-hike 2X)
Step on the gas, going my way?
Stamp Rt bump hip Rt 2X
- 4.4 (wheels, R-L-R at sides) (Wheels L-R-L at sides)
Ke 'oni nei ka huila
V-R V-L
- 4.1. (L@hip, R-mouth out,p/d) (2-hds lei)
Ha'ina kō wehi e ku'u lei
K-R K-L
- 4.2 (2-hds low Rt, p/d)
Ke huli ho'i nei kāua
Ka'apuni w/Rt 8X moving toward Left
- 4.3 (Both hands on hips) (R-wave to flag down taxi)
Step on the gas, Taxi!
Stamp Rt Lean forward Rt
- 4.4 (wheels, R-L-R at sides) (Wheels L-R-L at sides)
Ke 'oni nei ka huila
V-R V-L

Traditions:

Original choreography by Bella Richards, my teacher for all of my 'auana and other Polynesian dance forms.

Teachers Notes:

I. Explanation of my annotation for the dance:

You will see that I place the gestures above the text, the feet below the text and underline the portion of the text involved.

Symbols include:

- * R=right
- * L=left,
- * Rt=right,
- * Plms=palms
- * dn=down
- * hi=high
- * hds=hands
- * p/u = palm up palm down w/= with.
- * p/d=palm down
- * I write the *kāholo* step as "vamp" (i.e. V-R) because the "K" is used for *Kalākaua*.

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II. Background:

In the era in which this song was composed, automobiles were a great rarity. It was, therefore, quite a treat to have a young man with access to an auto offer to take a young lady for a thrilling joyride. This song celebrates such an occasion.

The roads were few in those days, mostly unpaved, and often no more than well-worn ruts. The grass and brush would grow up beside the road, brushing against the sides of the car as they "sped" along. Often there were no guardrails either, so it was a thrilling experience to drive over the hills and valleys.

In our song we are told of the couple starting their exciting journey about the island. As one looks out the window, the wind blows by and the brush slaps the side of the auto. Our young people are having such fun that they neglect to notice the passage of time or the emptying of the gas tank. Nightfall finds them stranded -- not too unhappily -- out of gas and wondering how to get home. Ah! Young love hasn't changed that much, has it?

There is another verse in the song that is seldom heard. It makes the mele a bit more X-rated.

He mana'o ko'u i ke kani ko'ele
Ua haki ka pilina a'o luna iho
He la'i pono ke kaunu ana
He nanea mai ho'i kau

*I worry about the sound of the clanking
Springs broken top to bottom
Passion is calmed
Such delight!*

III. Costuming:

There are many options open for costuming this number. I have seen it costumed in a 1920's sort of attire with protective hat and clothing worn to cover the ladies finery as they did in those early days of auto travel. This number also lends itself well to ti-leaf skirt, or the hau skirt. We chose a modern day sundress with a hat for our dancer. Let your imagination guide you.

IV. Footwork used: kāholo, 'uehe, kalākaua, lele, hela, ka'apuni

V. Glossary of footwork

Hela A very important basic step.

(1) The right foot is placed at about a 45~degree angle to the right side on count one. The toe and ball of the foot touch the floor; the heel is very slightly elevated and turned inward; the leg is straight. The left knee is in the 'ai ha'a position with knee bent. The weight should be entirely on the left foot and the hip lifted on the left. As the right foot is brought back to the starting position, the weight begins to shift toward the right, bringing the hip to the right side.

(2) On count two, the right foot is placed down, and the weight is completely transferred to the right, the hip is lifted on the right.

(3) On count three, the left foot is extended at a 45~degree angle in the same way as the right was; the hip is on right and the entire weight is on the right foot. On count four the left foot is retracted and all the weight is shifted to that left foot.

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All of this is done in an *'ai ha'a* position. The knee is never straightened, except for the extension of the leg for the *hela*. There is a slight movement of the body side to side when the weight is shifted from right to left, as the feet are kept a few inches apart. The feet should begin a bit apart so as to be placed directly under the shoulders for greatest strength and ease of execution. The body does not bob up and down!

Kāholo The most basic of the hula steps. A traveling step that takes the dancer side to side in four counts. When done on the right side, the right foot takes one step to the right on count one, the left foot is placed beside it on the second count, another step to the right on the third count, and the left foot is brought beside it for a hold of one count, or a tap. The weight is now on the right so that the following foot movement just described is ready to be executed on the left.

Kalākaua or Kāwelu This step was renamed *kalākaua* after the Hawaiian monarch who revived the hula as a “respectable dance” in the face of missionary disapproval. It is executed on both the right and the left.

(1) When done on the right, the right foot leads, making a 1/4 turn toward the left with the right foot stepping forward on count one.

(2) On count two, the weight rocks back on the left foot.

(3) If executing a single *kalākaua* or *kāwelu* on each side, the right foot will now make a 1/2 turn so as to face the body to the right on count three.

(4) Count four is a tap with the left foot beside the right, the body still facing right.

To repeat the step on the left, the left foot now steps slightly forward repeating the entire step on the left that was just executed on the right.

This may be doubled to do two *kalākaua* on one or both sides. The foot would go forward and back two times before doing the half turn. This can be accomplished with either one or two on either side achieving half turns right and left.

Lele A forward moving step. While the right foot (or left) steps forward and ‘stamps’ the right heel, the opposite foot is lifted and brought slightly forward. The one foot makes a sort of half *'uehe*.

'Uehe (*'Uwehe**) One foot is lifted with weight shifting to opposite hip as the foot is lowered the count of one; both knees are then pushed forward by the quick raising of the heels up/down on the count of two, with continued swaying of the hips from side to side. The step can be reversed for counts three and four. This is a difficult to step to accomplish smoothly while swinging the hips smoothly.

(*This is the ‘old’ spelling. Modern scholars consider the “w” redundant as the sound is made naturally in the glide from the ‘u’ to the ‘e’. Either spelling is considered correct.)

VI. Posture, body, arms and hands:

Body:

The *'ai ha'a* position has the head directly over the feet, the back is arched and the *kikala* or *'ēlemu* (buttocks) is lifted behind. It looks a lot like the posture in the carvings of the Hawaiian temple figures. This is the position of greatest power and balance. This position was used in the *lua* training, which was the school for learning the art of defense and aggression. *Hula* and *lua* are very closely tied in body position because of the importance of balance. The head is held high, shoulders back, rib cage lifted, pelvis tipped back and up.

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Arms:

In our tradition, the hands move with the body for the *kahiko* and opposite of the movement in the *'auana*. The arms are carried off of the shoulders and very slightly to the front of the body. The arm is never stiff or rigid, but has a slight flex in it so that the elbow faces the back. The hand extends the same line. The opposite arm is bent across the chest, but does not allow for the fingertips to extend beyond the center of the body. The hand does not touch the body, being held some three or more inches away from the chest.

Hands:

In our tradition, the hands are never stiff or motionless. There is always a slight undulating of the hands. The movement for the hands is actuated from the wrist, not from the fingers. It is more a matter of putting tension in the hand and fingers and relaxing that tension as it flows from the wrist to the end of the fingers.

We are taught to avoid facing the palms or the soles of our feet toward the audience. The palms face the body, the floor, face upward or to the sides, but not toward the audience as this is considered uncouth. The same is true for the soles of the feet. It is considered uncouth to turn them outward to the audience at any time unless the gesture specifically calls for it.

The head and eyes follow the gesturing hand. If both hands are doing the same thing on opposite sides, the head turns in the direction of the leading foot.

VII. Glossary of terms

- 'Ae ~ yes, or positive response
- 'Ai ha'a ~ to bend the knees and dance low to the ground.
- 'Āina ~ land, earth
- 'Ākau ~ right
- Alaka'i ~ a title given to a student in the class or in the halau who is given a position of leadership and responsibility. A role of leadership as well as rendering assistance to the Kumu Hula.
- 'Ai ha'a ~ to bend the knees and dance low to the ground.
- Ali'i ~ the chiefly class in Hawai'i
- Aloha ~ love, affection
- Aloha mai ~ greetings
- 'Ami ~ hula step
- 'Auana ~ a term given the modern hula
- 'Aui ~ a hula step
- Hālau ~ a traditional school of hula conducted by a traditional Kumu.
- Haumana ~ the student.
- Hema ~ left

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- Ho'i** ~ a term for the hula or oli used to exit the dancer from the stage. An exit dance or chant.
- Ho'omākaukau** ~ to prepare to get ready for the opening portion of the hula about to be performed.
- Kā** ~ the instrument used as a beater for the pūniu. It can be made of braided ti leaves, braided banana fibers, rope or other materials
- Kāhea** ~ announcing call by the dancer of either the number to be performed, or the verse desired to be performed. It serves as a communication between the performer and the chanter or musician.
- Kahiko** ~ a term often used to refer to the traditional body of hula.
- Ka'i** ~ a term for the hula (or oli) used to bring the dancer on to the stage. An entrance dance (can be a chant).
- Ki'ipā** ~ the term for the pattern of the basic beat associated with any one of the hula instruments such as pū'ili, 'uli'uli, etc. Each instrument has its common, or basic pattern, this is referred to as a "ki'ipā".
- Kū** ~ to stand fully upright
- Kumu Hula** ~ we use this term to indicate a hula teacher who has trained under a hula master and been graduated in a traditional ceremony with other recognized Kumu Hula present to bear witness to his/her achievement. Not just someone who teaches hula.
- Kupe'e** ~ seeds, shells, flowers or other worn at wrist and ankles.
- Lei 'ā'i** ~ seeds, shells, flowers or other worn at the neck.
- Lei po'o** ~ wreath of flowers or other worn on the head.
- Maika'i** ~ good, well done.
- Mahalo** ~ thank you
- Mai ka mua mai** ~ from the beginning
- Mākaukau** ~ to get prepared for the opening portion of the hula.
- Nā Puakea O Ko'olaupoko** ~ the name of our hālau or school of traditional instruction. It means "the many fair flowers from the windward O'ahu area".
- Noho** ~ to be seated while dancing
- 'Ōlapa** ~ we use this term to indicate a person who has achieved the first level of "expert dancer" and has been graduated as such in a traditional ceremony with other Kumu Hula to bear witness to his/her achievement.
- Oli** ~ poetry chanted only, not danced.
- Pā** ~ can mean to start the beat or the verse. Often used to mean "begin".

