

I began teaching at the Betty Jai Hula Studio which was on Sowers Road. My friend Marguerite was ^{living} there helping Dorothy K. Campbell teach hula. It was the only studio in Waikiki at that time and movie stars like Shirley Temple would go there to learn hula. I had a lot of influence from Hawaiian music because I was working in a Hawaiian record store right in Waikiki. I would hang around the Betty Jai Studio because of Marguerite and began to sit in ~~around~~ on her classes. Then I began to pick things up, suggest ideas, and then I began to help put on her little recitals. After about a year I ~~was still~~ ~~wasn't~~ began to teach groups after hours at the record store when we closed at 5 ~~PM~~ o'clock and that's when I began to get started. I really never made any money teaching, but I never had any financial worries either. I kept working at the record store and later on I played for dance bands but I never considered these jobs my hula career as having to make sacrifices. When I came to Hawaii in '47 to stay I had been surrounded by Hawaiians in SF. I would go to Hawaiian nightclubs to hear the music and see the dance. It all fell into place, I just loved it all and I didn't have to work hard for it. I'm interested in putting on a good show, I'm interested in entertaining. I'm not a star and I've never professed to be one.

Putting on a compact Hawaiian show that is appreciated by a receptive audience is my great joy.

In my day I didn't even know the word *auwana*. Modern hula was the term then. The Kent Gairard is a ~~very~~ the style of the 30's & 40's. It is a very simple style that is kept close to the basics. We never try to do anything fancy. When I first saw hula performed I was attracted to the groups that relied on a very simple style. I felt it gave the dancer more of an opportunity to express emotion without being able to rely on the ~~more~~ gimmicks of a fast pace and complicated motion. Of course today all of that has been turned upside down.

This was the basic style that was being danced when I was learning. The big change has been the predominance of *kekilua* and how the *kekilua* has been turned into a very ~~theatrical~~ ^{exciting} dance. When I was learning, Tahitian ~~hula~~ dance was first starting to appear in Waikiki and ~~everyone~~ ^{we} all thought how is the hula going to compete with this. To appreciate the hula you have to The hula of the 30's & 40's ~~is~~ ^{is} the subtle to the extent that it is dull if the audience does not have the feeling or the knowledge to appreciate it. It didn't have the variety or the action that the Tahitian or even the Maori dances have. Nowadays the hula movements of today are exciting and very innovative.

I'm all for it and I think it's great.
~~the~~ I have no objections about this
except one and Nona Beamer stated
it perfectly. ~~What they~~ There should
be two classifications for kahiko today,
Traditional kahiko and innovative modern
kahiko. ~~I don't think the~~ The boundary
between the two should be that the modern
kahiko is ~~kahiko~~ ^{chants & motions} composed today in the
kahiko style. The traditional kahiko
are the chants & hulas passed down
from generation to generation. The kahiko
hulas that were taught to me by
my kumu were named the exact same
way by Kawena Palani, Lolani Iuliani,
& Lolania Montgomery. I consider those
3 to be ~~as~~ great kumu and I know
for a fact they did not change ~~what~~ ^{the} kahiko
had been taught to them. The new
kahiko is exciting & vital and I'm all
for it but it should be classified and
classified in a category all of ~~its~~ own
otherwise ~~to~~ what has been passed down
from generation to generation and what
has been ~~just~~ created last month will
become ~~muddled~~ hopelessly muddled.

Kent G. Howard

Cerelia Kraus - 3 hula paku

I am not a wealth of knowledge.
What I brought to the hula was
all heart, love.

I saw hula at the Royal and
felt there had to be a higher
standard for tourists. Bid away
with jewelry & inconstant costume,
hairstyles. Brought slide, staging (tall & short)

Margaret
Proulx
Hualalai
946-5352

Biggest thrill ^{still} today is performing
in front of a Hawaiian and
having being accepted being a
hauole.

Tokyo (Nichigeki Theatre) - 1st Hawaiian
Group to go to Japan '55. ~~4~~

1 musician, Kent, & 4 girls. Backed
by hundreds of Japanese girls in
celestine skirts up to the ceiling.
With the audience jamming the
theatre.

We were put down for "airport hula".
we had to make a living and we
never jazzed it up.