

Wayne Chang
name of kumu hula

NANA E NA HULA LOEA PROJECT

1. HOW DID YOU BECOME INTERESTED IN THE HULA?

~~Through Kamehameha Schools~~
Watching at Kam a group of select students. Born in HI,
raised on mainland. Returned '64, started at
Kam at '65. Interested in hula in '68, a
senior. Did not have Hawai'ian background. Did not know
Hawai'ian words, pronunciation.

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

Nona Beamer - 1 year
Maiki Aiu - started in '74 to present as friend.
'74-'76
Kau'i Zuttermeister - '79-'81

'76-'80 - Ho'ole

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

Nona Beamer - joy of performing, dancing
Maiki - structure, repertoire, ^{chant} reverence for hula
Kau'i - even more defined ^{reason for doing everything}
must learn boundaries & act within, proper vs.
improper.

Each teacher was the right influence at
each stage of his development. He moved
from teacher to teacher because he was lacking
in a certain department & the present teacher
could not fill it.

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

Nona - ~~home~~ Kam School

Maiki - Keeaumoku St.

Kau'i - home (garage) + neighbor island (Kauai)

5. What were the teaching methods and the teaching styles used by your kumu?

Please describe how you were taught the chants/mele?

Maiki - notebooks
Kau'i - no notebooks
chants taught by repeating back to teacher.

nona - ^{not} strict, if you danced in time and you enjoyed it & the audience enjoyed it & could see you enjoying it, that's enough.
Maiki - ^{Hula as a} form of study, sense of continuity
Kau'i - finer

Chants taught by rote, repeat back

nona - it wasn't important back then to be synchronized either.

Maiki - if you dance it one way you must dance it the same way 50 yrs from now.

Kau'i - Hula must be danced the same way as it was performed 200 yrs ago.
Teaching Don't touch it.

Maiki - chants stays the same, but the steps are a creative art form. So what you must to make it richer.

1. When and why did you begin to teach

Better mousetrap. There was a demand as well. Thought he could do it better than anyone else. He stopped teaching a group because he wasn't improving & growing.

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

His uniki was a solemn exercise. Many things not explained to students. Not a party. Up to the students to interpret whatever event and simply feel. The event itself would generate the feeling without need of definition.

uniki questions

3. What sacrifices have you had to make? Have you had to take additional jobs? Is it worth the sacrifice

(a) Haumana

The no 1 priority was hula. It came before work & family responsibilities & commitments. Stopped teaching in '79 & put hula back in perspective. Very draining. Doesn't go to many performances.

(b) Kumu

'74-'79 - Hula was no 1 priority. Stopped ~~teaching~~ teaching in '79. When he begins teaching again, it will go back to #1. Very subjective when in competition. Hardest on people w/ his some hula background, same teachers.

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

Nona Beamer / Maiki Aha Footwork / Cazimero Chang Personality
Zuttermeister ~~change~~ influencing changes on his style in Kahiko. Much more flowing. "Bombastic"
olapa - ipu dance
olapa - any dancer

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

(a) Haumana

Getting it right whenever he was called upon.
Pleasing his kumu

(b) Kumu

1. Seeing students getting it right & getting the basic steps right.
2. Through hula, training the student in other aspects of his growth as well. Hula should not be the be all & end all. A balanced life. Everything in perspective. They'll come back if they really want to.

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

Wanted to escape repercussions of students actions dancing, as a kumu. The great kumu acknowledge all their students.

Leaving Na Kamalei was the hardest. He had to break to re-establish priorities. Really didn't want to, because he belonged to a group. Hard decision to become independent again.

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

Ho'i'ke - the pageantry, public response, student response
Brother Cazimero connects
Does not want to use performance as measure of success.

(b) Kumu

Recognition on a state-level by the certain people.
Going along the right way & keep it up,
keep expanding & sharing what you have.
Being told that by his teachers & Auntie Io.

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

1. * Beauty of the art form as dance form
 2. Non-native Hawaiians - Empathy for island being
 3. Historical aspect Kamaaina. Admirable
- Sheer enjoyment of dancing. One of the more visible parts of the culture.

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

I know what I'm doing.
I like what I'm doing.
& I'm learning at the same time.

Stay w/ dance. Don't look for added rewards.
Don't look beyond the enjoyment of dance.
Learning process vs. Performance process. Look at as an art. Or else endless circle of performances. If you are looking to use hula only as a vehicle it is a mistake. You must be able to dance in a room w/ no one around and feel the exhilarating force of hula. You don't need anybody to watch you.

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

Hula has become oversaturated. The wild crowds aren't there anymore. So people are doing it bigger & better but then they are depending on the crowds. As opposed to simply using it as a body of knowledge to be pared & improved.

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

Hula Kahiko - chants & dances ^{created} 100 yrs. ago. Some numbers in ~~Katana~~ monarchy period are Kahiko.
Kahiko - Kawika

Auwana - chant put to music, no great training needed.

No numbers written today in Kahiko style are Kahiko. ~~Put~~ Chant & steps must be taken from a 100 years ago and still be pretty much intact. i.e. "Kaulahua".
→ Try and get the correct translation. Some dances put to "ilili".

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

Maybe not at the same intensity at 75-78. Going down a little bit. Oversaturation. Most halau will cut down to few perf. Most will not be money-making ventures. The freshness in hula will be retained because teachers will ~~not have to be forced to~~ do it only for pleasure because of economics.

13. What has become your philosophy for living?

Auwana is trying to match the precision & order of Kahiko.

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

Iolani Luahine
Momi Kepleino

Joe Kaolili'o - Nokea
Hauoli Girls

Kau'i Zuttermeister
Hoakalei Kamauu

knowledge
they possess

greatest auwama
performance. Portrays
a fluidness in hula
that makes you watch
him. he is Wayne's Idol
in auwama.

~~May Kline, Marki~~

Ruby Johnson
Edith McKinzie
Kaupena Wong

Beamer - All learned from Helen Destra Beamer

Kau'i - Trying to guard
a traditional style of
hula not to exclude. She
does not want it to
be changed & abused.
So she takes only a
few.

Kahiko today - Ilalaole + Punahoa

Kau'i
~~Kau'i~~

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

Ho'oulu Cambra
Frank Hewett
Katena Silva

who were your teacher's teacher.