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The answer came from another kumu named Kaui Zuttermeister. I started studying intensively in 1973 with style and a feeling that I still possess today and transfer the stylings of Aunty Kaui to others. I started to teach in 1975. Two of my former classmates in Aunty Maiki's halau, Robert Cazimero, and John Topolinski were really getting into men's hula and it was exciting to me. There had been men's hula when we were learning but there wasn't halaus as we understand it today. They set the pace and helped to establish respectability for men to dance.

My approach was to show that hula was physical and demanding and required dedication and learning. That's how in 1978 I ended up with a halau of fifty-five men, half of them college or professional football players. My work has centered on kahiko because auwana, as the word indicates, can be created by anyone, anytime, anywhere. My definition of hula kahiko is that of Edith Kanakaole's. It would have to be movements passed down from generation to generation.

In the old days we were taught to wait for the right time but in today's society the opportunity for knowledge is so great that it behooves each student to search out all opportunities. At the same time, the student has to be committed and dedicated. I'd rather see the student free to go after what they really want than be frustrated waiting.

The young kumu are criticized for their commerciality but the older people have to realize that there are exorbitant costs to be met. The expenses of 1983 are not the same as in the forties and fifties, and they have to be paid if the halaus are to survive. It has been said that a culture dies if creativity stops. I am happy to see the young perpetuating the culture and traditions for in them is the future of Hawaii nei.

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My work has centered on Lahiko because auwana, as the word indicates, can be created by anyone, anytime, anywhere. My definition of hula kahiko is that of Edith Kanakaole's. It would have to be movements passed down from generation to generation. At the same time I don't want to put a damper on kahiko creativity and be a hypocrite because I myself have created. However, I do think we have a responsibility not to confuse the next generation about what is traditional and what is not.

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I was teaching at Waimanalo Mhammanhangmanhangh Intermediate School Hawaiiana. Ifelt I had to learn the hula in order to share it with the students and that was in 1970. Aunty Manikin was serving as a consulturant for me and so she invited me to learn hula anc chantng from her. So Aunty Nona was my first kumu.informaly. She genreated more interest than the immediate purposes of needing it for teaching purposes in the Doe. I stayed with her for a year and at that time Aunty Maiki had publicly announced that she was opening up a class for teachers only. It was only supposed to be select group and it felt like I was the most inexperienced of all the students. Becasue up until that point I never felt like I studied in depth with Nona Beamer

I was coming from the background of coaching basketball at Kamehameha Schools and even the students who larned I was going to hula lessons ridiculed me. And I felt threatened m just by that as I went it in to learned. I rationalized that the motions that I was doing in hula were imitations of the motions I had learned in basketball. Sometimes in atheltics when you know there are going to be some rough practices you're not really anxious to show up and that's the way I felt about some of the hula practices. The halau was on the second floor and after some practices I coud hardly walk down the stairs. I recognize that some of the shchoools today are using that same training but they are also using weight trainning to compensate and I think that's really good. It can be a real physical and painful ordeal if one is not in sahpe.

Aunty Maiki's students were mostly professionals so it was easy for us to realate to the discipline of her training. As I mentionned before Aunty Nona's relationshit with me was informal and I wanted something that was formal so that I could learn all I could about the hula. The "Renaissance" to coin a word of that time, was just starting to turn its wheels. Anything that was Hawaiian was a joy to learn. The greatest thing that I recognized was that hula was not just motions but Hawaiian life, language, and folklore. Taht t was the greatest joy in being in a place that I learned not only the dance but I learned somehting aboug myself.in relationship to the past Hawaiian culture. What was there and what it could be in the future.

I had to cut on out 6 other activities I was doing. I attended a kahuna workshop where Autny Emma deFries said the problem with the Hawaiians today is that they are jack of all trades and masters of none. and I felt she was talking to me. Hawaiiana being a relatively new field to young people such as myself at that time we were trying to grasp as much as we could. I feel wahtever success I've achieved from that point till today is due to my taking her advice to heart. I cut down my intersts to three:language, music and hula.

I started teaching in 1975. Two of my former classmates, Robert Caximero, and John Topolinski were really getting into men's hula and it was exciting to me. There had been men's hula when we were learning but there wasn't men's halais as we understand it today and both of them helped to establish men's halau. They set the pace but I was still teacing in the DOE. Some people gave t me the opportunity to do some shows and that's how I bega ot teach. My approach was to show that hula was physical and demanding and required dedication and learning.

My approach was to train athletes and taht's how in 78 I ended up with a halau of 55 men half of them football players for the University. People like Mitlton Holt, Arnold Morgado, Kale Ane, Russ Francis who felt the culture was important and wanted to express themselves.

My definition of hula kahiko is that of Edith Kanakaole's. It would have to be steps passed down from generation to generation. All other steps express a traditional sesnse but would have to come under the category of traditional in a contemporary sense.

I don't want to be a hypocrite and put a damper on cretivity in kahiko becasue I myself have created but I do think we have a responsibility not to confucse the young students about wahat is kahiko and waht is auwana. Although she may not recognize her influence on me, Aunty Kaui has shaped much of my work.

My work has been centered on kahiko becasue auwana as the word indicates can be created by anyone, anytime, anywhere.

I believe tat it s a very important art form that in the future will gain world-wide recognition, and validity like any other classcial art form.

In the old days we were taught to wait for the right time but in today's society the opportunity for knowledge is so great that it behooves each student to search out all opportunitites. At the same time the student has to give the heart and sould to each teacher. I rather see the student be erealeased to go after waht they really want then be frustrated waiting.

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