

AUG 31 1983

John Lake

There is a tremendous clash today between the old values and modern values of Hawaii. With the creativity of the new styles and interpretations, the question today has become what is considered traditional hula? Today you have a lot of creative dances that exist for the sake of rhythm rather than the sake of language. Rhythm gives way to movement, movement gives way to theatrics, and theatrics give way to confusion.

My first kumu in the formal training sense was Aunt Maiki Aiu Lake. I had studied informally at the age of six under my ^{great grandmother} ~~grandmother~~ but my real training in the kahiko began under Maiki. She taught me that the beauty of the hula is to come to terms with the essence of one's self. She said that the Hawaiians call your inner light the manao and it is the real source of your dancing. Your body is simply an expression of your manao. When I joined the halau in 1962 there were only two other male dancers enrolled in the school. The emphasis and public attention was on auwana but my interest at ^{age} ~~age twenty-four~~ was on the traditional hula and I found Maiki to be both gracious and steeped in knowledge.

The central theme of the halau was humility. Through humility everything is given to you. She defined the hula kahiko as the basic steps and styles passed down through the generations and we were expected to humble our own personalities to the dances. Our uniki under Maiki was what I consider very traditional. There was the chanting of the genealogy, the partaking of the ailolo, and the ritualized ceremonies that signified we had graduated to another level.

eliminate
① *we were taught that hula expressed every sense, sight, hearing, feel, taste, smell*
I began to teach in 1962 at St. Louis High School and in 1965 I was asked by some of my students to teach Hawaiian music. That turned into a Hawaiian glee club and eventually I began to train the students to dance in the hula style that I was taught. The greatest sacrifice I've made is family time. A halau demands a tremendous amount of time. I try to balance this by making my family as much a part of the operation as possible. I give my time because to see a student really grasp the knowledge and tradition I am passing down is something special.

It's alright for the young kumu to take the traditional styles to their full zenith but they can't forget the basic questions of hula which are "who am I dancing for," and what am I dancing about." The changes that have come about are exciting but are we sacrificing the discipline and definitions of kahiko with these changes? Creative discipline by the kumu of each generation was the keystone to all of the masses of unwritten literature that has been passed down through the chants. There has been creativity in every generation but the original thought and theme of the chant remained the same and this discipline and order that was taken for granted in the past is breaking down today.

ADDITION

① My affiliations and work with Aunt Edith Kanaka'ole through many years, brought me to understand the value of Hawaiian traditions, the respect of self and others, the dignity of our Hawaiian values and heritage. She taught me much in "chanting" as to the projection of voice, control over the language and breathing, but essentially the necessity to have "feeling" in your chant as to what one has to convey.

John Lake

There is a tremendous clash today between the old values and modern values of Hawaii. With the creativity of the new styles and interpretations, the question today has become what is considered traditional hula? Today you have a lot of creative dances that exist for the sake of rhythm rather than the sake of language. Rhythm gives way to movement, movement gives way to theatrics, and the-
atrics give way to confusion.

My first kumu in the formal training sense was Aunty Maiki Aiu Lake. I had studied informally at the age of six under my grandmother but my real training in the kahiko began under Maiki. She taught me that the beauty of the hula is to come to terms with the essence of one's self. She said that the Hawaiians call your inner light the manao and it is the real source of your dancing. Your body is simply an expression of your manao. When I joined the halau in 1961 there were only two other male dancers enrolled in the school. The emphasis and public attention was on auwana but my interest at age twenty-four was on the traditional hula and I found Maiki to be both gracious and steeped in knowledge.

The central theme of the halau was humility. Through humility everything is given to you. She defined the hula kahiko as the basic steps and styles passed down through the generations and we were expected to humble our own personalities to the dances. Our uniki under Maiki was what I consider very traditional. There was the chanting of the genealogy, the partaking of the ailolo, and the ritualized ceremonies that signified we had graduated to another level.

I began to teach in 1962 at St. Louis High School and in 1965 I was asked by some of my students to teach Hawaiian music. That turned into a Hawaiian glee club and eventually I began to train the students to dance in the hula style that I was taught. The greatest sacrifice I've made is family time. A halau demands a tremendous amount of time. I try to balance this by making my family as much a part of the operation as possible. I give my time because to see a student really grasp the knowledge and tradition I am passing down is something special.

It's alright for the young kumu to take the traditional styles to their full zenith but they can't forget the basic questions of hula which are who am I dancing for, and what am I dancing about? The changes that have come about are exciting but are we sacrificing the discipline and definitions of kahiko with these changes? Creative discipline by the kumu of each generation was the keystone to all of the masses of unwritten literature that has been passed down through the chants. There has been creativity in every generation but the original thought and theme of the chant remained the same and this discipline and order that was taken for granted in the past is breaking down today.

John Lake

There is a tremendous clash today between the old values and modern values of Hawaii. With the creativity of the new styles and interpretations, the question today has become what is considered traditional hula? Today you have a lot of creative dances that exist for the sake of ^{rythm} rather than the sake of language. Rythm gives way to movement, movement gives way to theatrics, and ~~authenticity~~ gives way to ~~theatrics~~ theatrics confusion.

My first kumu in the formal training sense was Aunty Maiki Aiu Lake. I had studied informally at the age of six under my grandmother but my real training in the kahiko began under Maiki. She taught me that the beauty of the hula is to come to terms with the essence of one's self. She said that the Hawaiians call your inner light the mana'o and it is the real source of your dancing. Your body is simply an expression of your mana'o. When I joined the halau in 1961 there were only two other male dancers enrolled in the school. The emphasis and public attention was on auwana but my interest at age 24 was on the traditional hula and I found Maiki to be both gracious and steeped in knowledge.

The central theme of the halau was humility. Through humility everything is given to you. She defined the hula kahiko as the basic steps and styles passed down through the generations and we were expected to humble our own personalities to the dances. Our uniki under Maiki was what I consider very traditional. There was the chanting of the geneology, the partaking of the ailolo, and the ritualized ceremonies that signified we had graduated to another level.

I began to teach in 1962 at St. Louis High School and in 1965 I was asked by some of my students to teach Hawaiian music. That turned into a Hawaiian glee club and eventually I began to train the students to dance in the hula style that I was taught. It's alright for the young kumu to take the traditional styles to their full zenith but they can't forget the basic questions of hula which are who am I dancing for, & what am I dancing about? The changes that have come about are exciting but are we sacrificing the discipline and definitions of kahiko with these changes? Creative discipline by the kumu of each generation was the keystone to all of the masses of unwritten literature that has been passed down through the chants. There has been creativity in every generation but the original thought and theme of the chant remained the same and this discipline and order that was taken for granted in the past is breaking down today.

ok.

Seems somewhat
short though
very interesting

WS.

John Lake

I was born on Oct. 11, 1937 on Maui. I began my hula training under my grandmother and grand aunt at the age of six. She was a dancer. I started with kahiko and the auwana came much later when I was in college.

W was at the University of Hawaii for two years starting in 1954 and then I left for California in 1956 and became a teacher.

My family is a musical family and I like music and I like dance. I would watch my cousin and neighbors dance. I grew up in Lahaina and we lived right across the street from the Fardens.

Hawaii was always my love because I was teaching the culture on the mainland even though there were very few Hawaiian kids up there at the University of San Francisco. I got my graduate degree; in teaching and then I returned and took hula for a year under Maiki. I still consider myself a student under her.

The Kahiko during my school years was non-existent. Everything was on the auwana. When I returned from San Francisco that's when I really went into the kahiko deeply.

My first kumu in the formal training sense had to be Aunt Maiki Aiu. ~~Grandma~~ Grandmother was very strict, no talking, hands had to be just right. No ~~unnecessary~~ unnecessary movement, your eyes had to be on the kumu all the time. She taught me kahiko. I studied with her for two years until I was ten years old and then she passed away. This training was not that long or formalized. The formal training really came from Maiki.

I found Maiki to be very gracious and ~~steeped~~ steeped with knowledge. When I joined the halau in the early sixties there were only two men studying under her, that was George Maile and Milton I. The uniki under Maiki was what I consider the very traditional. There was the chanting of the genealogy, the ailolo. Beyond the formal training she gave me a sense of what hula does for a person, what hula is. The beauty of hula is to come to terms with the essence of one's self. Hawaiians called it the manao and it is carried throughout the different parts of the body. The manao creates the dance through the use of your body.

She always used the term ha'a rather than the term hula. Ha'a is the original term for the dance. We find the use of the term aha'a meaning a bombastic style of dancing but if we look to the first chants of Pele we find the term keha'a and this term meant to dance. It's also the root of the word ha'aha'a which means to humble one self. Through humility much is given to you. This is a central theme that runs through Aunt Maiki's halau.

I began to teach at St. Louis in 1962. In 1965 some of the students on the football team asked me if I would be interested in Hawaiian music. 45 boys and 45 girls turned out and that was the ~~first~~ first Hawaiian Glee Club at St. Louis. The kids wanted to sing Hawaiian songs and it just grew from there. We grew to the point where I had 325 in class.

[The greatest change in the hula has been the creativity of the new styles and interpretations. There is a tremendous clash today.] The question today is what is considered traditional kahiko.

To me kahiko means keeping within the style and steps, ~~as~~ as basic as they are, that have been passed down through the generations. There has to be a humbling of oneself to the dances. There is no dance without the lyric. There is no dance without the chanting. [What is happening is that you have a lot of creative dances today that exist for the sake of rhythm rather than the sake of language. Rhythm gives way to movement, movement gives way to theatrics as opposed to authenticity.] People of today want to see a vigorous manly style of dance and so we even see modern women halau dancing very strongly and masculine.

They don't know the language so they are appealed to what they see.

It's alright for the young kumu to take the traditional styles to their full extension and zenith, but they can't forget the basic questions like what am I dancing about, who am I dancing for, and why am I dancing? The changes that have come about are fine but are we sacrificing the discipline and definitions of kahiko with these changes?

The key to all of the masses of unwritten literature passed down through the chants is creative discipline by the kumu of each generation. There has been ~~creativity~~ creativity in every generation but the original thought and theme of the chant remained the same.

What we have today are people who are choreographing kahiko chants and putting in a movement or motion based only on the look of it. The motion has no connection to the manao of the chant.

I would consider an unchoreographed chant with no known steps; kahiko if a kumu did the research and ~~choreographed~~ choreographed the chant with steps that are traditional.

Maiki always told us to create our own styles in the kahiko but what you have to remember is that what you have created, 100 years from now will be considered

kahiko. Each kumu has a responsibility, so don't sacrifice the beauty of the theme o
of a chant passed down through generations for the sake of sythm or audience
appeal. Don't let the motions overwhelm the meaning, lose the meaning of what the
dance is all about.