

JOAN LINDSEY

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Caroline never seemed to let anything bother her. She was interested in everybody, and she had a tremendous amount of patience and encouragement. People would make derogatory statements about her but she would never turn around and reply. My aunt told me that if I could not respect other kumu and dancers that I would kill whatever enjoyment I had for my own work.

I stayed with Caroline for two years until I had a chance to join Lena Guerrero. This was during the war time and she needed dancers so I auditioned even though I wasn't very graceful. I think she kept me on because I smiled and looked like I was having fun even though I didn't know what I was doing. Lena's troupe was like a partnership with Lena as the director and Mae Loebenstein and Alice Garner directing us on certain numbers. AKC

After three years, I went on to Lena Machado who wanted to go all out for showmanship. She would drive me to the point where I would ask myself why am I here and then we would all sit down at a paina and forget about all the scoldings.

I studied under Lokalia Montgomery and I found her to be a brilliant and warm person but my training was informal and it was nothing like what Maiki Aiu went through. The last kumu I studied under was an old man who came to me and who I only knew as Tutu Sam. Because I am a Christian, I went through an incomplete uniki with Tutu Sam where we chanted prayers back and forth to each other in the halau.

I began to teach at the age of nineteen with my aunt because I admired her so much. She seemed to really enjoy her work and I wondered if it was all that fun. Of course it wasn't but if you saw my aunt, you would think it was the easiest job in the world.

A certain type of hula is good only if it is done in unison. Another type is good only if the audience understands the mele. I think it is more important for a dancer to be graceful and expressive as a soloist and that is something you really have to work at.

I admire the young kumu of today because it takes time and commitment to come out with the creative hula that is going on today. The ancient hula of today is very gymnastical but during my time many of the kumus were afraid to tread into the creative areas that today's kumu are going into.

I feel ancient and modern are inappropriate terms when it comes to the hula, because the dance is categorized by music, chant, and by each implement. It's impossible to lump it all together and call one part ancient and another part modern. Sometimes there are definitions that cannot categorize when a certain era began and when it ended. As a result, I don't think anybody can set up limits for creativity in kahiko. It is up to the kumu themselves.

The more you stay in the hula, the more you realize that you are not going to learn everything overnight and you will go to your grave not knowing enough. It's the natural philosophy of the race. But the hula is like every other body of knowledge in the world. Every other year somebody is always coming out with a book that contradicts what came out before.

Joan Lindsey

Joan Lindsey is a niece of the late Caroline Tuck and a member of the Lindsey Family of the Big Island.

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I was always interested in the hula but I was raised by Korean grandparents and they didn't want anything to do with anything Hawaiian. My father was part-Hawaiian and my aunt Caroline Tuck was a teacher. When I was young I would go to her studio and watch her conduct classes and when I turned 17 I went to her and asked if I could enter her classes. This is how I started.

Caroline Tuck was the most beautiful kumu I ever came across. The thing that I admired about my aunt was that she never had any unkind word about anybody. People would talk about her and make derogatory statements and she knew this but she would never turn around and make derogatory statements about the others.

She would say that's all right you just let them go. I guess it was her gentle ways. She never let anything bother her and she was interested in everybody even the ones that had a hard time learning the hula she was still patient with them and still encouraged them. This is what I think teaching is and unfortunately I can't claim to teach exactly like her in terms of being patient with the students. You could have been at her studio the day before but when you walked in she made you feel like she really missed you. She had a lot of grace. She had lovely hands that just fell in to position and she had a lot of grace. Not gymnastical like you see our hula dancers today but mostly grace.

I stayed with Caroline for two years and then I had a chance to start with Lena Guerrero. That was during the war time and she needed dancers so I tried out with Lena even though I wasn't a graceful dancer. I guess she kept me on because I smiled and looked like I was having fun even though I didn't know what I was doing. This is how I gained outside experience. I learned that hula is not all fun. There's a lot of animosity and you don't know why it's there. But you feel it. But it did give me great pleasure to perform.

Lena's troupe was like a partnership. Lena was the director and a kumu along with Mae Loebenstein and Alice Garner who would direct us on certain numbers. I admired her because she shewas putting on shows and I thought boy this is a big thing. I stayed with Lena for three years and then went onto Lena Machado which was fantastic. ~~inthehawaiiantroupeIlearnedto~~ I learned to do what she wanted me to dance and not what I wanted to. I wanted to dance softly and she wanted to go all out for showmanship. She would drive me to the point where I would ask myself why am I doing this After the training was pau we would all sit down at a paina and we would forget about all our scoldings and ahrd work and it was just like a family thing. What remains foremost in my mind is that each one of us had respect for each other.

I studied under Lokalia Montgomery but I had it easy compared to Maiki. I was already working and we had to memorize and go through the training. I saw both sides of Aunty Lokalia. Very business like woman, brilliant, intelligent and on the other hand she was warm and feeling. It was a good experience.

I studied last with a man from the country that is unkown to many people name tutu Sam. Most of his knowledge was handed d own from another kumu from a different island. All of the things that he taught me I don't use because it s a different type of dancing. I haven't found a group that can really relate to his style.

short olis

I went through an uniki with tutuSam where we would oli back to each other. Most of the olis were prayers. The only thing that I requested from him was that we wouldn't pray or ask for the blessing of any gods or goddesses. Because I am a chrisitian we could not gather the greens and build an altar.

My aunt Caroline taught me auwana mostly. There was some kahiko but it was all low-key not the heavy kind. The two lenas were mostly auwana. We had kahiko but it was not rituals it was just for the crowd tykpe p of dances.

The sharing of the performance is waht makes it so gratifying. The challenge is getting up on stage when you're not in the mood and after awhile onstage you are in the mood.

When I turned 19 I went back to help my aunt. I wanted to teach because I admired my aunt so and how she conducted a class. I admired her philosophy and I womdered if I could do that. She seemed to really enjoy her work and I wondered if it was all that fun. Of course it wasn't fun. It a was hard work but if you were to see my aunt yuou would think that it 's the easiest thing to do.

My greatest sacrifice to continue my career was to be away from my family. The hula takes you away from home and you're just as interested in the other person's kid to do well.

I think the greatest change is what we see at Merry Monarch. Everything is gymnastical. During my time many of kumus were afraid to tread into the creative areas that today's kumu are going into. I don't think anybody can set up limits in kahiko for creativity. It is up to the kumu themselves to set up creative limits for themselves in kahiko.

I feel what's important is that the dancer express what is in he or herself and that is the main thing. Certain type of hula is good only if it is done in unison. Another type of thinking is only good if people understand what you are doing. But I want the kids to be graceful and that is something you really have to work at.

I feel ancient hula is done for the gods and goddesses. I feel ancient and modern are ~~ambigu~~ undefinable terms when it comes to the hula. The hula is categorized by music, chanting and by each percussion instrument and implement. I cannot lump it all together and call one ancient and the other modern, Sometimes there are definitions when you cannot categorize when time began and when it ended.

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The hula is really secondary for me. I'm a management analyst for the Navy. I'm a civil service worker I've been working 35 years. I was a high school dropout who only got her diploma in 64 because it embarrassed me when I would go on for additional training. My objective is to someday to get a degree.

I think the hula will be a source of learning about the culture for Hawaiians. The more you stay in the hula the more you realize how much there is to learn. It is the natural philosophy of the culture the race. There's a lot of people who are good but there comes a period where there is a lot of disappointment. If these people can endure it then they will be alright. I think the interest in hula will even out in the future and then it will boom again. I admire the young kumu because it takes time and commitment to come out with the creative hula that is going on today. The student has to respect themselves and be satisfied with the talent that they have. If you cannot respect other kumu and dancers and if you cannot find enjoyment in what these other people do than you in turn kill whatever enjoyment is in you. You are not going to learn everything overnight and you will go to your grave not knowing enough because your kumu can only give you a certain amount.