

Kamaki Kanahale

Out of the 100,000 native Hawaiians left today, seventy-five percent are under the age of eighteen. The potential is tremendous. The State of the Hawaiian today in terms of finding out his identity is wonderful. It has never been of a greater peak than at this moment and it's the youth that is motivating things and bringing to light knowledge that before hand was not even whispered about in public. The youth want to know and they are setting aside (in part) the old system of "don't ask questions, just sit, listen and learn". Many people have no use for these young Hawaiian radicals but I count my blessings for them. They're telling everyone that they are Hawaiians, they love who they are, are intelligent, talented, and we will speak up, be heard and finally be counted.

I didn't realize I was interested in the hula because I was already doing it as a part of my everyday life. To me it was normal. My mother and grandparents were my first teachers and we were raised to move, sit right, stand right and speak correctly. To understand these things as an important part of life. We not only learned basic movements but with it came the use of herbs for healing purposes. This also became a natural learning experience. We were taught the importance of healing the body then developing it. Gathering herbs, chanting its purposes and processes of cleansing and healing and thanking keakua, always thanking keakua. The healing was called La'au Lapa'au, La'au Kahea, ho'oponopono, lomilomi and more. The developing was called oilioli, Hakoko, na pa'alula, running, swimming, short-long breathing techniques, concentrating on the na'au, and many more. Our other games were imitating animals of the land, sea, and sky, and always talking to and thanking keakua. We learned by watching and repeating. Sometimes doing it daily or only in the mornings. As children we practiced our healing lessons on our dogs. They were very good patients and because we loved them the healing lessons were very wonderful. My grandparents also taught me the closed art of Ana'ana. Our responsibility was to nail the army blankets to the windows to block out the windows. My tutu said that this lesson was not to be spoken of. We would let he or a visiting kahuna do his work and we just had to watch and learn. All tutu said was that this was a necessary part of life. We were always taught with strict observance the protocol of this very ancient art form. In sickness we healed ourselves. For some things you can heal and cleanse, for others we must return to the teacher or suffer from kapulu work. We never realized what we had learned or been given until we were adults. Like all children we just wanted to play. Our lessons were our games.

In 1963 I went to the Church College of Hawaii and worked under aunty Sally Woods Naluai and also learned from Aunty Emma Paishon. In that time I worked under the tutorage of George Naope also. Finally I came to Grandma Lokalia Montgomery. She finished my formal training in the hula kahiko. She told me that I would be her last formally trained student. My family had taught me that the feeling for hula should come from within you, Grandma Lokalia took the feelings of hula and formalized it. She put it into a specific class. It was then that I came to realize that all the things that I had been taught belonged into separate categories under different standards and yet all of it was one in life. To know that each had its own mana'o, formidable and controlled, Grandma had taken me and had gone over the entire structure of hula. Everything had its place. She was hard-nosed, no nonsense, and stout. She would summon me at any time of the day or night. So out from Laie I drove. I learned that the hula is not just merely getting up to dance or to perform. Instead everytime you stood to dance or sat to chant it was your responsibility to summarize life and hint at its happiness, sadness, beauty, life or death. Describe the good and the bad, make a beginning and end it with pride. The dancer becomes an alii, a god, a shark, or a dog. They can be beautiful or arrogant, handsome or ugly. You give the human being a glimpse of his time on earth with a repeat of these reminders each time he comes to the floor. My training took four years and became an image of my upbringing. Grandma gave me an uniki that was personal and loving. For her, my mother, and for all things I thank keakua. Before her death, Grandma gave me her collection of chants, tableaus, hula notes, compositions, and her love. Aloha Keakua.

RC

Our Kumu(s) were trained under the structure that was similar and yet distinct from island to island. It is the structure that we must identify and have as a foundation and preserve what has been handed down in hula kahiko. When that precedent is set than everything there-after becomes auwana. It is healthy for our youth to move beyond this foundation once set. For they have their time in life. They must experience the turtle, the shark, healing, and power. It is unhealthy to state that that structure is binding upon everyone and therefore limit creativity. It is and should be considered an ancestral seed by which to grow. Hula must always have its piko, its center of balance. It is a living energy and a beckoning force. There will always be controversy about what is proper or correct, but a demonstration of the unity of Hula in our time can only solidify the remnants of what is left of a great heritage.

I feel that the breath of our life, the youth, is giving to us the breath of our dignity. Our contributions than to them is to give what we have as a ho'okupu. It can only make their reach in life a little for ^{more} comfortable.

Edited for copy: July 8, 1983

By: Kamaki Kanāhele
Kamaki Kanāhele, Washington D.C.

Kamaki Kanahale

Out of the 100,000 native Hawaiians left today, seventy-five percent are under the age of eighteen. The potential is tremendous. The State of the Hawaiian today in terms of finding out his identity is wonderful. It has never been of a greater peak than at this moment and it's the youth that is motivating things and bringing to light knowledge that before hand was not even whispered about in public. The youth want to know and they are setting aside (in part) the old system of "don't ask questions, just sit, listen and learn". Many people have no use for these young Hawaiian radicals but I count my blessings for them. They're telling everyone that they are Hawaiians, they love who they are, are intelligent, talented, and we will speak up, be heard and finally be counted.

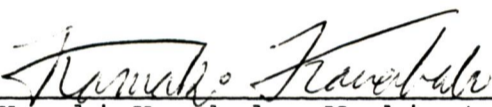
I didn't realize I was interested in the hula because I was already doing it as a part of my everyday life. To me it was normal. My mother and grandparents were my first teachers and we were raised to move, sit right, stand right and speak correctly. To understand these things as an important part of life. We not only learned basic movements but with it came the use of herbs for healing purposes. This also became a natural learning experience. We were taught the importance of healing the body then developing it. Gathering herbs, chanting its purposes and processes of cleansing and healing and thanking keakua, always thanking keakua. The healing was called La'au Lapa'au, La'au Kahea, ho'oponopono, lomilomi and more. The developing was called oilioli, Hakoko, na pa'alula, running, swimming, short-long breathing techniques, concentrating on the na'au, and many more. Our other games were imitating animals of the land, sea, and sky, and always talking to and thanking keakua. We learned by watching and repeating. Sometimes doing it daily or only in the mornings. As children we practiced our healing lessons on our dogs. They were very good patients and because we loved them the healing lessons were very wonderful. My grandparents also taught me the closed art of Ana'ana. Our responsibility was to nail the army blankets to the windows to block out the windows. My tutu said that this lesson was not to be spoken of. We would let he or a visiting kahuna do his work and we just had to watch and learn. All tutu said was that this was a necessary part of life. We were always taught with strict observance the protocol of this very ancient art form. In sickness we healed ourselves. For some things you can heal and cleanse, for others we must return to the teacher or suffer from kapulu work. We never realized what we had learned or been given until we were adults. Like all children we just wanted to play. Our lessons were our games.

In 1963 I went to the Church College of Hawaii and worked under aunty Sally Woods Naluai and also learned from Aunty Emma Paishon. In that time I worked under the tutorage of George Naope also. Finally I came to Grandma Lokalia Montgomery. She finished my formal training in the hula kahiko. She told me that I would be her last formally trained student. My family had taught me that the feeling for hula should come from within you, Grandma Lokalia took the feelings of hula and formalized it. She put it into a specific class. It was then that I came to realize that all the things that I had been taught belonged into separate categories under different standards and yet all of it was one in life. To know that each had its own mana'o, formidable and controlled. Grandma had taken me and had gone over the entire structure of hula. Everything had its place. She was hard-nosed, no nonsense, and stout. She would summon me at any time of the day or night. So out from Laie I drove. I learned that the hula is not just merely getting up to dance or to perform. Instead everytime you stood to dance or sat to chant it was your responsibility to summarize life and hint at its happiness, sadness, beauty, life or death. Describe the good and the bad, make a beginning and end it with pride. The dancer becomes an alii, a god, a shark, or a dog. They can be beautiful or arrogant, handsome or ugly. You give the human being a glimpse of his time on earth with a repeat of these reminders each time he comes to the floor. My training took four years and became an image of my upbringing. Grandma gave me an uniki that was personal and loving. For her, my mother, and for all things I thank keakua. Before her death, Grandma gave me her collection of chants, tableaus, hula notes, compositions, and her love. Aloha Keakua.

Our Kumu(s) were trained under the structure that was similar and yet distinct from island to island. It is the structure that we must identify and have as a foundation and preserve what has been handed down in hula kahiko. When that precedent is set than everything there-after becomes auwana. It is healthy for our youth to move beyond this foundation once set. For they have their time in life. They must experience the turtle, the shark, healing, and power. It is unhealthy to state that that structure is binding upon everyone and therefore limit creativity. It is and should be considered an ancestral seed by which to grow. Hula must always have its piko, its center of balance. It is a living energy and a beckoning force. There will always be controversy about what is proper or correct, but a demonstration of the unity of Hula in our time can only solidify the remnants of what is left of a great heritage.

I feel that the breath of our life, the youth, is giving to us the breath of our dignity. Our contributions than to them is to give what we have as a ho'okupu. It can only make their reach in life a little for comfortable.

Edited for copy: July 8, 1983

By: 
Kamaki Kanāhele, Washington D.C.

Kamaki Kanahale

Out of the 100,000 native Hawaiians left today, seventy-five percent are under the age of eighteen. The potential is tremendous. The State of the Hawaiian today in terms of finding out his identity is wonderful. It has never been of a greater peak than at this moment and it's the youth that is motivating things and bringing to light knowledge that before hand was not even whispered about in public. The youth want to know and they are setting aside (in part) the old system of "don't ask questions, just sit, listen and learn". Many people have no use for these young Hawaiian radicals but I count my blessings for them. They're telling everyone that they are Hawaiians, they love who they are, are intelligent, talented, and we will speak up, be heard and finally be counted.

I didn't realize I was interested in the hula because I was already doing it as a part of my everyday life. To me it was normal. My mother and grandparents were my first teachers and we were raised to move, sit right, stand right and speak correctly. To understand these things as an important part of life. We not only learned basic movements but with it came the use of herbs for healing purposes. This also became a natural learning experience. We were taught the importance of healing the body then developing it. Gathering herbs, chanting its purposes and processes of cleansing and healing and thanking keakua, always thanking keakua. The healing was called La'au Lapa'au, La'au Kahea, ho'oponopono, lomilomi and more. The developing was called oilioli, Hakoko, na pa'alula, running, swimming, short-long breathing techniques, concentrating on the na'au, and many more. Our other games were imitating animals of the land, sea, and sky, and always talking to and thanking keakua. We learned by watching and repeating. Sometimes doing it daily or only in the mornings. As children we practiced our healing lessons on our dogs. They were very good patients and because we loved them the healing lessons were very wonderful. My grandparents also taught me the closed art of Ana'ana. Our responsibility was to nail the army blankets to the windows to block out the windows. My tutu said that this lesson was not to be spoken of. We would let he or a visiting kahuna do his work and we just had to watch and learn. All tutu said was that this was a necessary part of life. We were always taught with strict observance the protocol of this very ancient art form. In sickness we healed ourselves. For some things you can heal and cleanse, for others we must return to the teacher or suffer from kapalu work. We never realized what we had learned or been given until we were adults. Like all children we just wanted to play. Our lessons were our games.

In 1963 I went to the Church College of Hawaii and worked under aunty Sally Woods Naluai and also learned from Aunty Emma Paishon. In that time I worked under the tutorage of George Naope also. Finally I came to Grandma Lokalia Montgomery. She finished my formal training in the hula kahiko. She told me that I would be her last formally trained student. My family had taught me that the feeling for hula should come from within you, Grandma Lokalia took the feelings of hula and formalized it. She put it into a specific class. It was then that I came to realize that all the things that I had been taught belonged into separate categories under different standards and yet all of it was one in life. To know that each had its own mana'o, formidable and controlled. Grandma had taken me and had gone over the entire structure of hula. Everything had its place. She was hard-nosed, no nonsense, and stout. She would summon me at any time of the day or night. So out from Laie I drove. I learned that the hula is not just merely getting up to dance or to perform. Instead everytime you stood to dance or sat to chant it was your responsibility to summarize life and hint at its happiness, sadness, beauty, life or death. Describe the good and the bad, make a beginning and end it with pride. The dancer becomes an alii, a god, a shark, or a dog. They can be beautiful or arrogant, handsome or ugly. You give the human being a glimpse of his time on earth with a repeat of these reminders each time he comes to the floor. My training took four years and became an image of my upbringing. Grandma gave me an uniki that was personal and loving. For her, my mother, and for all things I thank keakua. Before her death, Grandma gave me her collection of chants, tableaus, hula notes, compositions, and her love. Aloha Keakua.

Our Kumu(s) were trained under the structure that was similar and yet distinct from island to island. It is the structure that we must identify and have as a foundation and preserve what has been handed down in hula kahiko. When that precedent is set than everything there-after becomes auwana. It is healthy for our youth to move beyond this foundation once set. For they have their time in life. They must experience the turtle, the shark, healing, and power. It is unhealthy to state that that structure is binding upon everyone and therefore limit creativity. It is and should be considered an ancestral seed by which to grow. Hula must always have its piko, its center of balance. It is a living energy and a beckoning force. There will always be controversy about what is proper or correct, but a demonstration of the unity of Hula in our time can only solidify the remnants of what is left of a great heritage.

I feel that the breath of our life, the youth, is giving to us the breath of our dignity. Our contributions than to them is to give what we have as a ho'okupu. It can only make their reach in life a little for comfortable.

Edited for copy: July 8, 1983

By: 
Kamaki Kanāhele, Washington D.C.