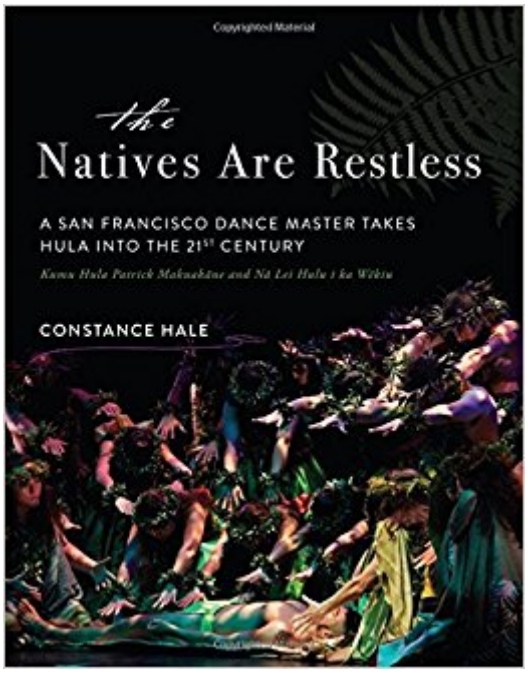
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The Natives Are Restless: A San Francisco Dance Master Takes Hula Into The Twenty-first Century



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Synopsis

The art of hula is thriving in cities all over the country and the world, but it is not always understood. In The Natives Are Restless, journalist Constance Hale presents the largely untold story of the dance tradition, using the twin keyholes of Kumu Patrick Makuakane (a HawaiÃ¢â ¬Ëœi-born, San FranciscoÃ¢â ¬â œbased hula master), and his 350-person arts organization (Na Lei Hulu i ka Wekiu). In the background, she weaves the poignant story of an ancient people and the resilience of their culture. In the foreground, she tells the story of an electrifying new form of hula that has emerged from a restless generation of artists like Makuakane. The crisp narrative is complemented by full-color photographs and illustrations. Her love for hula, and her history with the dance, inform HaleÃ¢â ¬â„¢s prose on every level. She makes MakuakaneÃ¢â ¬â„¢s exuberant, fierce, sensuous dance style come alive on the page.

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Customer Reviews

Ã¢â ¬Å“Constance Hale is a beautiful writer with a sensitive appreciation of Hawaiian culture. Combining her deep knowledge of Hawaii with her talents as a prose stylist, she is following in the footsteps of the late James D. Houston as one of our most profound thinkers on island history and culture.Ã¢â ¬Â•Ã¢â ¬â ¢Julia Flynn Siler, journalist and author of Lost KingdomÃ¢â ¬Å“To the story of hula, Constance Hale brings the dance vocabulary of Joan Acocella and the stylistic verve of Laura Hillenbrand. What a gift this book will be!Ã¢â ¬Â•Ã¢â ¬â ¢Julie Mushet, Executive Director of World Arts West, the creators and producers of the San Francisco Ethnic Dance

FestivalÃ¢â ¬Å“He looks like Michelangelo’s Adam in a grass skirt and dances like a god, sings like a cantor, and works the crowd like Bill Clinton . . . He’s not only keeping Hawaiian culture alive, heÃ¢â ¬â„¢s a populist making the case for it.Ã¢â ¬Â•Ã¢â ¬â ¢Bay Area ReporterÃ¢â ¬Å“Makuakane knows how to adapt and turn the familiar into the fabulous. He is a master of innovation, bar none.Ã¢â ¬Â•Ã¢â ¬â ¢Wayne Harada, Honolulu Star-AdvertiserÃ¢â ¬Å“Patrick MakuakÃ„Â•ne is a maverick in the world of hulaÃ¢â ¬â ¢a unique product of both Hawaiian traditional culture and the giddy world of San Francisco experimental dance.Ã¢â ¬Â•Ã¢â ¬â ¢San Jose Mercury NewsÃ¢â ¬Å“Patrick MakuakÃ„Â•ne continues to mix and match the modern and ancient, East and West, creating a cultural collage that is informative, respectful and dares to be funny.Ã¢â ¬Â• Ã¢â ¬â ¢Asian WeekÃ¢â ¬Å“Patrick embodies an important quality of our peopleÃ¢â ¬â ¢resilience. In his work we see the form and content of the past, expressed in a new way. WhatÃ¢â ¬â„¢s traditional is the way he thinksÃ¢â ¬â ¢in sync with the land, the history, the mindset, the philosophy. WhatÃ¢â ¬â„¢s the future is his ability to reach out across time and space. He is just an amazing example of who we are, today.Ã¢â ¬Â• Ã¢â ¬â ¢Maile Meyer, entrepreneur and proprietor of NÃ„Â• Mea HawaiÃ¢â ¬Ëœi Ã¢â ¬Å“I canÃ¢â ¬â„¢t look at this. ItÃ¢â ¬â„¢s too beautiful. ItÃ¢â ¬â„¢s going to make me cry.Ã¢â ¬Â•Ã¢â ¬â ¢Roberta Flack, after a performance in which she accompanied NÃ„Â• Lei Hulu dancers on Ã¢â ¬Å“First Time Ever I Saw Your FaceÃ¢â ¬Â•Ã¢â ¬Å“[Patrick MakuakÃ„Â•ne is] an evangelist for hula itselfÃ¢â ¬â ¢and damn if the most casual attendee won’t be converted by his beguiling company . . . There’s something for every taste: hula ancient (with chanting and music played on percussive gourds), contemporary (live guitar, bass and singing) and beyond (MakuakÃ„Â•ne’s signature hula mua, set to pop music).Ã¢â ¬Â• Ã¢â ¬â ¢San Francisco ChronicleÃ¢â ¬Å“The departures from the traditional, lovingly preserved and beautifully danced, were the most fascinating parts of the evening. Mr. MakuakÃ„Â•ne retained the purity of the form and intent in choreography that clearly held tradition in esteem.Ã¢â ¬Â• Ã¢â ¬â ¢New York TimesÃ¢â ¬Å“Bow Down, MisterÃ¢â ¬Â• . . . depicts, in the language of hula, an encounter with a crowd of Hare Krishnas who wanted the same picnic ground in Golden Gate Park that the hula folk occupied . . . Nothing I can say can convey the fizzy preposterousness of this piece. I felt the building was going to explode.Ã¢â ¬Â• Ã¢â ¬â ¢Bay Area ReporterÃ¢â ¬Å“IÃ¢â ¬â„¢m not sure I can find adjectives to describe these performers. Not only are they perfectly synchronized, but their movement comes from the heart and rides the wave of the music, not merely using it to mark the beat. I am mesmerized. Only the Bolshoi and Kirov Ballets have ensembles that can rival these women in their esprit de corps.Ã¢â ¬Â• Ã¢â ¬â ¢The Dance InsiderÃ¢â ¬Å“NÃ„Â• Lei Hulu I Ka

WÃ„â œkiu is something else. Lines of dancers provided an ineffably smooth unison reminiscent of the best corps de ballet moments of classical masterpieces. The lasting aftereffect is something like having seen flowers that breathe and butterflies that think.Ã¢â ¬Â• Ã¢â ¬â ¢Los Angeles TimesÃ¢â ¬Å“In his disarming way, Makuakane has made us aware of the potential of hula as more than a national dance of Hawaii. It is a movement language adaptable to various circumstances and musics, suitable for both transmitting narrative and expressing emotional states.Ã¢â ¬Â• Ã¢â ¬â ¢Allan Ulrich, review of Na Lei Hulu I Ka WekiuÃ¢â ¬â„¢s Ã¢â ¬Å“25 Years of Hula,Ã¢â ¬Â• SF Chronicle, October 19, 2010Ã¢â ¬Å“Who, a quarter century ago, could have dreamed that a company devoted to hula dance would become one of Northern California's most appealing dance entertainments? I doubt that even Patrick Makuakane, the founder of the company Na Lei Hulu I Ka Wekiu harbored such fantasies . . . In his disarming way, Makuakane has made us aware of the potential of hula as more than a national dance of Hawaii. It is a movement language adaptable to various circumstances and musics, suitable for both transmitting narrative and expressing emotional states.Ã¢â ¬Â•Ã¢â ¬â ¢Allan Ulrich in review of Na Lei Hulu I Ka Wekiu's Ã¢â ¬Å“25 Years of Hula,Ã¢â ¬Â• SF Chronicle, October 19, 2010Ã¢â ¬Å“Given enough artistry and marketing flair, a professional dance company can survive for perhaps 30 years. But when a troupe that is fueled by talent, goodwill and community spirit rather than money endures and prospers for three decades, you suspect thereÃ¢â ¬â„¢s a bit of magic involved.Ã¢â ¬Â• Ã¢â ¬â ¢Allan Ulrich, SF ChronicleÃ¢â ¬Å“The intriguing sound and look of Hawaiian pronunciation and dancing carried the night. There is nothing quite like the lilting flow of it all, and the way that flow abruptly comes to momentary staccato halts and then resumes, not unlike the motion of the sea, to which so much of the program alluded.Ã¢â ¬Â•Ã¢â ¬â ¢Jennifer Dunning, New York Times

Constance Hale is a Hawaii-born, San Francisco-based journalist who has been writing about Hawaiian culture for more than twenty-five years. Her award-winning features on slack-key guitar, the sovereignty movement, the Hawaiian language, Big Island cowboys, and Spam sushi have appeared in the Atlantic, National Geographic Adventure, Afar, Smithsonian, Los Angeles Times, Miami Herald, and Honolulu. She has also worked as a staff reporter and editor at the Oakland Tribune, the San Francisco Examiner, Wired, and Health magazines. She has written three books on language and literary style, including the best-selling Sin and Syntax, and her eight-part series on writing a sentence is on the New York Times Ã¢â ¬Å“Opinionator.Ã¢â ¬Â• Hale started dancing the hula at seven and performed each year in May Day festivals at HaleÃ¢â ¬Ëœiwa Elementary

School, switching to ballet and jazz dance while at Punahou School and Princeton University. She holds a bachelorÃ¢â ¬â„¢s degree from Princeton and a masterÃ¢â ¬â„¢s degree from UC Berkeley. She has studied hula with Patrick MakuakÃ„Â•ne for twenty years and edits the hÃ„Â•lauÃ¢â ¬â„¢s annual newsletter, KaholoÃ¢â ¬Ëœana.

This stunning book, filled with gorgeous photographs, is likewise beautifully written. HaleÃƒÂ¢Ã â ¬Ã â„¢s crisp but evocative stories on the history of hula, the art form itself and the artistic activism it represents couldnÃƒÂ¢Ã â ¬Ã â„¢t be more timely. In an era of burgeoning native rights and the resurgence of native cultures across the country and across the world, how fabulous to find a book so full of heart and history as this one. Absolutely love it. First bought a copy for myself, and have now purchased more for loved ones. ItÃƒÂ¢Ã â ¬Ã â„¢s a canÃƒÂ¢Ã â ¬Ã â„¢t-miss kind of book.

I started reading this book and could not put it down. The narrative weaves together some local San Francisco history with Hawaiian history and cultural, and, of course, the past, present and future of hula dancing. Even if you purchase this book for the spectacular photography alone, you will be pleased with your purchase. But the story is as captivating as the imagery. This is also a wonderful book to give as a gift.

I loved THE NATIVES ARE RESTLESS on many levels. Visually its photographs and illustrations are stunning and content-wise it’s fascinating, educational, moving, and inspiring. I knew little about hula but have long felt intrigued by the form so I read eagerly.Eagerly, but not expecting so much to resonate or to connect so deeply. Both and raised in Ireland, I found many parallels between the Irish culture’s resistance to erasure and the Hawai’ian culture’s same passion and resilience. There are also many parallels in our creation myths and origin stories--from which so much of our beliefs, traditions, and values follow. It it heartening that both cultures are now experiencing an electric revival in their language, music, dance, food, customs, and right across the social fabric.I’ll be digesting and talking up this wonderful book--a clear labor of love--for a long time to come.

This book was a gift. I opened it and as I began to read, I was immediately brought into the waves and rhythm of a people who perhaps until now havenÃƒÂ¢Ã â ¬Ã â„¢t been completely celebrated, honored and known. The book is a pulse of heart and a flow of love. It is an experience. I am hesitant to use words as I feel it takes away from how my heart is touched as I consider this

journey of the past and how it is presented and brought forward with such majesty and love. One could just savor the photos but that would be a loss as the words reveal the history of hula, of a spiritual people, and the creativity of Kumu Patrick. His creativity is awe-inspiring. I am in awe. This is a spiritual book, a history book, a political book, a personal journey, a collective journey, a psychological study and a book of evolution anchored in the heart. Mahalo nui loa!

Poetry, color, myth, humor, characters, choreography...The story of Hawaiian dance is revealed through the work of San Francisco's Kumu Hula Patrick MakuakÃƒâ Ã Â•ne in this stunning new book by Constance Hale. I knew nothing about hula when I bought this, and I couldn't put it down. The graphics make it easy to read bite-sized chunks about Hawaiian poetic texts, ancient hula, Hawaiian chant, dancing topless (!) and more while the photos are absolutely spectacular. This is the perfect gift for anyone interested in hula, Hawaii or dance.

Fascinating story and very well written. Made me want to dance.

In this big, gorgeous book, Constance Hale gives us not only something beautifully written (no surprise - she's the author of 2 best selling language usage books), but an exploration of hula that goes far beyond tourist stereotypes of women in grass skirts swiveling their hips. The featured hula master, Kumu Patrick Makuakane, is a living, breathing example of how the ancient art of hula continues to inspire new generations and be relevant in the modern world. The photographs are stunning! I loved this book and highly recommend it to everyone interested in intersections of art, culture, and performance.

This book is an invaluable resource for local (Bay Area) hula and dance aficionados, and it's a must read for anyone who wants to dig a little deeper into what makes hula, Hawaii and Kumu Hula Patrick Makuakane so unique. With breathtaking photos and illuminating text describing hula history and Kumu Patrick's choreography, The Natives Are Restless was a huge hit in my book club.

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