

MARILYN LEIMOMI HO

"Kii ka maka, lawe i ka lima" (Mary Ann Uluwehi Kalama's comments in describing the hula as performed by Leimomi)

② ~~I~~ Leimomi Ho studied the hula at ages 7 thru 11 with Aunty Alice Namakelua thru the Dept of Parks and Recreation Program. Classes were held at the Royal School. Aunty Alice provided her with the basic foundation, i.e. steps and hand movements, how to hold the body, etc. In her method of teaching, students did not use paper and pencil to make notes. ~~They~~ followed Aunty Alice's verbal instructions, and committed movements to memory.

③ At age 13, ~~I~~ Leimomi moved to Guam where ~~she~~ first studied the hula under Mrs. Lillian Aquai. Her training primarily included modern hulas and use of hula implements. Mrs. Aquai's hula movements were a little different, for example, the kaholo began with arms extended on the left side, ~~but~~ she also did not teach by paper and pencil.

⑤ ~~I~~ Leimomi then went on to study with Mrs. Edith McKinzie, where she learned both modern and traditional hulas (including use of hula implements), and other polynesian dances. Mrs. McKinzie used the more academic style of teaching. Students were shown movements, and were also given written instructions. Mrs. McKinzie graduated Leimomi and her best friend Marlene Kaululani Guzman Ebeo as teachers. During her time on Guam, Leimomi danced at all of the Department of Defense installations, local clubs, and taught the hula. Today, she continues to study under Mrs. McKinzie, who she holds in high esteem and regards as a friend.

⑦ At 18, she returned to Honolulu. Shortly, thereafter, she joined the Halau Hula O Maiki, where she studied under Maiki Aiu Lake for four years. Aunty Maiki stressed not only good body posture, but more importantly, that students understand the meaning and conveyed the feeling of the mele. Her style of teaching was also academic. With her permission, Leimomi left the halau, and joined a Model Cities Program for the development of teachers. Hoakalei Kamaau became her teacher.

⑨ Leimomi credits Hoakalei with her training on the hula kahiko. Hoakalei primarily used the old style of teaching method, that is, watch, listen, imitate, and repeat, repeat, and repeat until the dance was executed correctly. Hoakalei taught her meanings of chants, new foot, arm, hand, and body movements, chant styles, and the use of the pahu and ipu. Under Hoakalei, Leimomi taught for several years for the Model Cities Program, and later the State Foundation on Culture and the Arts. ~~They also performed at various civic functions throughout the islands.~~

With Hoakalei's consent, Leimomi joined a dance company at the Bishop Museum Heritage Theatre at King's Alley, and there learned both modern and traditional dances from Mrs. Pele Pukui Sukanuma. Besides dances, Pele also taught Leimomi many Hawaiian customs.

10 Later, she helped her hula sister, Jan Kahoku Yoneda in teaching students at Moanalua High School. They formed a group and entered the Liliuokalani High School Hula Competitions, and received several awards. The group's name, given by Auntie Edith Kanakaole, was "Pohai Na Pua O' Laka".

Paul  
Hir Today, Leimomi resides at Kuliouou Kai, works for the Pacific Air Forces as the Chief of the Staffing & Personnel Planning Division, Directorate of Civilian Personnel, and in her spare time teaches the hula, attends hula workshops, and hula competitions. She is married to Harry A. Ho, JK.

It's Leimomi's feelings that the hula style has changed dramatically, influenced by the modern social environment in which we live. Instead of simple body movements, we see more "~~zip and flare~~" *dramatic* movements. Still, she finds that students exhibit a great deal of respect to their kumu and to the hula. She sees teachers such as Bobby Cazimero, John Kaha'i Topolinski, and Mapuana DeSilva as having the greatest influence on the future direction of the hula.