

Pose Two

When I was growing up my father was very close to a Hawaiian family who lived on Pensacola ~~Street~~, ~~He~~ called the Jangdens. He loved his songs and ~~his~~ his ukulele and it was his influence that started me dancing at the ^{under} ~~Kelly~~ ^{Alice Warner} ~~for~~ studio at age 13.

My first teacher was Alice Warner and she was strict in the sense she made sure you danced the correct way. Her system was built on fundamentals, she was continually drilling us on the basis. ~~She was strict in the sense that she made sure you danced correctly the correct way.~~ I studied with Alice from age 13 all through my intermediate school years until I graduated from high school.

Aunt Alice was my biggest influence because she was my first & longest kumu. She was what I felt a dancer should be. She had an inner beauty that radiated out through her gestures and in her relationships with people, & that's what attracted me to her.

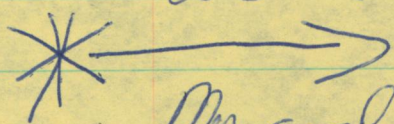
I wanted to go into olapa in a deeper way. At that time in olapa dancing they did not take Orientals but Kamuela Naeole talked to Lolalia and so she interviewed me and accepted me into her class. Lolalia's studio and home was on Charles Street. She would sit with me first and we would talk about all the ancient chants and Hawaiian History, then we would go into her haka and she would explain the dances to me.

I studied with Yolaia in private
classes for one year and then
I took a three-month course with
Anny Kari Zuttermeister. Along
the way as I was learning I
realized that there ~~was~~ was nobody
who could say which kumu, which
method, which step was the correct
way. The Japanese have a classical
line of dancing, the Chinese have
a line, but what does the
hula have? Who is to say which
hula style is the right way? There
is no one and this is sad.

I began to teach in 1956 because
I wanted to teach hula kahiko and
auwahi as classical dances. I
~~feel it all depends on how it is taught.~~
When I started ~~training~~ my career
the hula was a dime-a-dozen thing.
People would just pick it up, take
one course, and start dancing
immediately and as a result I've
seen so many along the way
that ~~were so sloppy in their dancing.~~
just abused the hula.

I begin my ^{youngest} students with an in-
troduction to what the hula is
all about. ~~I make it fun for~~
~~them.~~

I wanted to help children emotionally, I wanted to give them confidence in themselves, I just wanted to help the little kids, A Kumu has to pick up the feelings and emotions of her students, You cannot teach everyone the same, each student has to be handled in the particular way that draws the best out of them. I started to teach them ^{basic steps} once their attention span has matured enough. I don't believe in yelling or embarrassing my students, I believe there has to be a better way of teaching.



My goal throughout my life was to teach what I considered to be the right way of dancing hula. I think the biggest change that has come across the hula is that the kahiko being performed today is not what I had come to know as ancient hula. ^{from my kumu.} It is nothing like what was taught to me by my kumu and so I end up asking myself has the hula been changed or have I mixed something along the way in my training.

* My advice to a young dancer is you have to be beautiful inside to do anything well. Beauty starts from within. You can have all the steps, all the physical attributes, but unless you have an inner beauty you are just a person moving from side to side. Hula is beautiful and to portray it you must have a humility and respect for people.