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① My first kumu hula was Mrs Anna Like who was like "family" to me. We lived in Kalihi at the time and she and her daughter, Edna, had a small group of performing dancers. The hula I learned at that time was primarily auwana. Most of what I learned was displayed in hula shows and family parties. Anna taught me from when I was three to about twelve years of age. ^{but} As a teenager, I lost interest in hula. I went onto college and it wasn't until I turned twenty-one that I renewed my interest in the hula. I signed up for hula lessons with Mrs Danie Hanohanowho. ^{by Mrs. Ha} She was teaching at a satellite session for Auntie Hoakalei Kamau'u in Pearl City under the auspices of the State Foundation of Culture and the Arts. I was with Danie for about six months and it was from this session that I got my first introduction to the foundations of hula kahiko.

② I was referred to Auntie Hoakalei (~~kind of a promotion, I guess~~) and I began to study and learn various ^{hula} hula under her direction. She shared with me knowledge of chants, the movements, and most of all, the discipline that was required in Hula. She was forever challenging me to be better than I thought I could ever be. She also taught hula using an effective methodology that was thorough ^{& original} and I've found impossible to acquire "over-night".

③ I continued ^{should} under Auntie Hoakalei for six years until she decided for me that I ~~can~~ become a kumu hula for the State Foundation. I never wanted to be a kumu. All I wanted to do was dance. I enjoy dancing. I enjoy learning about the chants. The body motions and mental requirements of hula excite me. I talked with Auntie Hoakalei and told her of my reluctance to become a kumu hula. She looked at me and said it's not my decision to make and we left it at that. I believe ~~that~~ there are forces in my life influencing me to go in a certain direction or take a certain path.

④ Auntie Hoakalei was in charge of the State Foundation hula conferences as well. ^{at that time} She decided that I would be one of the kumu for the 1975 conference to be held at Leeward Community College. Before a huge audience, she introduced all the hula teachers. At that particular conference, there were such masters as Henry Pa, George Holoka'i and others. So, ^{it} came my turn. Here I was, amongst these "greats" with no teaching background. Her first words were "Kumu Hula, Jan Yoneda". She had more confidence in me than I had in myself. But when I heard those words I knew a new "path" had opened up for me. I must have done well because after the conference she gave me a certificate that acknowledged me as a kumu hula. With her permission, I continued to teach hula ^{at} Radford and Moanalua High School students. It was about this time that I began to work closely with Auntie's "right-hand" and a kumu hula as well, Mrs Marilyn Leimomi Ho. ^{who was} We became very good friends. I credit her with teaching me the "humane" side of hula. She taught me how to project ^{my} feelings when dancing so that the dance comes alive for the dancer and audience alike. She also shared some of the courtesies, do's and don'ts, protocols of the hula world. Leimomi knows many people in the hula field. One person I was able to meet through Leimomi was Auntie Edith McKinzie. We began to teach together and formed our own hālau called PŌHAI NĀ PUA O LAKA. Leimomi and I continue to teach and dance as hula sisters.

⑤ I don't have a style that is unique to Jan Yoneda because my dancing is pretty much what has been taught to me. I make a very strong and conscientious effort to duplicate what has been taught. However, I do take unchoreographed chants and address simple, stylistic movements to the words based on my past training.

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To be a kumu, your education in the hula cannot be sporadic or final. You have to work at it constantly and constantly improve yourself and expand your knowledge and awareness. You have to be totally submerged in hula. When you have gained the title of Kumu, you must take all responsibilities as well.

To me, the history and legends of our heritage lives in the hula. People, places, events are all perpetuated in the mele and the key to it all is in the language. If our haumana can internalize what we teach them so that it becomes a part of their lives today, then that's all that matters to me. By developing a healthy respect for our heritage the haumana develops a higher degree of self respect as well. And when performing, the applause of an audience is wonderful to the haumana and the kumu hula but at some point both must remember why they are dancing and rise above the superficial audience applause. Reach out to that audience and make a definite impression of yourself as ~~ONE~~ human being speaking, through chant and dance movements, to another.

JAN KAHOKU YONEDA

My first kumu hula was Anna Like who was like family to me. My family lived in Kalihi at the time and she had a little halau that her daughter assisted her with. The hula I learned was primarily auwana with a little olapa. Anna taught me from three to twelve years of age but when I became a teenager I lost interest in the hula. I went on to college and it wasn't until I turned twenty-one that I continued my training. I started again with a kumu named Danny Hanohano who was teaching a workshop for Aunty Hoakalei Kamau'u in Pearl City. I was with Danny for six months and it was from this workshop that I got my foundation for kahiko.

I began to study under Aunty Hoakalei and she shared with me knowledge of the chants, the movements, and the discipline that was required of a kumu. She challenged me in that way. She also modeled a specific teaching style that I find impossible to duplicate.

I studied under Hoakalei Kamau'u for six years until she decided for me to become a kumu hula. I never wanted to be a kumu. All I wanted to do was dance. I enjoy dancing, and learning about the chants. The body motions and the discipline of the hula was exciting to me. I believe that there are forces in my life that influenced me to go in a certain direction. I talked with Aunty Hoakalei and told her I wasn't interested in becoming a kumu hula. She looked at me and said it's not your decision to make, and we left it at that.

(4) In 1975, Hoakalei was in charge of the State Foundation Hula Conferences and she decided that I would be a kumu for the conference at Leeward Community College. So here I was with no teaching background, no certificate, nothing, teaching the beginning class. She assembled all the hula teachers and at that particular conference there was Henry Pa, and George Holomalia, real hula masters and here comes scrawny old Jan. *I was up for me*

(5) After the conference she gave me a certificate that acknowledged I was a kumu hula and with her permission, I began to teach at Radford and Moanalua High Schools. It was at this point that I met Marilyn Leimomi Ho who I credit with teaching me the human side of the hula. Leimomi taught me the courtesies and the protocol within the hula. She not only said them but she modeled them for me in her life. It was from all this sharing that we began to teach together.

I don't have a style that is unique to Jan Yoneda because my dancing is pretty much what has been taught to me. I make a very strong and conscientious effort to duplicate what has been taught to me. However, I do take unchoreographed chants and choreograph them with the best motions taken from my past training.

To be a kumu, your education in the hula cannot be sporadic and you have to be aware of all the responsibilities you are undertaking once you take the title. You have to be totally submerged in the hula.

To me, the history and legends of our islands live. They are perpetuated by the mele and the key to it all is the language. If our haumana can internalize what we are teaching them then that's all that matters to me. The applause of an audience is wonderful but at some point you have to block out the demands of an audience and rise above the superficial level of audience applause.

Jan Kahoku Yoneda

10. Boonannunthi Homoi ni bu pu ka la bu pu ma an Konedamoru men bu pu ma ka sa ma ha ma ni to ma ni bu pu ma ni ma ni ma ni
 11. Bahwaem ni 975 ni 980 ni tan Konedamoru ni ongwuthu ni Marani bu pu ma ni ma ni ma ni Ho the halau

In 1975 Jan Yoneda alongwith Marilyn Leimomi Ho co-founded 'Pohai Na Pua O Laka' on Oahu.
~~Born in Honolulu, Oahu, she currently resides in Waipahu. in Waipio.~~

~~fir~~

My first kumu was Anna Like who was like family to me. My family lived in Kalihi at the time and she had a little halau that her daughter assisted her with. The hula I learned was primarily auwana with a little olapa. Anna taught me from three to twelve years of age but when I became a teenager I lost interest in the hula. I went on to college and it wasn't until I turned twenty-one that I continued my training. I started again with a kumu named Danny Hanohano who was teaching a workshop for Auntie Hoakalei Kamaui in Pearl City. I was with Danny for six months and it was from this workshop that I got my foundation for kahiko.

~~It was after these six months that I began to study under Aunty Hoakalei.~~

I began to study under Auntie Hoakalei and she shared with me knowledge of the chants, the movements, and the discipline that was required of a kumu. She challenged me in that way. She also modeled a specific teaching style that I find impossible to duplicate.

I studied under Hoakalei Kamaau for six years until she decided for me to become a kumu hula. I never wanted to be a kumu. All I wanted to do was dance. I enjoy dancing, and learning about the chants. The body motions and the discipline of the hula was exciting to me. I believe that there are forces in my life that influenced me to go in a certain direction. I talked with Auntie Hoakalei and told her I wasn't interested in becoming a kumu. She looked at me and said it's not your decision to make, and we left it at that.

In 1975

in 1975 ~~Hoakalei~~ Hoakalei was in charge of the State Foundation Hula Conferences and she decided that I would be a kumu for the conference at Leeward Community College. So here I was with no teaching background, no certificate, nothing, teaching the beginning ~~hula class~~ class. She assembled all the hula teachers and at that particular conference there was Henry Pa, and George Holomalia, real hula masters and here comes scrawny old Jan. ~~Hoakalei called me forward and introduced me and I remember feeling so awed~~

After the conference she gave me a certificate that acknowledged I was a kumu hula and with her permission I began to teach at Radford and Moanalua High Schools. It was at this point that I ~~met~~^{reconnected} met Marilyn Leimomi Ho who I credit with teaching me the human side of the hula. Leimomi taught me the courtesies and the protocol within the hula. She not only said them but she modeled them for me in her life. It was from all this sharing that we began to teach together.

I don't have a style that is unique to Jan Yoneda because my dancing is pretty much what has been taught to me. I make a very strong and conscientious effort to duplicate what has been taught to me. However I do take unchoreographed chants and choreograph them with the best motions taken from my past training.

To be a kumu your education in the hula cannot be sporadic and you have to be aware of all the responsibilities you are undertaking once you take the title. You have to be totally submerged in the hula, and it is ~~there are many people who are being recognized as kumu today who don't understand all of this.~~

To me the history and legends of our islands live. They are perpetuated by the mele and the key to it all is the language. If our haumana can internalize what we are teaching them then that's all that matters to me. The applause of an audience is wonderful but at some point you have to block out the demands of an audience and rise above the superficial level of audience applause.

Jan Yoneda

Full name
Hula affiliation
Birthplace:

I started in the hula from age two until my early teens. The hula I learned was primarily auwana with a little olapa. When I became a teenager I lost interest in the hula. I went to college and ~~graduated~~ I had started to put on a little weight, so I needed some exercise, some outlet to redirect my energy. So I took up hula kahiko to get this energy redirected as well as to fulfill a cultural identity. I wanted to learn more about my Hawaiian heritage. I was about twenty-one years-old at this time and I was still in college.

My first kumu was Anna Like. She was like family to me. My family lived in Kalihi at that time and she had a little halau and her daughter was assisting her. She was very strict. She taught me from about three to twelve years of age. She had a music group and connections so we would dance for her group.

When I got into my twenties I started with a kumu named Danny Hanohano. Danny was a kumu for Auntie Hoakalei Kamaau. Danny was teaching a satellite workshop for Auntie Hoakalei in Pearl City. I was with Danny for six months and then he left to work with Auntie Hoakalei in Nuuanu. It was from this workshop that I got my foundation for kahiko. Auntie Hoakalei permeated to her haumana the Iolani Luahine style of hula. Auntie Io was Tutu Kapena's protege so it came from that Ka'u style of hula.

I studied with Hoakalei for six years and then she made the decision for me to become a kumu. I never wanted to be a kumu. All I wanted to do was dance because I enjoyed dancing. I enjoyed learning about the chants, the body movements, I enjoyed the discipline, it was exciting to me. I believe that there are forces in my life that influenced me to go in a certain direction. I talked with Auntie Hoakalei and she told me she wanted me to be a teacher. I told her that I wasn't interested and that all I wanted to do was dance. She looked at me and said it is not your decision, and she left it at that.

she
1. decided for me to become a kumu.

2. I enjoy learning

3. It's not your decision to make and we left it at that.

Jan Kahoku
Yoneda

Auntie Hoakalei was in charge Of the SFCA Hula Conferences held around the island and one day she just decided that I would be a kumu for one of those particular conferences. It was at Leeward Community College and she decided that I would teach the beginning class, and here Was I with no teaching background. So she assembled all the hula teachers and at that particular conference there was Uncle Henry Pa, and George Holomalia, real hula masters and here comes scrawny old Jan. No certificate nothing. Auntie Hoakalei called me forward and introduced me and I felt so awed being surrounded by these masters, and having them recognizing and embracing me as a kumu even though I didn't feel like one. I remember all my hula sisters ~~and in the~~ supporting me and not dragging me down or making me feel like I was some kind of uppity kid trying to push my way forward. I feel that Leimomi Ho has been my greatest influence. Auntie Hoakalei shared the knowledge, the chants, the movements, the discipline, that was required of me. She challenged me in that way. She also modeled a specific teaching style that I cannot permeate. But it was Leimomi who taught me the human side of hula. The courtesies, how to relate to other human beings as a kumu, and as a haumana. The dos and don'ts. How to be giving. How to share all that you can. She not only shared them verbally but she modeled them for me in her life. It was 1974-75 that I was given that first teaching assignment by Auntie Hoakalei. It was after the conference that she gave me a certificate that said I was a kumu hula. I continued to teach at these conferences but when we went back to the halau in Nuuanu I was a regular haumana. I then began to teach at Radford and Moanalua High Schools. One thing that Leimomi always taught me was that If I was going to use any of my kumu's knowledge I would have to go back to her to get her permission. She always gave her consent. At that point Leimomi and I teamed up to teach the students at the two schools because I needed more help. This is how we began to teach together. I don't have a style that is unique to Jan Yoneda. It is pretty much what has been taught me. I make a very strong and conscientious effort to duplicate what was taught to me. But I do look at chants that have not been choreographed and that is where I am able to create. But yet the foot and hand and facial motions that I use based somewhere to my past experiences. I pick and choose the best motion from my past training. To me hula kahiko is that form of dance that has been passed on from generation to generation. (Does she consider Kahiko steps done to unchoreographed mele kahiko?) For men I love doing Auntie Edith's rendition of "Akawika?". For women I love doing Auntie Hoakalei's "Hauina". Akahiko because it was a gift to me from Auntie Edith which I have shared with our haumana. It was such a refreshing experience learning this particular style. To me the legend lives. The cultural and geographical links to the past intrigue me. It talks about the Kamapuaa? and the division between Kamapuaa and Pele of our islands into different domains. The legend lives and is permeated in the mele. What is important in the hula is what the kumu can insert into the haumana. I can't really say I care what the audience gets out of. I can't really say I care what the modern audience gets out of the dance. If our haumana can internalize what we are teaching them and portray it in their dancing, that's all that matters to me. Sure you want to please the audience and feel the applause. It makes the haumana feel good and it makes you feel good. But at some level you have to learn to block out the demands of an audience. To me the educational process is more important than the final product, the presentation in front of an audience. What I think is important is that kids succeed on a personal level not that superficial level of audience applause. To be a kumu hula you have to be totally submerged in the hula. Your family ~~has~~ sacrificed so I tried to find a compromise. that would allow me to have my family and the hula as well. As a result Leimomi don't have a ~~man~~ a permanent consistent halau behind us. I say the word compromise but I don't really feel that the hula is everything to me.

on back

A halau comes and goes because the students and public approval come and go. A halau can be turned off and on. A halau name will dissipate but the kumu and his/her knowledge will always be there. I can always exist without a halau but a halau cannot exist without a kumu.

I'm not downing the changes in the hula but it has become a very vigorous aggressive, fast-delivery to the point where there is no softness. There is no melodious sound to the chant. It's very choppy and to my ear it hurts because I have always been told by the old people that the Hawaiian language is a soft flowing melodious language. You kind of sing-song it. The chants are very deep. Because the actions and the vitality of the dance has been so upgraded, that the language and the story behind the mele is lost in obscurity. just for the sake of keeping up with the motions. There are a lot of people who are being recognized as kumu today who do not know the ins and outs of the hula themselves. They are not aware of their responsibilities as a kumu. Their education is sporadic.