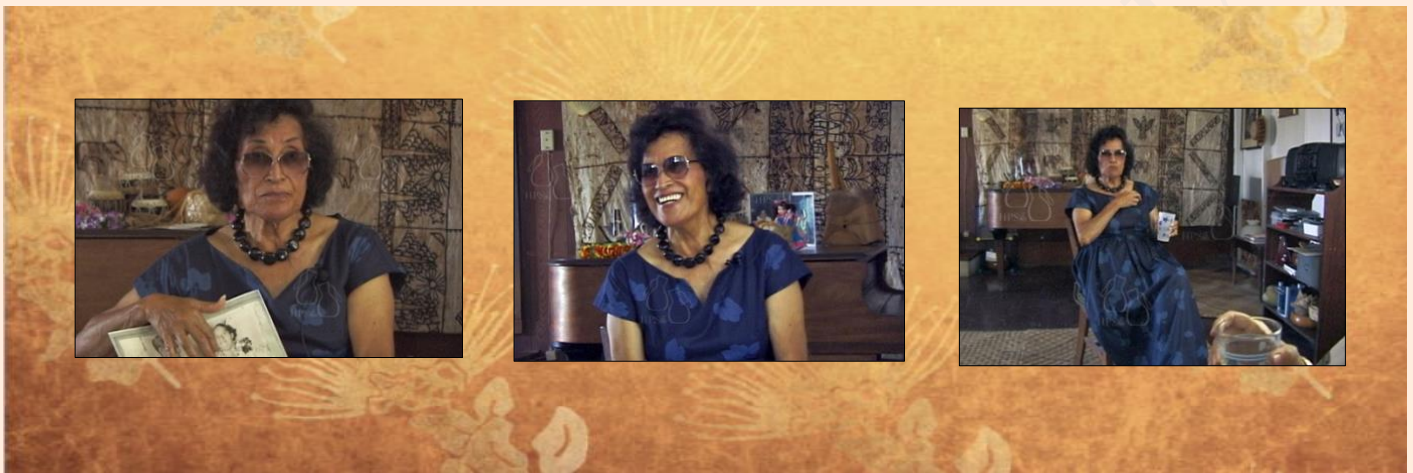


**TRANSCRIPT: Puluolo Naipo Park**  
**Oral History Interview: August 9, 2001**

<b>Ke ‘Ano Wikiō</b> (Type)	Oral History Interview
<b>Nā Helu Wikiō</b> (Tape #s)	HPS 0046 (pg. 2), HPS 0047 (pg. 53)
<b>Lā</b> (Date)	August 9, 2001
<b>Wahi</b> (Location)	Kailua, Ko‘olaupoko, O‘ahu
<b>Kanaka Nīnauele</b> (Interviewer(s))	Maile Loo
<b>Kanaka Ho‘opa‘a Mo‘olelo</b> (Videographer)	Gene Kois
<b>Nā hoa kipa</b> (Others present)	None



<p><b>Nā Loina Ho‘ohana</b> (Access &amp; Use)</p>	<ul style="list-style-type: none"> <li>➤ This Transcript is provided as a research tool; Each document represents one (1) multi-hour session</li> <li>➤ HPS does not include Hawaiian diacritical markings in peoples' names, mele titles, or commercial names/locations that do not historically use them (i.e. Halekulani Hotel)</li> <li>➤ Information in brackets reflect physical movement, background sounds, censored content, clarifications, colloquialisms, and "sic" terms (words likely intended by the speaker)</li> <li>➤ <b>DISCLAIMER:</b> Please be advised that this transcript may contain content of a mature nature that may not be suitable for youth</li> <li>➤ When citing this resource, please use: "Hula Preservation Society"</li> <li>➤ For questions regarding use of content contained herein, please contact <a href="mailto:archive@hulapreservation.org">archive@hulapreservation.org</a> or call (808) 247-9440</li> <li>➤ We acknowledge there may still be corrections needed. If you find items of question (content, spelling, etc.), please take note and kindly contact us at <a href="mailto:archive@hulapreservation.org">archive@hulapreservation.org</a> We appreciate your kōkua!</li> </ul>
--	--

**PULUELO NAIPO PARK**

**Tape #: HPS 0046 (MV082)**

**Date: August 9, 2001**

**Location: Kailua, Ko'olaupoko, O'ahu**

**Subject: Oral History Interview**

**Interviewer(s): Maile Loo**

**Videographer: Gene Kois**

[GENERAL CONVERSATION]

(01:40)

ML: --Merrie Monarch was about, what, twen-twenty years ago or something?

PNP: Oh, I went when-

ML: Or the very-

PNP: --they had the first year.

ML: Oh.

PNP: And the second year, I went from then on.

ML: Oh, the second year. Oh, my gosh.

PNP: Every year. And I only went with five students the first time.

ML: Oh.

PNP: And they said, Oh, you know, you can-'cause I went with keiki's. I thought it was like a keiki thing. And then they says-well, keiki's, I would say about twelve.

ML: M-hm.

PNP: Thirteen, fourteen-

ML: M-hm.

PNP: --that's the age I took. And then they said, No, you can bring-and my kumu was judge that time.

ML: Oh.

PNP: And-and uh, Iolani Luahine, and um ... um, Zuttermeister-

ML: M-m, m-m, m-m.

PNP: --Kauai. And there's another one. Oh ... Tutu-not Tutu Keaka. Was another ... uh, Mary Pukui-

ML: Oh, wow.

PNP: --was there too. And uh ... because it was Lani who told me, Pulu, Pulu, you gotta go. I said, Oh, how much going cost? She said, Oh, cheap. Because uh, that time it was very-

ML: That time, yeah.

PNP: --cheap. So I told the parents, and they all got the money for the kids go. Five is not too much, yeah.

ML: Yeah.

PNP: But then it got-uh, well, that first time I-that's why I was telling George. You and I are the only two living from that time.

ML: Yeah. Really.

PNP: And that's true.

ML: Yeah.

PNP: He and I. Because I remember him when he first told me, he says, Puelo, you can bring more, you know. You don't have to bring only little.

ML: Oh.

PNP: I said, Oh, well, you know, first time they started off, they didn't-they weren't that good. And this was at the Hilo Civic Auditorium.

ML: Right, right.

PNP: You know, the old one.

ML: Yeah.

**TRANSCRIPT: Puluelo Naipo Park  
Oral History Interview: August 9, 2001**

PNP: And that's where they started. And that's where I went. The first year I went, second year, third year. And ten years, and then I says, That's it, we're not going. And 1983, I stopped.

ML: So why did you stop? It was just too much work?

PNP: 'Cause the price was too high.

ML: Oh.

PNP: And the parents were tired of-

ML: M-hm.

PNP: --uh, Merrie Monarch. They tired of it, 'cause I had uh-many times, I had to cancel classes because of the rehearsals and what not.

ML: Yeah.

PNP: And it just got where I was beginning to go down on my business. People were quitting and just go to new hālau's. And I felt kinda bad, but-

ML: M-hm, m-hm.

PNP: --to me, competition was important.

ML: M-hm.

PNP: But then now, no, I'll go back. But not where the fact that I have to teach other-I teach uh, children.

ML: M-hm.

PNP: Yeah, I teach them. Um, I like them. In fact, I enjoy teaching children.

ML: M-hm.

PNP: Because, you know, you can tell them, No, you do it this way, and they'll listen. When it comes to the older ones, Oh my other teacher told me to do this, and they don't want to listen. I say, Eh, that was your other teacher, you belong in this hālau now. You learn from me, okay.

ML: [CHUCKLES]

PNP: Oh, and they have attitude. You know, that kind. [CHUCKLES]

ML: I know what you mean. [CHUCKLES]

PNP: Oh, my-my uh ... uh, people who work with me, like Mary, you know, they-Don't put up with it, Auntie. I say, you know-you know, children-that's one thing with teenagers. They think they're the it, you know. Don't tell them what to do. I says-but I always work around them. And they say, Oh, but you're too kind. I say, No, no, no. Being kind is-is one way of doing it. But being firm is another way of it.

ML: M-hm, m-hm.

PNP: So I said, but you don't have to scream or yell.

ML: Yeah.

*(05:00)*

PNP: I says, I've seen teachers do that. I've even seen Bell-Bella. Baaah! Whoo.

ML: Oh, my.

PNP: No wonder all her students ended up in my hālau, you know. [CHUCKLES] And I called her one day. I said, Bella, you know, I'm not trying to take your students. But how come all your students coming to me? They want to re-I told 'em, No, no, no, you go ask your teacher. They says, No, we're not dancing with her no more. And she starts laughing. She said, Oh, you're getting the kind that don't want to take their raps. I said, Meaning? She said, I let 'em have it on the-on the doggone legs. Ho, when she told-I says, You don't get sued?

ML: [LAUGHS] Really.

PNP: She said, Let 'em sue me, I'll go to court.

ML: Oh, my.

PNP: I said, Oh my gosh. Bella, that's too mean. I cannot hit other people's children. She said, Well you better learn. I said, You know why, Bella? She said, Why? I said, Because nobody touched my kid too.

ML: M-hm.

PNP: She was silent. I said, Anybody touch my kid, they-eh, I'm right there. They're gonna get it. I'm like a fighting cat. I says, My children are mine. I do the spanking when they need it.

ML: M-hm.

**TRANSCRIPT: Puluolo Naipo Park  
Oral History Interview: August 9, 2001**

PNP: But nobody else touch 'em. She said, Oh, they cannot get around in this world. I said, Yes, they can. And I-after awhile, she heard my boys were there, my girls were stars. And I-and I ... then she says, Oh-I heard she went Japan. She rap the kids right on the stage.

ML: Wow.

PNP: Oh, when I heard that, I says-

ML: M-m.

PNP: I went to Japan, see. On her, she-she-they didn't want her back. They said find another group. Then she tells me, Oh, only fifty dollars a week. I says, What? I said, Eh, I make more money over here. To heck with Japan. I ain't going.

ML: M-hm.

PNP: So she went bring that guy here. And Otsu was his name, [INDISTINCT]. He says, Oh, only fifty. I says, you know, I said, Eh, you can pay my tui-uh, my uh, way to go, you can pay me daily. And you pay my group.

ML: M-hm.

PNP: Uh, at that time, it was not that expensive. I said, my group, each one make two hundred fifty dollars a week.

ML: M-hm.

PNP: You know. A week. No month.

ML: M-hm.

PNP: He said, Ah, too much. He want fifteen girls. I had the fifteen girls. But he don't want. And each time, he's figuring, he's figuring. I said, No, I said two hundred fifty a week, and that's it. Musicians, five hundred a week. Ah, I pay-I pay plane fare. I don't care, you pay that too.

ML: M-hm.

PNP: You want me go, I said, Eh, Japan is not worth-worthy of me. I'm taking care of myself over here.

ML: M-hm, m-hm.

PNP: So you ... you just take my price. You don't like it, go find another hālau. I said, Oh, by the way, go to her student, Ellen. [CHUCKLES] Bella said, Oh, I don't want her to go. [CHUCKLES]

ML: Oh.

**TRANSCRIPT: Puluelo Naipo Park  
Oral History Interview: August 9, 2001**

PNP: I says, Oh, but that's your haumana. She-she didn't ... see eye to eye with Ellen so.

ML: H-m.

PNP: Okay. That man figured, figured out, and I got my price.

ML: Good for you.

PNP: She was shocked.

ML: Good for you.

PNP: She been going how many years on a cheap fifty dollars-

ML: Yeah.

PNP: --a week.

ML: Yeah.

PNP: You think I going leave my hālau for that kind of price? No way.

ML: M-hm.

PNP: I said-and then I said-he said, Oh, ho, hard bargain. But uh, all right, I pay musicians, five hundred. Um ... dancers, two hundred fifty. Um ... kumu, eight hundred. I says, one thousand. Ah, no! [CHUCKLES] And then this-Bella, her eyes kept opening. [CHUCKLES] I said, Oh, you don't want? That's okay. My-I felt bad [CHUCKLES], 'cause I said I-I'm figuring in my head too.

ML: M-hm, m-hm.

PNP: Then I said, Okay, eight hundred a week. I take it. [CHUCKLES] So then I got my price.

ML: So you went?

PNP: She almost died. She said, Eh, you're a stinker. How the heck you can-I says, You see, Bella, you gotta-you gotta let these Japanese know. They got money.

ML: M-hm.

PNP: And-and they going come over here and-and use you.

ML: M-hm.

PNP: And-and they get it like that. They-they making big bucks with us over there. You don't know it.

ML: Oh, yeah.

PNP: And she said, oh, she didn't know. Oh, I found that out.

ML: M-m.

PNP: I gave a party for my daughter, Puamana.

ML: M-hm.

PNP: Every year, we-we celebrate Puamana's birthday, because I use her name. Yeah. And uh, we gave a birthday party there, 'cause her birthday fell on that time we were in there. I didn't even know the price. You know when we got through? Seven thousand dollars.

ML: For dinner?

PNP: For only-well, I invited the Japanese people too that was with us.

ML: M-hm.

PNP: You know, the-all the-

ML: Yeah.

PNP: The ... the um, bosses and what not. And their wives. [GASPS] When I heard the seven thousand, I wanted to flip. I says, Seven thou-wasn't even worth it. It was just a regular dinner. But because we had it in the ballroom.

ML: M-m.

*(10:00)*

PNP: Oh, my gosh. I told, Otsu, you go take care that. Ah, no. I said, You take care that. You didn't tell me that was gonna cost like that.

ML: Yeah.

PNP: So he walks over there-



ML: I'm sure he did.

PNP: He talk in Japanese to them and back and forth. Hawai'i don't know, and I don't care what he's saying. So I said, You take care that bill. [CHUCKLES] I told her, let's get out of here. Ho, he wanted to cry.

ML: Yeah, I bet.

PNP: I made the bugga pay. [CHUCKLES] Terrible, yeah, me?

ML: No.

PNP: But-

ML: You gotta-yeah.

PNP: I-and but-

ML: Yeah.

PNP: Uh, I told him, I don't want to come back Japan again. I said, Japan give me hard-

ML: Yeah.

PNP: My-my dancers were tired.

ML: M-hm.

PNP: Three months, we ...

ML: Three months? Oh, my.

PNP: Yeah. We traveled from one end of Japan to the other.

ML: What year was that?

PNP: Uh, eighty ... '80.

ML: Wow.

PNP: No. No, I'm sorry. '70. '70. Yeah, my mom was still living. Was '75, I think.

ML: Oh, wow.

PNP: Long time ago.

ML: So you never went back?

PNP: Oh, no. I don't want to.

ML: Well, that was during-when you were still going to Merrie Monarch, then?

PNP: Yeah.

ML: Oh, so you were so busy, then.

PNP: Yeah. I was.

ML: Wow.

PNP: Oh, but ... it was a-a trip I will never forget. And I always said-

ML: Yeah.

PNP: --I don't want to go back Japan. The only way I'm going is they going ... hire me to go in the hotel and perform.

ML: Right.

PNP: And come right home.

ML: Right.

PNP: No way am I traveling all over.

ML: Yeah. That's hard.

PNP: Oh-although we made a hit all over the place.

ML: I bet.

PNP: With our simple dances.

ML: Yeah.

PNP: They loved them.

ML: M-hm.

PNP: You know um ... what do you call um ... Diamond Head, they like that. Iwaho mākou; they love that-

ML: Oh, they like that song.

PNP: --song.

ML: Yeah.

PNP: And um ... Ta-Hu-Wa-Hu-Wai; you know, all those kinda numbers.

ML: M-hm.

PNP: That-and they tell me what they wanted, when they were here.

ML: Oh.

PNP: And that's the ones I trained my girls with.

ML: Yeah, yeah, yeah.

PNP: The simple tourist stuff.

ML: So how old were the dancers that you took? They were all-

PNP: Oh, they had to be eighteen and over.

ML: Oh.

PNP: And my three daughters were um-

ML: Yeah.

PNP: Soo Sung was eighteen, Kimmie was nineteen, and um-no, Kimmie was twenty, and uh, Soonie was nineteen.

ML: M-m.

PNP: My three daughters. But Pumehana couldn't go. She was only ... fourt-fifteen. No, sixteen.

ML: Oh.

PNP: They wouldn't take her.

ML: Was it summertime?

PNP: Yeah.

ML: Oh, okay.

PNP: They said, because uh, liquor uh, commission doesn't allow. The ja-Japanese said eighteen years and up.

ML: Oh, yeah, yeah.

PNP: So.

ML: Oh.

PNP: Oh, I felt sick, because I'm always traveling with my four daughters.

ML: Yeah. Oh, right. And you couldn't take-yeah.

PNP: And I left her with uh-I told the father come home, 'cause he was on the ship. I said-then he says, Leave 'em with Robert and-and uh, my daughter-in-law.

ML: M-m.

PNP: So she stayed-she stayed here. Robert came home and-'cause she was attending Kamehameha too.

ML: M-hm. What was it like to see your daughters dance on stage at Merrie Monarch?

PNP: Oh-

ML: What was that like for you?

PNP: It's a pleasure, yeah.

ML: Yeah.

PNP: And I wish that I could have one of them go back, but they're so busy in their own lives.

ML: M-m.

PNP: Hard. And Kimmie is down Pohnpei.

ML: Oh.

PNP: Puamana. I just talked with her last night. Poor thing, she said, You know, Mom, you know how much it's costing me? Right when I get off the phone, it's gonna cost me a hundred fifty dollars.

ML: For the phone call?

PNP: Yeah.

ML: Oh.

PNP: Because we-we were speaking almost an hour.

ML: Oh.

PNP: And uh, but she-she has to. Puamana always does that. I'm very close to that daughter because I never had daughters.

ML: M-hm.

PNP: You remember the story I was saying up there, I think-

ML: M-hm.

PNP: --if you were listening. I was so proud to have this little baby girl.

ML: M-m, yeah.

PNP: Oh, that was my hula girl.

ML: Yeah.

PNP: And she was my top dancer.

ML: M-m.

PNP: Until she got married. And it-the husband took to the mainland.

ML: M-m. Did you-did your daughters ever not want to dance?

PNP: Everyone loved it.

ML: M-m. 'Cause sometimes you hear, yeah, when it's the daughter of a kumu, they kind of fight it, 'cause they realize that they're supposed to do it.

PNP: Yeah.

ML: They didn't-

PNP: Although they didn't like to be in the class with uh, with uh-because I was always picking on them. You know, kumu hulas pick on their own.

ML: Yeah.

PNP: Rather than ... I says, Why are you doing that? And I would always scold them in front of--which was wrong on my part. But-

ML: M-m.

PNP: We were trying so hard to do. And they were good dancers.

ML: M-hm.

PNP: And they would not answer me back.

ML: M-hm.

PNP: And that's the good part. I remember at one time, um, Puamana said something to me. I said, What did you say? And I walked up to her and I slapped her face right in-in front of the class of eighteen.  
[CHUCKLES]

ML: M-m.

PNP: And oh, the girls all cried. [CHUCKLES] When I saw all of them crying, I felt so bad. Because they love her so much.

ML: M-hm.

PNP: She-she was such a helpful-

ML: M-m.

**TRANSCRIPT: Puelo Naipo Park**  
**Oral History Interview: August 9, 2001**

PNP: --student, you know, to me. And they all cr-No, don't hit her. It's not her fault. They were all trying to take the blame.

ML: Oh, cute. [CHUCKLES]

(15:00)

PNP: I felt so bad, I-I walked out of there. But see-

ML: Oh.

PNP: --that time, the classes were so big and I was under-highly under pressure. And when my child said-- [INDISTINCT]. She's-she contradicted me on something. I don't know what it was. Long time. That's what made me-

ML: You got upset, yeah.

PNP: Yeah. Ne-I never did that again.

ML: M-m.

PNP: I was so-I felt so bad. I sat down with her and, you know, talked to her. I said, Oh, Mommy's so sorry. She said, That's all right. I know, Mommy, you're working so hard. Plus, he was never here, he was on the ship, so-

ML: M-hm.

PNP: After the department.

ML: Oh, that's hard.

PNP: He was a policeman.

ML: Oh.

PNP: And then he got hurt. And then he re-uh, stayed home for a year, drove me out of my mind. [CHUCKLES] And then I told him either he leaves or I divorce him. [CHUCKLES] I couldn't take it. And so he left-he got on the ship and went off. Oh, it was heaven to us. [CHUCKLES] All eight of my kids was-Hooray.

ML: [CHUCKLES] Strict, huh?

PNP: Oh. But ... we managed all those-

ML: Yeah.

PNP: --times, yeah. The kids were happy.

ML: It must be hard, because you're gonna leave this place soon, and this has been-

PNP: Yeah.

ML: --the basis of your hālau.

PNP: I cry. How many nights I keep packing and stuff. I start crying because all my children were-

ML: Yeah.

PNP: --grew up in this hālau. They even said so.

ML: Yeah.

PNP: Kimmie calls me, she said, I know, Mom, but sometimes you have to let go. I says ... I know, don't say anymore. 'Cause I'll only burst again.

ML: Yeah. That happened to me when we moved from the home I grew up in.

PNP: Yeah.

ML: It was so hard to leave.

PNP: I know.

ML: 'Cause you got all your little marks on the walls and-

PNP: Yeah.

ML: --when you marked how tall you were. Or you know, stuff like that, yeah?

PNP: Yeah.

ML: Or you remember how come got one puka over there, you know. [LAUGHS]

PNP: I'm looking at it, and I say, Oh-and my mo'opuna have his name written in lights-



ML: Oh.

PNP: On the-on the ceiling.

ML: Oh.

PNP: I said-when I go to his room, Louie, what the-what in the world did they do up on the-oh, these kids.

ML: Yeah.

PNP: But that's children for you. They will [INDISTINCT]. And they even say, Oh, Grandma, it's so sad. I said, Get out of here, don't make me sad. Confound it, I'm trying to pack and-

ML: Yeah.

PNP: Every time I try bring stuff down and more I-

ML: Memories, yeah? Where are you gonna have hālau then, after this? At the school?

PNP: The hālau is still in school.

ML: So everyone can be at the school, though, even the grownups?

PNP: Oh, yeah.

ML: Oh, that's good.

PNP: Yeah, they-they-I have uh, grownups come at nights. And-

ML: Yeah.

PNP: --the children is after school.

ML: After school.

PNP: And then I even teach during the day.

ML: At the school?

PNP: At the school. I teach language.

ML: Oh.

PNP: Fourth, fifth, and sixth graders.

ML: Oh, I didn't know that.

PNP: Yeah, the Hawaiian language.

ML: Yeah.

PNP: And they're good. They're so-very obedient. I really love this school, you know.

ML: M-m.

PNP: And uh, and the teachers are ... very nice to me.

ML: M-hm. I bet.

PNP: Yeah. 'Cause I'm one of their legends. I going be twenty years, come next year.

ML: Oh, my gosh.

PNP: In that school.

ML: Wow.

PNP: And that's why-

GENE KOIS: What school is that?

PNP: Kainalu Elementary.

GENE KOIS: Great.

PNP: Yeah. I'm going be twenty years next year. I said-I told them, Oh, do you know I'm nineteen years in this school? I can't believe it.

ML: Wow, that's amazing.

PNP: It seems like it's really went by so quickly.

ML: M-m.

**TRANSCRIPT: Puelo Naipo Park**  
**Oral History Interview: August 9, 2001**

PNP: And they say, Oh, Kupuna, you're a legend. I said, Oh, legend for what? For hard heads too. [CHUCKLES] But you know, they love me, those kids. Because I-I'm so easy going. Their teachers are a little bit more rough.

ML: Yeah.

PNP: Some, not all. Some are good. But um, they always come to me. Oh, Kupuna, you know, I never-I say, Okay. Now I'll tell you why the teacher has to crack down on you, because you gotta make some grades.

ML: M-hm.

PNP: Do you do your homework? Sometime I don't, because my mom don't come home and I hungry. And I said, You know, they work. That's uh, that's all I'm hearing today-

ML: Really.

PNP: --when I'm in school. The parents are at work. And the kids are-

ML: The kids are alone.

PNP: --left 'til late and that's why they don't study. Because nobody to supervise, yeah. And I was thinking, oh, I wish I had some kinda place where I can open, where these children who don't have parents at home-

ML: Yeah.

PNP: --come over to my house and do this, their work. You know. I would supervise.

ML: Yeah, yeah.

PNP: I was thinking of such a thing until I heard this place was going be for sale.

ML: Oh, too bad.

PNP: Oh, and then it was already sold. And me, stupid. The first time, I should have thought. I did-[TELEPHONE]. I was working. I had to come in. Don't worry about that.

ML: Yeah.

PNP: Because I'm not--I hope he picks it up. [TELEPHONE] I'm not answering it. [TELEPHONE]

ML: Do you have to move out soon, then?

(20:00)

PNP: By next week.

ML: Next week? Oh.

GENE KOIS: Oh, my.

PNP: Yeah. Next week.

ML: Where are you gonna go?

PNP: Oh, I'm gonna live with my daughter, yeah. Um-

ML: Oh, in-

PNP: Over in Kāne'ohe.

ML: Oh, okay.

PNP: Yeah.

ML: Well, good.

PNP: I'm gonna leave you my card. And uh-but I'll be teaching in Kainalu.

ML: Oh, still? Yeah.

PNP: I have daughters here too. So when I have to teach in school, I'll stay with them. I just need it-you see, why you see this is because I'm trying to get my books.

ML: Oh.

PNP: That I teach every day in school.

ML: Yeah.

PNP: One day, one day. So I'm-it's kinda hard because I got so many legendary books.

ML: Try-yeah, trying to keep track of them, yeah?

PNP: Yeah. And-and to-oh. 'Cause I had it all piled back there, you know.

ML: Yeah. Yeah, yeah, yeah.

PNP: And it was easy for me to grab. Now it's putting it in that boxes.

ML: Right.

PNP: I have to think, where is that one. And then gotta go look for it.

ML: It's hard to organize stuff like that.

PNP: Yeah.

ML: Yeah.

PNP: So uh, my-cute, my haumana. She's got a beautiful home in Kāne' ohe.

ML: M-m.

PNP: She said, Auntie, if you bring your things. We'll-I'll give you a space where you can-

ML: Oh, that's nice.

PNP: --uh, file all your work. Then I said, Oh, for sure, Leimomi? So she said, Come, Derek wants you-her husband-wants you to have this. This is your spot to put all your uh, important things that you work with. And your legendary things. I said, Oh, thank you, I said. Most of them I would have to ship back to Waimea. 'Cause see, I got a huge warehouse up there.

ML: Right.

PNP: On my property.

ML: Right.

PNP: And-and it can be stored. Many things can be stored there, rather than having it down here, charging like ninety-five a week. Uh, a month.

ML: A month, yeah. It's expensive.

PNP: And that's too much uh, money, yeah?

ML: M-hm.

PNP: So-well, those things that I'm not gonna use now has to go home.

ML: M-hm.

PNP: But the books that I'm teaching cannot. And all my things like the ipu's and the-I gotta try and put it in the hālau.

ML: M-hm.

PNP: And it's cramming my hālau, 'cause-

ML: Yeah.

PNP: When I got a full studio, it's like pretty soon you going dance in the yard. 'Cause they-we got beautiful grass, but I always worry about their wāwae getting-

ML: Yeah.

PNP: --poke or something.

ML: Poke, yeah. Yeah.

PNP: That's why I don't want to take 'em in the yard. But if it has to be, it has to be.

ML: [CHUCKLES] Yeah.

PNP: I-I have to take all these um ... really important things. Like I teach them to make the ipu.

ML: M-m.

PNP: I brought from California.

ML: Oh, yeah.

PNP: Huge box.

ML: Yeah.

PNP: All the ... unmade.

ML: Un-unfinished, yeah.

**TRANSCRIPT: Puluelo Naipo Park  
Oral History Interview: August 9, 2001**

PNP: Unfinished. And I want the children to scrub and, you know, learn how to take care of an ipu and make an ipu. I brought that back. They almost sold-they almost sold it to--[CHUCKLES].

ML: Oh, I remember that, yeah.

PNP: Yeah. So I got it all back again.

ML: Oh, good.

PNP: [CLEARS THROAT] I told him that's going to Kainalu School.

ML: M-hm.

PNP: And then I got some valuable books that-

ML: M-m.

PNP: I'm telling you, is from my grandparents' days.

ML: Wow.

PNP: And I cannot uh, let this stay here. 'Cause if I leave it over there, it might get messy. 'Cause I don't live in the house. I'm just gonna put my things.

ML: Yeah.

PNP: So I prefer to use all my working things over there.

ML: M-hm.

PNP: But the other rest has to go home.

ML: Yeah.

PNP: Because these are stuff that you cannot get.

ML: Yeah.

PNP: Anymore.

ML: It's important, huh?

PNP: Yeah.

ML: Keep your eye on it.

PNP: Yeah. And I-I need to put 'em in my own.

ML: Yeah.

PNP: And like I told you, I lost my-my pendant.

ML: Yeah.

PNP: Big, you know. It's a-

ML: Yeah.

PNP: It's Kamehameha crest.

ML: M-m. Oh, terrible.

PNP: I'm so sick. Somebody stole it. I know. Some-somebody just came in here and ... I don't know whether it was my mo'opuna's friends or-- I'm gone to the mainland, how do I know.

ML: Yeah, yeah.

PNP: But it was stupid of me. I should have made sure that I give it to my husband, put it in the safety-

ML: Put in a box.

PNP: --deposit.

ML: Yeah.

PNP: Oh.

ML: M-m, well-

PNP: I-I'm sick over that too, so-

ML: Yeah.

PNP: That's why I said, I got things here that ... people would want.



ML: Yeah.

PNP: Uh, they want to buy it. They don't care how much it costs. I said, No, I don't sell those things. That's for my children. They're going to-I'm going to be gone from this earth. They need to know all about their family background. And these things, you can't find anymore. And even Bishop Museum no more.

ML: Yeah. Wow.

PNP: And they had asked me if I want to donate, but--[CHUCKLES].

ML: You mean the books and things like that?

PNP: Yeah. No, I won't donate. I got children. Yeah. They need to know about their ... uh ... it-it's hard, because [CLEARS THROAT] ... I'm hoping Pumehana goes back to learn her Hawaiian. 'Cause right now, she's-doesn't want to learn the culture. She's so much with the Lord.

ML: M-hm.

PNP: It's okay too. But I said, the Lord didn't tell you to drop your culture.

ML: That's true.

PNP: You should know. You know, keep it up and ... No, I'm too busy with this and that. And I'm sad because I wanted her to be on stage with me.

ML: Oh, and-

PNP: You know, at Merrie Monarch.

ML: --she's not going to?

(25:00)

PNP: I don't know. I asked her. She said, We see, we see, you know. And she has to be at the rehearsals. Because-

ML: Yeah.

PNP: --the haumāna has to see her. She's got to pa that ... oh.

ML: M-m.

PNP: I want to cry sometimes. That's who I wanted uh, you to meet and-

ML: Yeah.

PNP: --and know. Because she's my kumu hula of this hālau.

ML: Yeah.

PNP: You know. But uh, she works and--

ML: She-

PNP: Wrong timing. You come in the morning, so-

ML: Yeah.

PNP: --she's off at night, so.

ML: Has she been coming to rehearsals, then?

PNP: Oh, yes, she comes every Thursday nights.

ML: Okay. Maybe-well, Gene and I were talking maybe we could come visit you guys up there some time and watch you rehearse and kinda tape-

PNP: Oh, good.

ML: Tape and things. If that's okay. Just to-

PNP: Yeah.

ML: --see you in action, you know.

PNP: Oh. Sure. You mean, over at my hālau?

ML: Well, up at-

PNP: Or where?

ML: --school or wherever. Yeah.

PNP: Yeah.

ML: Just to-

PNP: I'll be there.

ML: You know, we can work that out.

PNP: Oh, and-and then I can talk to uh, Pumehana too.

ML: Yeah.

PNP: If she would come.

ML: Yeah. Yeah.

PNP: One night.

ML: M-hm.

PNP: And-and leave her uh, her uh-oh, unless you want to take her with her training her ... religious side of the haumāna. I-they have it right here. You know where Zippy's is?

ML: Yeah.

PNP: Right across the street, there's New Hope upstairs.

ML: Oh, I didn't know that.

PNP: That's where they practice.

ML: Oh.

PNP: They used to practice every Thursday nights here, but-

ML: M-hm, m-hm.

PNP: --I'm selling the place and-

ML: M-hm.

PNP: --last week Thursday, they came and this whole place was in a mess.

ML: Oh.

PNP: So oh, my goodness. So they had no place to practice. I said, You should have called me earlier, 'cause you could have used the hālau. Because I-

ML: Yeah.

PNP: I go up Kamehameha School and we do our practicing there for Merrie Monarch. She said, Oh, I'm sorry, I touched this; I didn't mean to touch it, but um ... uh ... yeah, that's-

ML: Yeah. Okay, well-

PNP: We can.

ML: We'll see what-'cause you're-you're practicing for Merrie Monarch every Thursday night, yeah?

PNP: Every Thursday night. That's up Kamehameha School.

ML: Okay. And then-

PNP: That will be nice.

ML: Yeah. We were just talking about that.

PNP: And then uh ... um, I'm-I'm hoping that Pumehana would come too.

ML: Okay.

PNP: And if she does, then I'll let you know exactly the time that she's going to arrive. But see, she works, that's why. Oh, it's so hard. If she could get off on Thursdays, early, and come up.

ML: Yeah, okay.

PNP: Even if she gets off at six, she can still make it, because we don't leave 'til nine.

ML: Oh.

PNP: Over there.

ML: Is she just gonna pa'i or she's gonna dance?

PNP: She's gonna pa'i. No, no, she's kumu hula, she cannot dance.

ML: Oh, oh. Oh, yeah.

PNP: I wish she could.

ML: Yeah.

PNP: She's still young yet, but no, they know she's kumu hula. 'Cause it was in the newspapers.

ML: So the other kumu that are bringing their students, they're all-you guys are all gonna pa'i together?

PNP: They-yeah.

ML: Four of you?

PNP: All my haumāna.

ML: Yeah.

PNP: That's my sister Leinaala.

ML: Yeah, yeah.

PNP: And um ... uh, Alexis uh, McElroy.

ML: M-hm.

PNP: And um, and Pumehana.

ML: M-hm.

PNP: And myself. There's four of us.

ML: Oh, that's nice.

PNP: They asked for four-four or five. No, five ho'opa'a's is the limit. I-I don't have five, I just have four-

ML: Just four. Yeah.

PNP: 'Cause Malia is not ready for kumu hula. Next year, she will.

ML: M-hm, m-hm.

PNP: I told her, After your Merrie Monarch.

ML: Yeah.

PNP: Then you seriously get down to it.

ML: Yeah.

PNP: She already did it, but I ne-she need to go to Kē'ē. Take the rituals like how we always do. Every kumu went there.

ML: M-m.

PNP: And uh, I was just looking at my daughter's-Puamana's one.

ML: M-m.

PNP: We had to bring her home from the mainland to make--twenty-seven years. I didn't realize.

ML: Wow.

PNP: My-that daughter. And my Pumehana, twenty-five years.

ML: Try-

PNP: Before I gave them kumu hula.

ML: Can you explain to me, because you know, in-in my hula training, that wasn't really-the formal ceremonies aren't really a part of it, 'cause everything was passed down through the family, and it wasn't ... it wasn't-they didn't make a ceremony.

PNP: They didn't have an 'ūniki?

ML: Yeah.

PNP: Yeah.

ML: It's just like, okay, you're gonna teach now, and then you-

PNP: Yeah.

ML: --start teaching, you know. So can you talk about what you guys do?

PNP: Yeah.

ML: And what you-what you experienced, and then what you have for your-

PNP: Okay.

ML: --your own-yeah.

PNP: All right. See, the first thing, when we're told we're going to um ... graduate, uh, at our um ... formal thing. They take us to wherever, whatever spot they're going to uh-this has got to be a private thing. And only uh, select people are asked to come to-to witness. We have to have three kumu hulas on the spot there. Well, my three was myself, Lani Kalama, and um ... my-my uh ...

ML: Lokalia?

PNP: Um, Lokalia was the first one. But she didn't have Lani, she had Auntie Vickie Ii and Pauline Kekahuna. But Auntie Vickie Ii, because was one of my teachers that taught me the kā'eke'eke's and the hula uh, 'auana.

*(30:00)*

But uh, she came. She was asked to come. And then my teacher told me that we were gonna have a pā'ina for-and a small-and they played music for me.

ML: M-m.

PNP: You know, danced and ... well, so it was like a luncheon, yeah?

ML: H-m.

PNP: She had the pua'a on the-you know. That was my type of uh-

ML: Okay.

PNP: That time. Because I was a single uh, I was on a private um-

ML: M-hm, m-hm.

PNP: --student. I was not a class, now. The last class was Maiki Aiu, Lani Kalama, all of them. Auntie Sally Wood and all. They were-that was her l-first and last class she had here in Honolulu. And she never had a class again. She gave uh, private hula. Okay, I was one of those private students. Uh, many of us.

ML: M-m.

PNP: And um ... and then after that, she-I kept on going. Hard. I had the hardest time. Was to do Kaulilua. I could do Aua Ia, I could do um, A Koolau Au, but I couldn't-that was our graduation. Uh, see, we learned everything from the floor, A Ka Luna, all those uh-and kāla'aus, we learned all that. That's our graduating one.

ML: M-hm.

PNP: We learned the ipu's, you know, dancing and what not, all kahiko style. But when it came to the pā's on the-the ... the trilogy-

ML: M-hm.

PNP: That was our graduation one. I couldn't graduate. Because I could not beat the pūniu and the drum at the same time and chant.

ML: M-m, m-m, m-m.

PNP: I found it so difficult.

ML: Oh, to do the-yeah.

PNP: Yeah.

ML: M-hm.

PNP: I found it so difficult, and I could not chant and hit and-and I'm worried about this. Oh. I was off in every ti-- Every week, I would come. I would try. She said, All right. Do Kaulilua. I said, Can I do the other two first? No. You do Kaulilua. Uh, okay. And I'm praying my head out, and huh! And I hit my two pā's. [CHANTS] 'Ae, Kaulilua i ke anu o Wai'ale'ale-- She said, No. What did I tell you? I said, Oh, yes, I forgot. Boom, boom, boom, boom. [CHUCKLES] You know. Oh. The third time, I'm off again.

ML: [LAUGHS]

PNP: I'm just going kau-uh. No. But aren't you supposed to kāhea first?

ML: M-m.

PNP: With the drum. Oh, I used to get so sick. I used to tell-think to myself, my teacher hate my guts.

ML: [LAUGHS]



PNP: This lady don't-she's not even helping me.

ML: [CHUCKLES]

PNP: Where did put my water?

ML: It's on the-it's on the shelf. On the shelf.

PNP: Oh. [CHUCKLES]

ML: [CHUCKLES]

PNP: Oh, gosh.

ML: Did um, did she teach you only kahiko, or did she also teach you 'auana?

PNP: No, kahiko.

ML: Just kahiko. So in those days, to become a kumu was really just to have the kahiko training?

PNP: Yeah.

ML: 'Auana was entirely up to you?

PNP: Well, because you co-you command the floor. In other words, you do it for students, they dance.

ML: M-m.

PNP: I got up one time to dance the kahiko. Not an 'auana. But when we were going to Princess Kaiulani, then she made me uh, practice the 'auana with Vickie Ii.

ML: Oh, okay.

PNP: And I remember that song. [SINGS: A KA LAI AU I KUHIAU]

ML: M-m.

PNP: I remember that, and high neck-she had my mu'umu'u made high neck. [TELEPHONE] Puff sleeves.

ML: Wow.

**TRANSCRIPT: Puluelo Naipo Park  
Oral History Interview: August 9, 2001**

PNP: And I was dancing [TELEPHONE] to-oh, don't mind, let it go. And so [TELEPHONE] uh ... I says, Oh that [TELEPHONE]-that was so pretty. I really enjoyed it. That was Auntie Vickie Ii that taught me that.

ML: Oh.

PNP: And so when we-my first hula classes, my ladies, they danced that.

ML: Oh.

PNP: That was my opening-

ML: One of your favorites, huh?

PNP: Yeah. Uh, uh, because you see, I didn't know Auntie Vickie was related to me.

ML: Oh.

PNP: I didn't know at that time. And then uh, when I mentioned it to my dad, he said, Oh my gosh, that's my 'ohana. He said, Ii. And then he started naming the-the father. So I went-I went back and asked her, and she said, How do you know? She was very 'oio that time.

ML: [CHUCKLES]

PNP: How do you know? I says, My dad told me. He says the Ii family is ... uh, related to him. She said, Oh, all the Hawaiians always say that. [GASPS] I never again told her that again I never again. I felt so insulted, like she thought I was trying to pass myself off. [CHUCKLES]

ML: Yeah, really.

PNP: Oh. I said-I went home and I told my father, I'll never tell anybody that they're related to me.

ML: M-hm.

PNP: And then um, then she talked to Napua. And that's-Napua said, Eh, she's right. My Uncle Robert wouldn't tell her that.

(35:00)

ML: M-m.

PNP: You don't know my Uncle Robert. She felt real bad. But I never again addressed her as-

ML: [CHUCKLES] M-hm.

PNP: I don't even call her Auntie.

ML: M-m.

PNP: Mrs. Ii. She says-

ML: Wow.

PNP: She looks at me like-

ML: Interesting.

PNP: Yeah. I was-that's me. You-you insult me like that, I'm not gonna go-I'm like my mother.

ML: [CHUCKLES] Yeah.

PNP: My mom was uh, hoo, German, you know.

ML: Yeah.

PNP: I was gonna show you that darn picture. Now, where did I put it? It upsets me, 'cause when-I don't know where-

ML: There's a stack of pictures over there on the box.

PNP: Where?

ML: All those frames.

GENE KOIS: Oh, I'll get them.

PNP: Oops. Sorry.

ML: [LAUGHS]

PNP: I better stay put.

ML: We're dog-we're dogs on a leash. [LAUGHS]

PNP: I know. Where?

ML: You think it's in that stack?

PNP: Oh, yeah, yeah. Right under-no, no, no. Just lift up. Lift up. Keep lifting. One. There, right there. There. You see it? My-my dad and mom. That darn picture, somebody had it ripped and I'm trying to restore it.

ML: Oh.

PNP: Yeah, that's my-

ML: Oh.

PNP: That's my dad.

ML: Oh, wow.

PNP: And that's my mom. Yeah, see, that was their fiftieth anniversary.

ML: M-m. So your dad was pure Hawaiian?

PNP: Pure, yeah.

ML: And your mom was German?

PNP: She was German.

ML: Just-

PNP: Irish.

ML: And Irish.

PNP: Yeah. Her mother uh, her father is pure German. Not pure, but he had uh-

ML: M-m.

PNP: His-his mother was Hawaiian.

ML: Oh.

PNP: And so he um ... his father was pure German. That's the one that came from Germany.

ML: How tall was your dad?

PNP: He was smaller than my mom.

ML: Oh, really? 'Cause you're so tall.

PNP: In the picture, he looks tall.

ML: Was your mom tall?

PNP: But he's not tall. He's only five feet, seven.

ML: Oh.

PNP: My mom is five-nine.

ML: Oh, so you-

PNP: She's as tall as I am.

ML: Yeah, yeah.

PNP: But she's big. That's how big she is.

ML: Oh.

PNP: She's huge, like this.

ML: Yeah.

PNP: And my gosh, you touch her, she's solid.

ML: Solid, yeah.

PNP: Yeah, not fat.

ML: Yeah.

PNP: Not, you know, usually you feel fat.

ML: Yeah.

PNP: No, she's solid. But hoo, when she grab you--[CHUCKLES]--you stay grabbed.

ML: [CHUCKLES] You stay grabbed, huh? Neat.

PNP: Yeah. I love that mama, though. She-

ML: Yeah.

PNP: She nee-that's the first time she ever smiled. She always looks angry.

ML: H-m.

PNP: She looks so-I said, Why can't you smile? And then-that's why I like this picture. 'Cause that's the first time we ever saw our mama smile.

ML: Really.

PNP: And then our papa, he's a kolohe one.

ML: He looks like it.

PNP: Yeah. You know, he-he claims that his mother had a little uh, Italian.

ML: Yeah.

PNP: And everybody believes him because of the nose. He has that long, pali nose.

ML: [CHUCKLES]

PNP: So they think I'm-I'm part. And uh, he says, no, my mom is half Italian. I said, Is that why your nose is long? He said, I-I didn't notice. [CHUCKLES] But that's my dad and mom.

ML: Oh, neat. So tell me now, um, when you had your 'ūniki for your students and you had them go to Kē'ē and all that?

PNP: Oh, yes. We're going back to the 'ūniki.

ML: Yeah.

PNP: Okay. Uh, so when I had for my-

ML: M-hm.

PNP: --first time, I-I graduated uh-who did I graduate with?

ML: Your sister?

PNP: Renata.

ML: Oh.

PNP: She was a German girl. Oh, that girl danced like you wouldn't believe it. She-you'd think she was Hawaiian bred. But pure German, from Germany. She joined my hālau the first time she came here. And I thought-I go, oh my god, she made hit on all my shows. She play up with the people, you know. She danced uh-I-I never can forget uh, how she danced um ... Kauoha Mai.

ML: Oh.

PNP: How she-she-she even makes-

ML: Yeah.

PNP: --the sign. Oh, these guys was going ga-ga.

ML: [CHUCKLES]

PNP: And she's so cute.

ML: Oh.

PNP: Pretty, pretty girl. And uh ... she uh ... uh, did the kahiko too. Was very good.

ML: M-m.

PNP: She can chant, boy. Wow.

ML: M-m.

PNP: She-I-I trained her over here so well that even the husband was shocked. He hear her and she sound just like me. My father thought it was me chanting. When he walk in the door, it was her.

ML: Wow.

PNP: He says, Oh my gosh, I thought that was you. That's how powerful that girl learned, you know. She-and every minute she's in hula, she does not fool around.

ML: M-m.

PNP: Okay. She's all ready.

ML: M-hm.

PNP: She sit down. Oh. I said, Okay, do your chant, your oli. She come across. She do her oli. That's the first thing. You have to teach your children, whoever's gonna graduate, the oli. The oli ka'i, the oli ho'i, the oli love and the oli lei. Yeah. That's all important. And then after that, you teach them their dances. A Ka Luna, um, Puu Onioni um ... Ua Nani O Nuuanu. Whatever you want to in the kāla'au's.

*(40:00)*

Um, uh, 'ili'ili's and um ... I ne-one dance that I did not graduate my students with was the coconuts. I cannot stand that coconut. Sound like ... Filipino.

ML: Which one was-

PNP: You know that coconut one-

ML: Oh.

PNP: --with clack-clack, clack-clack.

ML: Yeah.

PNP: That's the one dance I never did like. And my teacher never liked it too. She said sounds so uh ...

ML: Yeah.

PNP: Filipino. She, uh-which I found that to be true. Because I couldn't stand that clack-clack-clack-clack.

ML: Yeah.

PNP: You know. Okay. Um ... after they finish all the floor dancing, then they do their up dancing. And then they come to the trilogy. When they gonna hit the trilogy, that's the time that they're gonna be close to 'ūniki.

ML: Graduating.

PNP: Once they know their dances, then it's floor for them. They have to do the whole thing, and do their trilogy.



ML: M-hm.

PNP: On their own. And that's the-that's when they-and that's the last thing that you make sure that they finish. Then you puka them.

ML: And that-

PNP: But they gotta know all those other ones.

ML: And that's how you were taught, basically?

PNP: I was taught that, but guess what? I was taught harder than these kids today. We give them the paper, they go home, they can memorize it. I didn't have that. When Lokalia used to teach me, I said, Can I bring my tape recorder in? No. How dare you? Like that.

ML: M-m.

PNP: I said, Oh, I thought I could bring my, so I--She said, No. I said, Oh then I'm-I start writing. She says, Put that down.

ML: M-m.

PNP: You don't write. You memorize everything. You know how hard it was? Oh. I thought I'll never graduate. And I'm crying and I'm begging my husband. Please let me quit. He said, No, you ain't quitting. I made a big loan. [CHUCKLES] That's what I meant, big bucks. [CHUCKLES]

ML: Yeah.

PNP: Yeah, I made big loan.

ML: Yeah.

PNP: You ain't quitting. [CHUCKLES] You go back, you stay--

ML: Maybe that's why she made you pay up front. [LAUGHS]

PNP: 'Cause she-I guess she knew that-

ML: Yeah.

PNP: Uh, they quit on me.

ML: You pay the money, then-

PNP: No, yeah. Paid that.

ML: You won't leave, yeah.

PNP: Oh, was hard, boy. And then finally, I got mad.

ML: M-m.

PNP: That was like a month already. I still didn't-every time I go and pā, she said, Go home and try again.

ML: Oh.

PNP: See you next week. Ho, I wanted to cry. I-I said-I tried so much, and plus, I was having ... no, I wasn't hāpai yet. Yeah. I had-

ML: Oh.

PNP: --my baby already.

ML: You had, yeah.

PNP: But I wasn't hāpai. But ho, you know, all that. I rush home, cook for the babies and the children.

ML: M-m. Wow.

PNP: And then feed them, make sure they 'au'au early. And in bed, and let them play little while. You know, I have to sit with them, read with them, and what not. And then they go off to bed.

ML: M-m.

PNP: Once they're in bed, quiet. Oh, I make sure they're all sleeping. Then I go in that kitchen. Which I used to have big-I had-always fortunate. I had-I had big homes, so my kitchen was huge. I'd go and sit on the table and ... try my best. Oh. Try and I-I'm crying, even. Because I keep missing, missing the beat. Until I-one night I ... my husband came home and he says, What you doing so late? I says, Oh, you've got to hear me. Please hear me. I said, I've got to make this, otherwise I'll ... He said, all right. So he sits down and I'm going-I'm doing it, and oh my-my heart was all in it this time. But mad too, because I-she never accepted me. Go, go, go. Until I got it. I said, Oh, I got it. I do it again and do it again. I did it oh, three, four, five times. I said, Oh, now I can go sleep and-

ML: M-m.

**TRANSCRIPT: Puelo Naipo Park**  
**Oral History Interview: August 9, 2001**

PNP: --I got in bed. Early next morning, I'm up. I get my children all ready and ... off to the babysitter or uh, the-or my-I used to have Japanese lady come over my home and take care the babies while I go. And uh ... he told me Okay, go, good luck. I said, Oh, thank you, Dad. I says, Ah, I hope I make it this time. So nervous. Imagine. Everything was by memory. I never wrote a stitch of things down. How I would write it was run in my car as soon as she said, Aloha, hui hou. Okay, A hui hou. I run out to the car and I'm going like that. I stay there one hour, writing what did I do, what did I say. Yes. And when I graduated, that's when she gave me all the-the words.

ML: Oh.

PNP: And the translation. You know how hard that is?

ML: Yeah.

PNP: You try. [CHUCKLES]

ML: So-

PNP: Without paper.

ML: Yeah. So now, you say it's easier. So-because you give it to them in the paper.

PNP: Yeah.

ML: From the beginning.

PNP: They get the paper, they can uh, memorize it.

ML: M-hm.

PNP: I used to go home and think, what was the word now? Oh, shoots I missed writing.

(45:00)

ML: So did you decide to give them the paper because they don't speak Hawaiian like you did, or why did you change, you know, your-the training? Just 'cause ... times are different or-you know? Rather than have them do what you had to do.

PNP: Oh, they did.

ML: But they-but they have the paper first, though, you know.

PNP: Oh, yeah.

ML: In the beginning. You know what I mean? So what-what made you change it-

PNP: Well, because-

ML: --for your students.

PNP: --I felt bad, because I went through a-

ML: M-m.

PNP: --heck running back and forth and back and forth. And then at first, I didn't want tape recorder.

ML: M-m.

PNP: Then I says, oh, why not.

ML: M-m.

PNP: I says my teacher was-if I felt that she was cruel, you know, how would my students feel.

ML: Oh.

PNP: I said, no. I-I'm not gonna go through that. And-and like I said, I always stress love and aloha in my hālau.

ML: M-m.

PNP: And if they come to me and they ask something, I'm very giving, you know. I says, Yes, you can have, or you know, stuff like that. And how can I say love and aloha, and I'm doing something like that, I said.

ML: M-m.

PNP: And I didn't approve of my-my kumu, the way she did things.

ML: M-m.

PNP: Because I thought that was kinda cruel. Because here I tried so hard. Even I was going to leave her, and go to Mary Pukui.

ML: M-m.

**TRANSCRIPT: Puelo Naipo Park  
Oral History Interview: August 9, 2001**

PNP: But then I found out she was working with Mary Pukui too. She was learning from Mary. I said, ah, I don't want to go. She going catch me over there.

ML: [LAUGHS] Yeah.

PNP: Because we were good friends with her son-in-law and Pele.

ML: M-m.

PNP: Pele was my good friend. They were both-the husband and my husband was in the police force that time.

ML: [CHUCKLES]

PNP: And so he said, Why don't you go to Mrs. Pukui?

ML: M-m.

PNP: Oh, when I said-when she told me, Oh, she's my teacher too. She said, whoo.

ML: Oh-oh.

PNP: 'Cause I told her, Oh, do you know Mrs. Pukui? I-'cause I know the son and the daughter. And um, uh, she said, How did you know 'em? I says, Oh, the son is a policeman with my husband. She said, Oh, yeah, Bernard? I said, Yeah. And Pele is the wife. She says, Oh, that's right. So I-she said, Yes. She'd look at me like-[CHUCKLES]. I said, Oh, I-'cause I was thinking of-of um ... you know, asking Pele about her mama. She said, Well, she's my teacher.

ML: Oh.

PNP: And so I didn't want to say anything.

ML: Yeah.

PNP: In other words, she goes to her for help and stuff.

ML: M-hm, m-hm, m-hm.

PNP: And truthfully, the dances I was learning was through Pukui.

ML: M-m, m-hm.

PNP: Indirectly.

ML: M-hm.

PNP: But she wouldn't tell me.

ML: M-m.

PNP: And then when I told Pele, Pele said, Oh yeah, my mama [INDISTINCT]. I didn't want to even tell her that. 'Cause Pele and I was close.

ML: Yeah.

PNP: Pele said, Oh why don't you come to my mom? And she didn't know that I-I didn't want to hurt my kumu.

ML: Yeah.

PNP: Go behind her back. So ...

ML: So now it's okay for your students to um, bring their tape recorders and you give-

PNP: Oh, yeah.

ML: --it to them on the paper.

PNP: Oh, yes.

ML: Yeah.

PNP: They-and I always pass out-uh, I want them to know the meaning.

ML: M-hm.

PNP: I think it's important-

ML: Oh, yeah.

PNP: --that they know what they're doing. I didn't. I had to go learn my-

ML: Yeah.

**TRANSCRIPT: Puelo Naipo Park**  
**Oral History Interview: August 9, 2001**

PNP: Do my own uh ... um ... and for them to 'ūniki in my way of doing it, I-we have a um ... I let them know that-I let the whole hālau know they are invited to the private 'ūniki up at uh, Kaua'i. We go to Kē'ē.

ML: M-m.

PNP: And that's where they have their private 'ūniki up there. We have-tourists cannot come in, now.

ML: M-m.

PNP: Because we ask the uh, man that we don't want people there with cameras. So he said, Oh, it's blocked off. The last one we were up there, he made sure nobody came up. They had to all wait down 'til we were finished. And he escorted me all the way up there. Um ... and he was very impressed.

ML: M-m.

PNP: He says, Oh, he says, you know, I get all kind groups come up here. But he says, Yours is so nice. He says, it's so beautiful. The days-oh, you should see the day. When we get there, look like it's gonna rain, pour heavy and what not. We dunk-five o'clock in the morning, we're in that ocean. And we go and we s-we uh, that's their blessing before they-they travel up. So we all dunk. Three times. Sing Father, Son, Holy Spirit. And then they come out. We all come out, we're all wet. Then we travel up. Our pā'ū pā'ū who goes with whoever we leave 'em in their hands. And they-they take it up there. And we get up there, and then the girls all go behind the rocks and change. They-into their pā'ū and all the adornments. And nobody's there, just us.

ML: M-m.

PNP: And then uh, the fathers all stay one side while the group is on the other side dressing. And then we conduct the whole thing up there.

(50:00)

And that's-when it's finished, oh, it's so nice. We look down to thousands of miles of ocean.

ML: M-m.

PNP: So nice. And the wind-you know, the makani, oh, feels so good. And they all feel happy, they call crying for the ones who graduating, you know, hard work and ... and uh ...

ML: What do they actually do, though? Is it-can you share-

PNP: They do the whole thing.

ML: Can you share it? What-what do you mean? All the-

PNP: The dances.

ML: --different implements?

PNP: Yeah.

ML: And-

PNP: And the-

ML: --the pahu and-

PNP: And the-and the group does it with them. The ones that already graduated.

ML: Oh.

PNP: Or the ones that's going to. Like we take the 'ōlapa's and the po'opa'a's. And uh ... the ho'opa'a's, rather. And we have one po'opua'a , yeah, that goes with us, yeah. And guides and watch and lead them on to it. It's really nice. And then uh, the-all the families gather. They cannot come on the pā. They have to stay outside. And they take pictures and what not. And that's only the family. So we have to let uh, Chandler know who's the family when they come up, and who is allowed with us.

ML: M-hm.

PNP: And then after we finish, then he escorts me down. And then the group comes after. And it's all oli, you know. You oli your way up there, and oli your way down. It's really nice. And then when we come back here, then we call the media in.

ML: M-m.

PNP: 'Cause they're all waiting, huh? [CHUCKLES]

ML: M-m.

PNP: They say, You gonna let us know? Yeah, we let you know. Oh, we're gonna have the lū'au here wherever we-well, we're having the whole show put up at Castle Theater. And the lū'au is held in the cafeteria.

ML: M-m.

PNP: So people come to eat, and then we have musicians. Auntie Genoa Keawe and all of them. I hire them, yeah.



ML: M-hm.

PNP: And they-they do all the eating portion. And then in the theater is uh, used to be my son-in-law and his group. And then we have another group that takes care the hula dancers only.

ML: M-m.

PNP: All the dancers that goes on. And it's a big production, you know.

ML: Really.

PNP: And the 'ūniki is a big thing in our hālau.

ML: M-hm.

PNP: But that's how we do it. Yeah.

ML: Do you do things at Kualoa? I think you mentioned before Kualoa. Is that-

PNP: Yeah-oh-

ML: --something different?

PNP: Yes. That's-this last time, Alexis was uh, graduated, McElroy. And she had her 'ūniki at Kuu-Kualoa.

ML: Oh.

PNP: Yeah. That's where we did our dunking. But we already had gone to Kē'ē.

ML: Oh.

PNP: So we go to Kē'ē first. And then we come down and then one week before her 'ūniki, before her lū'au, we have another dunking right at the-or at my home in-

ML: M-hm.

PNP: --in Hau'ula.

ML: M-hm, m-hm.

PNP: But because that day was uh, not too good, because they were uh, doing dredging out there by my place, so we told her, okay, we'll do it at Ko'olau, right across. And then we go up and get dressed. And that's how we did it.

ML: M-m.

PNP: We did it early-four o'clock in the morning, the media was there, you know.

ML: [CHUCKLES]

PNP: Taking us-oh, I can show you pictures of that. Oh, I don't have it up. But-

ML: Yeah.

PNP: --the media was there, they came. And then we-we were in the newspaper blasted out that 'ūniki is me--And-and here I was, all soaking wet And I said, Eh, who's taking pictures. And they said it's the media.

ML: Oh.

PNP: I said, wow, those buggas. I didn't think they would be there, because they called to find out if we were gonna have anything. And I said the lū'au. I said, oh, but four o'clock in the morning we'll-oh, we'll be there. I said, No, no, you wouldn't be there. At four o'clock in the morning, we'll be dunking in the ocean. Oh, we'll be there. Sure enough, they were there before we got there. 'Cause we all slept at my Hau'ula home.

ML: Oh.

PNP: And then from there, we got dressed and-

ML: Yeah.

PNP: --came down. They were there waiting. And I looked at the time, oh, four-fifteen. No wonder. They said, Oh, uh, oh, is this ... Who's Mrs. Park? I says, Right here. He said, Oh, uh, is this where they're gonna go in the water? I said, Yeah, they're going to-that's the first time I've been in that water too. I could feel the little 'alamihi's going around my feet and going like this.

ML: [CHUCKLES]

PNP: You cannot make noise. [CHUCKLES] And I'm wiggling my toes in there.

ML: [LAUGHS]

PNP: [INDISTINCT] And then one mother uh, one-I think was Mary, she went, Ah. And I'm looking like that. And she opened her mouth. You not supposed to. And she goes, I'm sorry. [CHUCKLES]

ML: Wiggle, wiggle. [CHUCKLES]

PNP: Early 'alamihi's crawling around.

ML: Oh.

PNP: They're not biting.

ML: No.

PNP: They're just crawling.

ML: Feels kinda weird though, yeah?

PNP: Yeah. Feel funny kine. [CHUCKLES] Yeah, that was fun, though.

ML: Oh.

PNP: And then after that, we had a huge lū'au up there. Yeah. Was nice. Oh, you wouldn't believe it. It was like-it was like an omen. Just before the show, it rained. I said, Oh-oh. And everybody went, It's you. [CHUCKLES]

ML: Oh.

PNP: They looked at me. 'Cause that's my name, huh?

ML: That's your name, yeah.

PNP: They says, It's you, it's our blessing. I said, Oh, that's right. I-I was just going to say oh, no, not at this time. Because the people were sitting on the tables already.

(55:00)

ML: Oh.

PNP: We had it all decorated outside, not under the-

ML: M-m.

PNP: But I didn't want it under there. It looks so congested, like. I said, No, no, put those tables out. They're gonna have a evening of enjoyment out there. Okay. They put it out. It looked so nice the way they decorated. The people felt so elegant. [CHUCKLES]

ML: M-m.

**TRANSCRIPT: Puluelo Naipo Park  
Oral History Interview: August 9, 2001**

PNP: But that rain came, sh-h, just like that. And it was gone. And they said, Oh, that's our blessing. Nobody ran. I said, Oh, poor thing, those people, they're all wet. They could care less. They sat, they didn't want to miss nothing.

ML: [CHUCKLES]

PNP: And then that evening was beautiful. And ironically, we had this moon come over.

ML: M-m.

PNP: Beautiful. It just started with like orangey.

ML: M-m.

PNP: And then oh, was so huge too. And at the time it showed its face, we were doing Kauai Kaholo. [CHUCKLES]

ML: Ah.

PNP: It's a 'auana portion of the--

ML: Po Lailai.

PNP: Yeah. Was so nice.

ML: About a moonlit night.

PNP: Ah, was so ni-and Auntie Malia Craver was there.

ML: Oh.

PNP: She went, Oh my goodness. Look at that. The mahina up there and they're dancing too.

ML: Oh, that's nice.

PNP: Oh, it was so nice.

[GENERAL CONVERSATION]

[END]

**PULUELO NAIPO PARK**

**Tape #: HPS 0047 (MV083)**

**Date: August 9, 2001**

**Location: Kailua, Ko'olaupoko, O'ahu**

**Subject: Oral History Interview**

**Interviewer(s): Maile Loo**

**Videographer: Gene Kois**

[GENERAL CONVERSATION]

(03:05)

ML: Yeah. Are the kids who are in your hālau from-all from the school?

PNP: All from the school.

ML: All from the school.

PNP: Yeah.

ML: Oh.

PNP: Not all. Wait, wait a minute. There's two that comes from ... um, Lanakila School.

ML: Oh.

PNP: Because they live in Kāne'ohē. And the mother works downtown. That's why she have them going to Lanakila. But they come. They're-

ML: They come over.

PNP: --steady dancers of mine.

ML: M-m.

PNP: And uh, the rest are all from Kainalu School.

ML: M-m. That's nice.

PNP: Yeah.

ML: You see them grow up.

PNP: Yes.

ML: Yeah. So even-

PNP: How many around here.

ML: Yeah.

PNP: They all know me. Oh, hello Kumu.

ML: Well, twenty years. [CHUCKLES]

PNP: And they're all grown.

ML: Yeah.

PNP: The women, they have children and-

ML: Children.

PNP: Some get five. I say, My gosh, you have five children.

ML: Wow.

PNP: And they're so young looking. And to me, they were babies here and-

ML: M-hm.

PNP: --now all of a sudden. They left when they were teenagers or some got married and came back, you know.

ML: So are-when they get older, do they ... they can stay with you. It's just they'd be in a different class or something.

PNP: Yeah.

ML: After they're not at the school anymore.

PNP: Right.

ML: Oh.

**TRANSCRIPT: Puluolo Naipo Park  
Oral History Interview: August 9, 2001**

PNP: You see, uh, the reason I say twenty-five um ... with my own daughters, it's because they were not ready. They wanted to dance hula.

ML: M-m.

PNP: Please, Mommy, don't make us teachers. 'Cause I told them, Once you become a teacher, you cannot be a free uh ... be on shows.

ML: M-hm.

PNP: And dancing. You should be conducting a class and ... so um, they didn't want to. So they said, Oh, please let us dance. We-I enjoy dancing better than being one teacher. I don't want teach these brats. [CHUCKLES] Because they see how many times I'm going through. And they say, and you should—I can't--I don't think I could take that, you know. I said, Eh, that's part of being a teacher. You have to learn how to be, compose yourself as one, so that they respect you.

*(05:00)*

Nah, let me dance hula. And that's how come. But when-when they-Kimmie went away, it was Lani, Auntie Lani Kalama, she said, You better call Puamana back here. She's supposed to graduate first. But we had Pumehana graduate first.

ML: Oh.

PNP: She said, No, this is not right. You call that daughter back here. Twenty-seven years, she don't get her ha-uh, her kumu hula? I said, But she won't teach. She said, How do you know?

ML: M-m.

PNP: Just get her home here. So we brought her home. Took her to Kē'ē, private 'ūniki.

ML: M-hm, m-hm.

PNP: And then um ... what's his name, now? Oh, now I'm trying to think of him. He's a kumu hula. He graduated from Maiki. And he ... why do I forget his name just like that? He conducted um ... the forest ranging in Hilo at one time. And-and he was there for quite some time.

ML: M-m. Gee, I don't know.

PNP: Then they sent him over to Kaua'i. And he was there. Then he was coordinator or some kinda director in charge of the Kaua'i Library. And so when Auntie Lani called him, she says, We need another kumu hula. Since you're up there. He says, Why? He said, Auntie, you making somebody kumu? She said, No, no, no, Puluolo's

**TRANSCRIPT: Puelo Naipo Park**  
**Oral History Interview: August 9, 2001**

daughter is gonna be kumu hula. So um ... she said, Oh, okay. Um, no. Um, Auntie says ... just be there for her, because we need three.

ML: M-hm.

PNP: Okay. He had that Kauai um, Museum all set up for Puamana.

ML: M-m.

PNP: The pahu, everything was set for her. When we came down from the hill after her 'ūniki up there ... uh, right in there, he says-I told him, this is Puamana. He says, You know, I've been dying to meet you since I was dancing with Maiki. We wondered who Puamana was. And you're the Puamana.

ML: [CHUCKLES]

PNP: She started laughing. She said, Yes. He says, My gosh, it's about time you become a kumu hula. How old are you?

ML: [CHUCKLES]

PNP: She said, Old enough. He said, Oh, I understand. But he says, My gosh, your mama took so long for. She said, No, because we didn't want to dance-uh, um-

ML: Teach.

PNP: --become kumu's.

ML: Yeah.

PNP: We want to dance. And I still am dancing in the mainland. She loves dancing. Tahitian-she was my top Tahitian dancer.

ML: M-m.

PNP: My top Maori dancer. Everything, you name it. She and Soo Sung.

ML: M-m.

PNP: Soo Sung is another one.

∞∞∞∞∞∞∞



I tell you, when they played, poi balls is with fire. The real thing. Fire.

ML: Oh, my gosh.

PNP: Yeah. Even burn-it's going up-Soo Sung's hair got seared one night.

ML: [LAUGHS]

PNP: I hear the-I look at the audience, I'm playing the music, not paying attention to her. I'm looking at the audience. The audience go, Aaaaah.

ML: [LAUGHS]

PNP: They all screaming. I said, What the heck is wrong with these people? Aaaaah-they-fire, fire. When I look, there was Soo Sung's hair. And-and she's smiling.

ML: [LAUGHS]

PNP: I said, Su-on the mic, I said, Soo Sung, your-your hair is on fire.

ML: [LAUGHS]

PNP: She goes--and she keeps on going. [LAUGHS] And I said, Oh boy, she's really stage-she ain't gonna stop just because that fire- she shake her hair--

ML: Just because her hair is on fire.

PNP: It went all off-oh, all the people go, Aaah.

ML: [LAUGHS] How funny.

PNP: I tell you, that was so much fun.

ML: Funny.

PNP: And she-and when she gets off, she says, Check if it's seared.

ML: [LAUGHS]

PNP: And Kimmie says, Yup, a little bit. She said, Ah, that's easy. I'll put some oil on it and brush it out.

ML: What a trooper.

PNP: I tell you, my girls uh-

ML: Yeah.

PNP: They were entertainers.

ML: M-m.

PNP: Boy, I tell you. Even--[CHUCKLES]--even Auntie Lani, she says, I never saw a group of sisters just like that, boy.

ML: M-m.

PNP: She said, Usually they fighting.

ML: M-hm.

PNP: I said, Oh, no, no, mine better not be like that. They supposed to love one another.

ML: M-hm.

PNP: She says, Oh, Pulu-she loved my girls. She even asked me for Soonie.

ML: M-m.

PNP: She said she wanted to train Soonie.

ML: When-you know when you had um, those in mind to 'ūniki, do-do they help you teach before they graduate?

PNP: Yeah.

ML: So they have that teaching experience.

PNP: Oh, yeah.

ML: So they-do they teach the classes entirely?

PNP: Who?

ML: The ones that are-

PNP: They have to.

ML: --gonna graduate. Is that part of it?

PNP: They have to teach-

ML: Okay.

PNP: --the class, yeah.

ML: So that's part of their training.

PNP: Oh, yeah. They-before they even-

ML: Yeah.

PNP: --become kumu. After they finish all their pā's and everything, they don't get it right away. They gotta conduct the classes.

ML: M-m.

PNP: They conduct my baby classes.

ML: M-hm.

PNP: Maybe for a month or a week, or coupla week-it depends.

ML: Yeah.

PNP: I'm watching, 'cause I'm sitting in. And then they conduct my teens, and they conduct my adults. When they hit the adults, it's like duck soup already.

**(10:00)**

ML: M-m.

PNP: You know they're gonna graduate because-

ML: M-m.

PNP: --they can work with the adults. Just by telling them how they're gonna do it.

ML: M-hm.

PNP: Alexis was terrific. Her oli's was outstanding.

ML: M-m.

PNP: Like uh, a hundred and ... and two lines of oli. That girl just went. Oh. Auntie Malia was so impressed. She said she saw 'ūniki's, but she never saw one like mine. [CHUCKLES]

ML: So is there a standard oli, you know, um, ka'i and oli aloha and all that that they have to learn, or do they choose? Do they write their own?

PNP: Oh, no.

ML: You know, how do-

PNP: When they-write their own. They supposed to come up with a chant of their own. And this is how each one graduates. Uh, like say you're gonna become an 'ōlapa. You have to have a chant of your own.

ML: M-m.

PNP: Not me. You're gonna do it, and then you come and bring it to me and I look at it. And I says, Oh, what is it talking about? How-how did you get this? Did you feel it? Did you see somebody, or did you see something that you brought this chant to that? That's the kind of thing you gotta ask. And they tell you exactly the story. You should hear the story in the back of that chant. And-and make them feel important too, because they're going to be uh-

ML: M-hm.

PNP: To be a kumu, you're important. Period. Yeah? And um, I always tell them, You don't just take a kumuship uh, nonchalant, like graduating and throw it away. Ah, you go-after all that study, you want to be able to hold that title and keep it up, yeah?

ML: M-hm.

PNP: Uh, and make people understand who you are. And why. And then they want to know how you got there. And so that's your story. You tell them-

ML: M-m.

**TRANSCRIPT: Puelo Naipo Park**  
**Oral History Interview: August 9, 2001**

PNP: --how you got there. Oh, I-I can't remember. I say, you better start writing then, if you can't remember. You're young. I'm older. [CHUCKLES] I forget, not you. So um, but that's how they-they um ... they learn from scratch bottom, right up to the time they hit the trilogy, and that's it.

ML: So when they graduate, they all basically are fluent, because they have to write their own, or do they-

PNP: They write their own.

ML: Do they work with someone who translates it for them? Or ... you know.

PNP: If they have families, they can. If not, they go and find a scholar. Like uh, Alexis used um ... uh, Kalani uh, Meinecke.

ML: Meinecke, m-hm.

PNP: And she also used Ioli-Iolii Hawkins.

ML: M-m.

PNP: Because she's my haumana too, Iolii.

ML: M-m.

PNP: And um ... um ... I-I use Auntie Malia uh-

ML: Craver.

PNP: --Craver once in awhile. Yeah.

ML: So it's not a requirement that they be fluent in-in the language?

PNP: No.

ML: Just that they-but that they understand-

PNP: Right.

ML: --enough to and-

PNP: To know.

ML: --work with someone, yeah.

**TRANSCRIPT: Puluolo Naipo Park**  
**Oral History Interview: August 9, 2001**

PNP: And then-and understand. Like Pumehana, she um, she composed her own uh, mele uh, oli. Uh ... all about the Lord. Was very nice. She put that out one year. And uh, in fact, the day she made kumu hula. Yeah. It was her um ... her uh, celebration over at uh, Castle. That she made this uh, chant.

ML: M-m.

PNP: And was so touching. Auntie Hali cried. She says, You know what she's really saying? I said, Yeah, I know it's a verse from the Bible that she put to oli. She said, It's just amazing.

ML: M-m.

PNP: It's all about love.

ML: M-m.

PNP: And I says, and I'm very proud of her.

ML: M-hm.

PNP: She said, Oh, you should be. This girl get much aloha for the Lord.

ML: M-hm.

PNP: And that's her first chant she made for the Lord. And then after that, she picked up whatever she can talk of the land and stuff.

ML: Uh-huh, uh-huh.

PNP: She began to write, yeah. So until today, she's-even for the church-

ML: Yeah.

PNP: --she's the one that does.

ML: Oh.

PNP: They do more haole uh, type of, 'cause they want to-but she said, once in a while she will write, tell them the Lord is where we come from. So-and He's our source, so always keep in mind that you cannot do anything without Him. She said, I was taught that in hula and I'm telling you too.

ML: M-hm.

PNP: In church. And so it's very nice.

ML: Have you ever had a-I mean, how do you decide who you're gonna 'ūniki? I mean, is it by their ability to dance or their leadership, or their teaching? You know, how-what is it that you see in somebody that makes you want to-them to go that way? What-how—

PNP: Um ...

ML: 'Cause I'm sure they're all-

*(15:00)*

PNP: They have to show me. [CHUCKLES]

ML: M-m.

PNP: You know, there's-not everybody wants to be kumu hula.

ML: Yeah. So they have to-

PNP: Because they don't want to go through the hard work, yeah?

ML: M-hm.

PNP: But there are some that look forward to going. But it takes them years. They know it's gonna take them years. I told-that's why when I said uh, you hear of two-year thing, they didn't really learn anything. 'Cause it took me years to-

ML: M-hm.

PNP: --really. And I thought, how the heck they could learn everything in two years? You gotta do a lot of research.

ML: M-hm.

PNP: No-and then who can-

ML: M-hm.

PNP: --do lot of research in two years? That's why I said, No way can you become kumu in two years. You have to know everything. You gotta know choreography, you gotta know um, dressmaking, how to design your costumes. You gotta know um ... uh, these are only outside things. Now, imagine what you have to do for

**TRANSCRIPT: Puluelo Naipo Park  
Oral History Interview: August 9, 2001**

groundwork in the hālau. If you don't have that ability, then don't even look at kumu hula. You gotta go years to learn and learn after-and I don't even say stop there. Like say for instance, they 'ūniki from me, and they find that oh, there's something else they saw that the-they wonder if that kumu will teach. They want to go try it, eh, go.

ML: M-m.

PNP: Because that's what you-you know, that's how you learn more and more. You become-but not just from one hālau and you become it.

ML: M-m.

PNP: You know, many look at it that way.

ML: M-hm.

PNP: But I remember this girl, and I still remember her. Sixteen years old.

ML: M-hm.

PNP: She made a big issue. She was on radio and everything. She says, ha-ha, uh, today's kumu hulas, you gotta be old. And look at me, I'm sixteen years old, and I just made kumu hula. And I'm so proud of it. My mom just made me kumu hula. And she's talking like that over the radio. I'm going, I said, Oh, that's ... you know, you don't brag about stuff like that.

ML: M-m.

PNP: You don't go on the me-on the radio and-and says-and the guy says, Oh, so you're sixteen years old, you made kumu hula? Sheez. You the only one. She said, Yup. I'm the only one in this whole island.

ML: [CHUCKLES]

PNP: And I had to laugh. I says, Shoots, she's not even near one kumu hula. Young kid, you know.

ML: M-m, m-m.

PNP: And we all talked about it. I said, Don't you ever brag. Because one day you going fall flat on your face. Especially when you come up with the old kumu hulas.

ML: [CHUCKLES]

PNP: And the mother, I know her very well.



ML: M-m.

PNP: And I-I look at her, and I thought, how could she make her daughter go on the radio and talk like that. I would scold her.

ML: M-hm.

PNP: That's like bragging.

ML: M-hm.

PNP: But ... you find some.

ML: Yeah.

PNP: Yeah. You see, you have to look at this whole thing as a kumu uh, if you are a kumu. That it's you. It's gonna come back to you. And so you just be careful. You take care yourself, yeah. You be sure you got the answers. If you don't have the answers, say I cannot answer that, I don't know.

ML: M-hm.

PNP: --about your thing. But I know mine. Yeah, you let them know.

ML: M-hm.

PNP: Don't let people tell you that you're wrong or-no way. Nobody is wrong.

ML: M-hm.

PNP: But don't let them brag too.

ML: M-hm.

PNP: And some of them, they say, Oh you know, I do it this way. Your way is different. I-I didn't see that style. Don't you even listen. Because like we say, all knowledge of the hula does not come in one hālau. Every hālau has its own. And I thought it was so cute of your mama. She's getting up and pushing her dress up like that. It just reminded me of my own--[CHUCKLES]--my own tūtū's. They're trying to dance for me, they lift up the skirt. I said, Oh. [LAUGHS]

ML: Not too high.

PNP: I said, Tūtū, hah. You don't know. Ah. And they go. [CHUCKLES]

ML: Cute.

PNP: You know, that kinda stuff. I tell my girls, and they laugh.

ML: Yeah.

PNP: They say, Is that how the tūtū's--oh, yes.

ML: Yeah.

PNP: Good fun-

ML: Yeah.

PNP: --the tūtū's. I used to love to stick around them.

ML: [CHUCKLES]

PNP: The young ones, ah, not so-more fun with the old folks.

ML: Oh, yeah.

PNP: And they have knowledgeable stories to tell-

ML: Oh, yeah.

PNP: That's when I sit down. I can listen for hours.

ML: Yeah.

PNP: I said, that kind, I don't fall asleep.

ML: M-hm, yeah. [CHUCKLES]

PNP: All the junkie ones, fall asleep. [CHUCKLES]

ML: [LAUGHS] Oh, good fun.

PNP: Oh.

ML: Nowadays, it does seem like there's um, not that much accountability when it comes to someone being called a kumu.

PNP: Oh, yeah.

ML: You know?

PNP: Yeah.

ML: I mean ... at the conference last week, they talked about it. That was mentioned a lot, you know. Like-

PNP: I bet.

ML: --about how you don't take three classes and start teaching or-

PNP: And you're teaching, yeah.

ML: You know. So what do you think-I mean, being one of the people that we look to for guidance, you know, what do you think can be done about that?

*(20:00)*

PNP: M-m.

ML: I mean, is there anything to do, or is it just how it is? I don't know.

PNP: Uh, that's sad when they ask that kinda question. You don't know because you don't know that kumu hula that well.

ML: Yeah.

PNP: And-and you don't know about his background.

ML: M-hm.

PNP: Like many, I know uh, didn't even have teachers.

ML: Yeah.

PNP: They just learned it-like ... I-oh, this is-this is the story. You got to hear this. And this is true. This is no fib. You can bring them to my face, and I'll tell you.

**TRANSCRIPT: Puluolo Naipo Park**  
**Oral History Interview: August 9, 2001**

ML: Okay.

PNP: These are the brothers that teaches in Kāne‘ohe. I used to teach their aunties here.

ML: M-m.

PNP: They’d come with the aunties. They watch. From basic to the-they watch, those two boys. Those are the two singers too.

∞∞∞∞∞∞∞

Their aunties were beautiful. I got-I-once I got them dancing, oh, they were so pleased. Okay. And one was Mahi. That was my dancer. I really loved her. The other one had-finally had to give up and she had to go away.

ML: M-m.

PNP: She lived on the mainland.

∞∞∞∞∞∞∞

But each time, she would bring these two boys, ‘cause she had nobody take care of them. Eh, these kids were so sharp. They watch every step. When they go home, they practice with her. They-every motion, they go home, they practice with her. Now they were young, yeah. They became good singers and entertain-I thought they sing with Don Ho. Terrific, these kids. All of a sudden, I hear they opened up a hālau. So Mahi came, the auntie, and says, Oh you know those two darn monkeys. I says, Who? She said, My two nephews, the one that used to come with me. I says, Oh yeah. Oh, they went open one hālau. I said, Huh? Who taught them?

ML: H-m.

PNP: She look at me. She said, You wouldn’t believe it if I tell you. I says, Who? Who’s their teacher? You know when they used to come here, she told me. I said, Yes. She said, They watch and watch, and they do it, and did everything I did. And they went open up the hālau. She said, You know, I told them, You know what, Auntie Pulu’s gonna get angry. You folks--don’t you dare pass her name around that you-she’s gonna come down here. They never did.

ML: M-m.

PNP: Never did that. They opened up and I heard of them, and oh, singing their-and I watch it, and I said, Oh my gosh. Who the heck taught these kids my-they wouldn’t want to tell me. Until I told ‘em, Mahi, I’m looking at the steps and it looks familiar. I said, Are they copying you? She said, No. Remember when they used to come? I said, Yes. She said, The damn two kids were learning from me, and they know all the kahiko’s from me, yeah.

**TRANSCRIPT: Puluolo Naipo Park  
Oral History Interview: August 9, 2001**

ML: M-m.

PNP: I says, Oh, well. I said, You can't do anything. Then one day, they had the nerve. I was sitting in the audience, and they announced that they were gonna-they were there to entertain. I said, Oh, I gotta see this. [CHUCKLES] So I sat down. And then he came right out and ... he waves at me, and I'm going [NODS HEAD]- like that. And then he says, You know-he goes on the mic. He says, You know, we're gonna give that, but before I do that, I would like to dedicate this number to Auntie Puluolo Park. She's sitting right in the audience. He says, And after that, I have a story to tell you. I'm sitting and I didn't say one word. And he dan-his group danced. Children, yeah. I watch. Some cor--[CHUCKLES]. I-I'm looking at the feet and uh, he knows me-he knows me, 'cause I'm gonna watch that feet. Oh, boy, he had all chop suey kind. With-no matter, dance what you like dance, you know. That kind-

ML: M-hm.

PNP: And so I didn't say anything. But I clapped, because they're children. [CLAPS] At the ending, he said, Auntie, can I see you? I says, Why? He says, Did you watch my children? I said, Yeah. I said, Children do fine. It's good. He says, You know where got the dances from? I said, Auntie told me. He said, Nobody believe me when I tell them that that's where I learned my hula. By watching my Auntie Mahi dance in Puamana Hula Studio. At that time, it was Puamana Hula Studio.

ML: M-hm.

PNP: I said, You know, you get more guts than brains. [CHUCKLES] I told him just like that. I said, You got more guts than brains. Because I tell you, you not going last boy-you better go learn. Go to a teacher and learn ri-properly. And don't you dare try kahiko

*(25:00)*

He said, Oh, I only teach 'auana. I said, Yeah, I'm-I'm gonna see the day that you gonna enter. Sure enough, I see him on Merrie Monarch. I wanted to-I said, Oh, that darn kid.

ML: Yeah.

PNP: Never even puka for kahiko, nothing.

ML: M-m.

PNP: Do his own thing. I said, Ah, let him go. You gotta give the blessing. You cannot hukihuki like that. So I-I just said uh, bless him. You know, that's-he's out of my hands. He's not-but see what they can do?

ML: Yeah.

PNP: And another one too is [PERSON 1].

ML: M-m.

PNP: [PERSON 1], the uncle begged her, beg-he died because of her refusing to teach the culture.

ML: H-m.

PNP: And that's why, when she did realize that the culture was important, she came back to it.

∞∞∞∞∞∞

ML: Yeah, yeah.

PNP: 'Cause she was-he had told me before he passed on, he said he's trying to get [PERSON 1] to quit Tahitian. Because that's all she ever taught.

ML: M-m.

PNP: Tahitian and Maori and all the ... uh, Polynesian dances. She won't come to uh ... only hula, 'auana. No-no kahiko. She didn't want.

ML: M-m.

PNP: I said, Oh, that's sad. She should pick up from you. He said, Yeah, but she don't want.

∞∞∞∞∞∞

ML: M-m.

PNP: And after that, I think she realized.

∞∞∞∞∞∞

ML: Uh-huh, uh-huh.

PNP: That uh-that's his--

ML: The uncle.

PNP: Uncle, yeah.

ML: H-m.

PNP: Sad, yeah?

ML: M-m.

PNP: But you see, I get to know all these stories because these were kids.

ML: Yeah.

PNP: And I-he lived right next to my mama. [PERSON 2] lived right next to my mama and-I-I've never lived in Waimānalo. So I don't know.

ML: M-hm.

PNP: It's just when I go there, that's when my mom say-

ML: Yeah.

PNP: --Oh, . [PERSON 2] lives right next. Oh. And that's how they know 'em real well. They're the ones come back and tell me all about what happened.

ML: M-hm.

oooooooo

Did um, [PERSON 2] ever go to um, Merrie Monarch? Or he didn't have his own group? He just danced himself?

PNP: He had-he had a group. But-

ML: Oh.

PNP: --not enough, yeah. He had-

ML: M-m.

PNP: --like ... maybe ten girls. But he wasn't in for competition.

ML: M-m.

PNP: [PERSON 1].

ML: Yeah. They're so into it.

PNP: And he wins. And you know what?

ML: M-m.

PNP: Guess what? Right after Merrie Monarch, he has practice going on right now. You think we're early.  
[CHUCKLES]

ML: Yeah.

PNP: He's going on. And he, at the end, picks the girls that's going.

ML: M-hm.

PNP: After he get them all fundraising and everything. How many came back here and tell me.

ML: Yeah.

PNP: We work so hard and he deleted us from the group.

ML: M-hm.

PNP: I have three that [KUMU] deleted. Three years in a row. And they danced with her that long. I said--

ML: I don't understand that.

PNP: I don't understand it. And they're good dancers.

ML: Yeah.

PNP: Very well behaved. I says, Well, I'm going Merrie Monarch. You really want to come in with me. You are?  
We've been wanting to go there with-

ML: M-m.

PNP: Three years we danced. And we were not picked. I says, With who? [KUMU]. I said, Oh my goodness. Why?  
And they're good dancers too.

ML: M-hm.



PNP: I can't-and then I realized. Uh, [KUMU] is very particular on-on body.

ML: Body shape.

PNP: The shape.

ML: [PERSON 1] too.

PNP: Yeah. And beauty. She always say, I look for beauty. And I can make it, uh ... a girl that people don't even look like, I can make her up to look beautiful, and so plain looking. But still look beautiful on stage. See, it's how you deal with your uh-to me, everybody is beautiful.

ML: M-hm.

PNP: Nobody is ugly.

ML: M-hm.

PNP: If fat, wide or not. Even one big uh, girl that works at uh, Bank of Hawaii in uh ... down here, Aikahi. She says ... Would you take me as a hula dancer? And I looked at her, I says, Anyone who wants to dance hula, I take. Why did you say that? She said, Oh, because I'm so big. I says, Eh, you have to not run yourself down like that. She said, Well, a lot of people say, Oh, no hālau will take you. I said, Who told you that?

ML: M-m.

PNP: There's lots of big women dance, and they're beautiful dancers. Why do you-uh, fee-you're knocking your own self down. Don't listen.

**(30:00)**

ML: M-hm.

PNP: She said, Would you take me? I said, If you want to, yeah.

ML: The problem is, though, that all they see on TV is-is that-kinda that same look.

PNP: The beauty. Yeah.

ML: You know like if they pick 'em by their looks and their body shape-

PNP: Yeah, yeah.

ML: --then that's all that people think are allowed to dance, you know.

PNP: [COUGHS]

ML: I mean, you should see my group. We're such a motley crew, yeah Gene? [CHUCKLES] We got every shape, every size, every nationality, every hairstyle. Every-everything. You look at us, we look like-

GENE KOIS: You see, when you shake-you shake out all the other hālau, this is what falls out.

ML: Exactly. Yeah, exactly.

PNP: Oh, that's beautiful, though.

ML: I love it. I mean, even when we do our costume, we-we have all the same uh, fabric. But I tell them, pick a style that suits you, for your body, for your-personality. As long as it has sleeves and it's-it's to your ankles.

PNP: Yes.

ML: You pick your own style.

PNP: Oh, yes.

ML: Because that way, their personality will come out, you know.

PNP: Right. Uh, I make them beautiful.

ML: Yeah. Yeah.

PNP: I-

ML: I don't know why they have to be that way, the other ones.

PNP: I have girls that's big over here-

ML: Yeah.

PNP: --small over here.

ML: M-hm.

PNP: [CLEARS THROAT] And I-[CLEARS THROAT]-

ML: You want water?

PNP: Excuse me. Oh, my goodness.

ML: Here, here, here.

PNP: [CLEARS THROAT]

ML: Drink this one.

PNP: Oh, thank you.

ML: You need some water. I'm not sick. [LAUGHS] You okay?

PNP: Um ... [CLEARS THROAT]

[GENERAL CONVERSATION]

PNP: Anyway, um, where was I?

ML: Oh, you were talking about-

PNP: Oh, yeah.

ML: --the different ch-

PNP: And you know, I have had all kinda sizes on stage.

ML: Yeah.

PNP: But you know, people wouldn't even believe. By the time I get through dre-I'm a designer too.

ML: M-m.

PNP: And I can watch. I can-I can watch the dancer come in my-oh, she's big, and already I'm designing her.

ML: M-hm.

PNP: She doesn't know it, but--

ML: M-hm. [CHUCKLES]

PNP: I'm-I'm looking out, you know, what kinda outfit that would-and that same outfit is used for the whole group.

ML: M-m.

PNP: But I always-

ML: So-

PNP: --work around my bigger ones-

ML: M-m.

PNP: --as to what they would look like. And I like beauty on my stage.

ML: M-hm.

PNP: I'm funny that way. If you go to my shows, you will see that they all gotta be beautiful.

ML: M-m.

PNP: No matter how big or how small, or what, how old or what. But I do take pride in the face.

ML: M-hm.

PNP: And their body, their hair. I take great pride in them.

ML: M-hm.

PNP: And I tell them, now you look yourself in the mirror. I'm there working like mad. [CHUCKLES] Yeah. With-uh, right along with my hairdresser. I-I hire my hairdresser to go with me.

ML: M-m.

PNP: Wherever I go. And she-no, no, just tease a little bit. Not that-that hair no-not so good for teasing. I say, Oh, okay. Little-that's the way you gotta work.

ML: M-hm.

PNP: And-and I enjoy all the dancers. Nobody is-even the old ones. They don't believe they're old. You should see pictures of my kūpuna's.

ML: M-m.

**TRANSCRIPT: Puluelo Naipo Park  
Oral History Interview: August 9, 2001**

PNP: I take 'em on competition. Everybody look, they-uh, you sure those are kūpuna's? They look like young ladies. I said, Excuse me, there's nobody younger than sixty years old in this group.

ML: M-m.

PNP: They go, si-nah, you gotta be kidding.

ML: But you make them look so beautiful.

PNP: Oh, yes.

ML: M-m.

PNP: It's-and not with makeup. It's just the way I-

ML: M-hm.

PNP: --tell them, Nah, not too much of that powder bit.

ML: Yeah.

PNP: I don't want you to look like one mask-

ML: M-hm.

PNP: --on-on uh ... and eh, I tell you. I went-I took them to California. They won first place.

ML: [CHUCKLES]

PNP: Oh, the-and they were-down here, they won first place. Up Kona, they won first place.

ML: [CHUCKLES]

PNP: That's why George is asking me, Why don't you go bring back your kūpuna's. I said, No, my kūpuna's don't want competition anymore. He says, Is that the same ones? I say, No, the same ones pau. They all retired. He said, Oh, that was a good group.

ML: M-m.

PNP: I had about twenty-eight of them.

ML: M-m.

PNP: And we won like mad. I have men and women.

ML: M-m.

PNP: And I-I-I trained them men's way and I trained them ladies' way. 'Cause that's why you supposed to be a good kumu hula.

ML: M-hm.

PNP: You gotta know how to train men, and you gotta know how to-see, and I was taught how to train men. Not from my kumu, uh, Lokalia. That's back in my own hometown.

ML: Oh, really?

PNP: I went back there at eighteen. And I learned how to work with the men, how they huki and what not. I learned it.

ML: How did-

PNP: That's why.

ML: From what-from being back with your family?

PNP: Yeah.

ML: Up in Kohala?

PNP: Yeah.

ML: Oh.

**(35:00)**

PNP: They tell me what the steps were and-

ML: Oh.

PNP: --how to huki and how to go-oh, I-I came back here, I did that for-and oh, super.

ML: Yeah.

PNP: My men won. [CHUCKLES]

ML: Great.

PNP: Yeah, and I take 'em California. Same thing. Um, I-I'm one that loves to um ... uh, make-make my show look beautiful.

ML: M-hm.

PNP: Nobody is ugly. Even down to my keiki's.

ML: M-m.

PNP: She says, Oh, she-she uh, always um, her hair always in front-on her face. I said, Don't worry about her. You worry about you. I'll take care of them.

ML: M-hm.

PNP: And I'm the one there that-I push the hair back. I say, And don't take it off. 'Cause if you do, then you're gonna sit to the side. I always say-that's why Malia is used to. That's the one that sat one hour on that floor um ... until her dad took her outside and gave her good whipping outside.

ML: [CHUCKLES]

PNP: 'Cause she made one dance. She said, I hate hula. Okay. Zoom, outside.

ML: [CHUCKLES]

PNP: Bang, bang, bang. And she comes, ooh. She's crying. He said, get on that floor now. That's why I give credit to that daddy. It was not the mommy, it was the daddy. The mommy-

ML: Oh.

PNP: --oh, my baby. You know. You know how wives are.

ML: [CHUCKLES]

PNP: Like I--[CHUCKLES]--like I know.

ML: [LAUGHS]

PNP: Um ... that was um ... how I began teaching.

**TRANSCRIPT: Puelo Naipo Park  
Oral History Interview: August 9, 2001**

ML: M-m.

PNP: And that's why I said in order for them to learn, they gotta know how to do everything. Don't come back to me. They say, Oh do they come back to you as well? What? Why they become hu-kumu hula if they come back there. I never went to my teacher. I do everything, and then I invite her to watch.

ML: M-hm.

PNP: And it's up to her to comment. She never comments. Beautiful, beautiful. That's all I get. And it's the same thing I would do with my students.

ML: M-hm.

PNP: But if there's anything that needs, well, okay, I'll talk to you later. And they say, Oh, can you tell me if there was something wrong, you know.

ML: M-hm, m-hm.

PNP: Like Alexis. Um ... uh, I want you to come to see my dance. Very good. I applaud.

ML: M-hm.

PNP: Because see, I said, Don't you call me. That's why I making you kumu hula. Don't you call me to come help you to do this and that. No, I don't. I-I don't help nothing. [CHUCKLES] They supposed to know it.

ML: Yeah. Do you-do you have any men that you see-think will be kumu from you someday? Or not really?

PNP: No. Uh, I thought for a while Josh. But Josh is now up in the mainland.

ML: M-m.

PNP: And he's going to college. Um, he still wants to come home. But I cannot train halfway there, and he's dancing up there.

ML: Uh-huh.

PNP: On his own. Uh, he's got to be here.

ML: M-hm.

PNP: So if he wants to learn from somebody else, that's fine with me.



ML: M-hm, m-hm.

PNP: I told him go for it. Um ... but no, I would teach men too.

ML: Yeah.

PNP: To kumu, to become kumu. I was-I thought for a while that Keoni Agard would be.

ML: Oh.

PNP: But I think they had some trouble with ... one of the dancers. And ...

ML: M-m.

PNP: He hasn't come. So [STUDENT] feels sad, yeah?

ML: Yeah.

PNP: 'Cause [STUDENT] always dance with Keoni.

ML: Why do you think that there not-aren't as many boys or men dancing, like um, you know, these days. It seems like there's maybe a third as many boys who dance or men who dance than-than women.

PNP: I don't know. I was wishing that-

ML: Why do you think-

PNP: --we would have more men.

ML: Yeah.

PNP: You know. And I like to see the men dance.

ML: Yeah.

PNP: I think it's nice.

ML: But hardly dance now, yeah?

PNP: But hardly you going see the hālau's train men.

ML: M-hm.

PNP: And then uh, if they do, they go to Bobby.

ML: M-hm.

PNP: Or they go to um, they go to men's um-

ML: With only men.

PNP: Like Manu Boyd and-

ML: Yeah, yeah, yeah.

PNP: That's who they want to go to.

ML: M-m.

PNP: And the ones that live over here, they always call. Do you train men? I said, Yes. Oh, is it women's style? I said, How can you dance a woman's style? You have to dance a man's style. No, I teach men's style.

ML: [CHUCKLES]

PNP: Oh. [CHUCKLES] I say, come and check it out with me. And then you'll find out if you're dancing effeminate or not. And then that's how come Keoni Agard joined. Because he liked it.

ML: M-hm.

PNP: He said, Eh, this is really good. Learning men's style. I don't teach them-uh, but they learn the basic together.

ML: Yeah.

PNP: Yeah.

ML: 'Cause the basic is the same.

PNP: Men and uh, women-

ML: Yeah.

PNP: --learn the basic together. Not the hands.

ML: Yeah.

PNP: But the feet.

ML: Yeah, yeah.

PNP: The hands, the men have their own way of dancing.

ML: Right.

PNP: So uh ... an-and they enjoyed it.

ML: Yeah.

∞∞∞∞∞∞∞

ML: [LAUGHS] How many men do you have?

PNP: Well, I had Keoni, um, [STUDENT], and I have uh, the younger one is Josh.

ML: M-m.

PNP: And then I have my younger boys.

ML: Oh.

PNP: That's my mo'opuna.

ML: The boys, yeah.

PNP: Louie and uh, three uh, of the little ones. Which they're clowns. They're good dancers, though-

ML: M-m.

PNP: Uh, smiling all the time. And I got one little, little one.

ML: M-m.

PNP: He's a fifth grader. And he can dance, that little Japanese-haole.

ML: M-m.

PNP: So cute.

ML: [CHUCKLES] How many in your whole hālau right now?

PNP: Um ... we have fifteen grown ones.

ML: M-hm.

PNP: That dance-see, I teach six-thirty at night.

ML: M-m.

PNP: Six-thirty to nine.

ML: Adult ladies?

PNP: Yeah. And uh, and-

ML: And the men come-

PNP: --the young girls too.

ML: Oh, the girls come.

PNP: We just bring them all in for basic, yeah.

ML: M-m.

PNP: But when it comes to training on the younger ones, like the eighteen-year-olds or the sixteens, then they have their own hulas.

ML: Oh.

PNP: So I train them alone. And then uh, the adults, I train them alone. And then sometimes we bring a combined group with one number. And they all-

ML: M-hm.

PNP: --learn.

ML: M-hm.

PNP: Like we all like that song Paliku.

ML: M-m.

PNP: And um ... and it's-it's a loveable song. You know that uh-what's her name. Amy? She's made that record.

ML: Yeah.

PNP: Oh, we just love that song.

ML: M-m.

PNP: Paliku. So we've been teaching-especially with the Lord in it, yeah?

ML: M-m.

PNP: At the end is so-something nice.

ML: M-m.

PNP: And so subtle too. Yeah.

ML: So how-how many then do you have?

GENE KOIS: Just over ten minutes left.

ML: Oh, okay. How-you have about thirty or forty in your school right now? Or fifty or how many in your hālau?

PNP: Oh, no, no, no, no. I don't have that much. Well, right now with the kids, yeah.

ML: Yeah.

PNP: We would-yeah. And oh, gosh. And I-they just-I just went to school yesterday, pick up my papers. They says, Oh, Kupuna, you have the-the third, the fourth, the fifth, the sixth grade-

ML: Oh, my gosh.

PNP: Oh, again? She said, Yes, they all want to come to hula. I said, Oh.

ML: Oh, that's a lot of kids.

PNP: Yeah, but I train them in sessions and-every hour on the hour.

ML: Oh, how do you do that? That's a lot of work.

PNP: And plus I get cl-classes Monday and Wednesdays.

ML: M-m.

PNP: I go Hawaiian cl-language only. And then that's during the school time. And then about after lunch.

ML: M-hm.

PNP: That's when I have the kids come in for hula. Fourth grade, fifth grade, sixth grade, third grade, after school.

ML: M-m. M-m, m-m, m-m.

PNP: And then paying students come in four-thirty to five-thirty.

ML: Wow.

PNP: And then I-I take off for Kamehameha on Thursdays. Mondays is all night I'm there 'til nine.

ML: Wow.

PNP: All from the afternoon on.

ML: Whoo.

PNP: Yeah. Uh, and I enjoy it.

ML: Yeah. I know what you mean.

PNP: Yeah. I really, really enjoy it.

ML: Yeah.

PNP: Before, maybe it might have been a chore, 'cause I was younger. I like do other things. Yeah.

ML: Yeah.

PNP: But then um, today it's an enjoyable thing for me.

ML: M-m.

PNP: And now they're asking me to-my daughter, Puamana, says, Mom, they want you to come to Pohnpei to teach. I said [GASPS], No. No.

ML: Oh.

PNP: I was thinking of retiring. She said, Oh, Mom, please. I told them that you would come here and teach. I said, No, I'm not going down there Pohnpei and teach.

ML: She can teach, yeah.

PNP: She says, Oh-I said, and poor things, they no more money, she says.

*(45:00)*

ML: Oh.

PNP: She says, But I know your heart. I said, No.

ML: Yeah.

PNP: I said, Oh, come on, Kimmie-she called me. 'til one o'clock this morning we were talking.

ML: Oh, gosh.

PNP: I says, Oh, gosh. No, I don't think so. I said I-I can visit, but I'm teaching this year. Maybe next year after I retire.

ML: M-hm.

PNP: Hopefully.

ML: You think you're gonna retire after um ... Merrie Monarch? Or-yeah?

PNP: After the school, I'm talking about.

ML: After the school-oh, just from the school.

PNP: Just the school.

ML: So you're gonna keep teaching?

PNP: Yeah, something to do.

ML: Good.

PNP: But before I do, I'm gonna give everybody a break. I'm going to-to Pohnpei.

ML: Oh, good.

PNP: I'll go with her.

ML: Good. I've been there before.

PNP: You have?

ML: Yeah.

PNP: It's very hot, huh?

ML: It-yeah, it can be. Yeah.

PNP: But she's an executive, so-

ML: Yeah.

PNP: --she said she's the only one that got air conditioner in her home.

ML: Oh. Yeah, yeah.

PNP: And they-they get the house free.

ML: M-hm.

PNP: How you like that?

ML: M-hm. Well, it's-cost of living is-

PNP: And free car.

ML: Yeah.

PNP: She said, What? She said, I want to stay here-



ML: M-hm.

PNP: --as long as I-I could. Um, they going to make me president. I said, What?

ML: Wow.

PNP: The president is resigning.

ML: Oh, wow. Well, good for her.

PNP: I says, Oh.

ML: Which bank is that?

PNP: International. Um ... it carries Pohnpei, Yap, Guam.

ML: Oh, like a Micronesian bank.

PNP: Yeah. So she flies.

ML: Oh.

PNP: See, she stays in Pohnpei-

ML: M-hm.

PNP: --for one week. Then she gets on a plane and she flies to the next one.

ML: M-hm.

PNP: And check on that bank.

ML: Yeah, yeah, yeah.

PNP: And then she gets on a plane and flies to the next one, you see.

ML: Wow.

PNP: So each time she's in a different island-

ML: M-hm.

PNP: --she's calling me.

ML: Oh.

PNP: Letting me know where she's at.

ML: Yeah, yeah, yeah.

PNP: So that I don't waste money calling over there.

ML: Oh, yeah. Yeah.

PNP: And uh she-

ML: Oh, good.

PNP: She really enjoys her job.

ML: Yeah.

PNP: She said, Mom, I-I just feel sorry for these people. You see, it was like God sent her there.

ML: M-m.

PNP: The church was so disappointed, because she's one of the top administrators-

ML: One of the leaders, yeah.

PNP: --for the New Hope. They were so disappointed. But they said, maybe it's God's calling that you going. She said, you know, it's-it's because I have to support myself. And I need to get away from my brother. 'Cause she lives with my son.

ML: M-m.

PNP: And she-she feels they need their own uh, family togetherness. And she always feel like she's a intruder.

ML: Oh.

PNP: 'Cause they're married.

ML: Yeah, yeah, yeah.

**TRANSCRIPT: Puluelo Naipo Park**  
**Oral History Interview: August 9, 2001**

PNP: And she had told Kuulei, Kuulei I ... I really enjoy staying with you and I love the children, but ... it's not right. I don't feel right.

ML: M-hm.

PNP: I just want to be on my own. So it's okay. I can rent. She said, No. Don't you think like that. Don't you waste your money. You come here. 'Cause they love her--

ML: M-hm.

PNP: --to watch the baby.

ML: M-hm.

PNP: Kualii love that auntie so much. Anyway, um-

ML: Oh.

PNP: --she hasn't been home.

ML: Yeah.

PNP: And-and she's coming back at the end of September.

ML: Oh, good.

PNP: So she's going stay six weeks.

ML: Oh, how nice.

PNP: But uh, I wish then you're around, that maybe you could get her, me, and-and Pumehana.

ML: Oh, yes, definitely.

PNP: Pumehana just had to go, because-

ML: Oh.

PNP: --she came here to pick up something, you know. But I said, Oh, I don't know where it's at. [CHUCKLES]

ML: Oh, okay.

PNP: I moved everything.

ML: Oh, definitely. Yeah.

PNP: Yeah.

ML: We'll-we'll get together when she's home.

PNP: Yeah.

ML: Then we can see all of you guys.

PNP: Yeah, that would be so nice.

ML: That's nice.

PNP: Then you would have the three.

ML: Yeah.

PNP: I have one picture that's in the hālau.

ML: Yeah.

PNP: And that's with my two daughters-

ML: M-m.

PNP: --who's kumu hulas.

ML: Oh.

PNP: And-and I was so happy to get that. So now I'm-I don't want to lose that one.

ML: Yeah, yeah.

PNP: I'm supposed to send it home.

ML: Yeah.

PNP: I-I can make another print and then-

ML: Yeah.

PNP: --keep that one here. And that original one, send it home. Because-

ML: Oh, we can definitely-

PNP: One of the girls would want it, yeah.

ML: Oh, yeah.

PNP: Like Pumehana just came and she said, I better take your picture. She wants to take it home.

ML: Oh.

GENE KOIS: [INDISTINCT]

PNP: That's a painting, yeah.

ML: Oh, the one um, on the desk?

PNP: Yeah.

ML: A painting? No, there's a painting-

PNP: No, the painting.

ML: --leaning on the desk, Gene.

PNP: That one there is the Merrie Monarch dance from-

GENE KOIS: Okay, wait, wait, wait.

PNP: Oh, oh, oh. I'm sorry. No, I'm not-I'm not gonna move. I'm sorry.

[GENERAL CONVERSATION]

ML: Who made this painting?

PNP: Uh, Amy Arden. One of my students. She's a commander's wife.

ML: Oh, I see her name down here.

(50:00)

PNP: Yeah. Amy Arden was her name.

[GENERAL CONVERSATION]

ML: What year was that?

PNP: Um-

ML: Do you remember?

PNP: 1973.

ML: Wow.

PNP: '73.

ML: That was your first Merrie Monarch year then, huh?

PNP: Yeah.

ML: [CHUCKLES] Did she paint that from a picture or-

PNP: No.

ML: --were you posing?

PNP: Yeah, from a picture.

ML: From a picture.

PNP: Um, what happened, she ... she missed me so much-they had to move away.

ML: Oh, I see.

PNP: And she missed me so much. She was my top dancer for ja-uh, what is that song. She's Japanese-British, you know.

ML: Oh, interesting.

PNP: Yeah. And her husband was a full um, American, yeah.

ML: M-m.

PNP: Um, nice guy. Anyway, she's a painter too. And when she came, she saw this picture. I had the small picture on the wall.

ML: M-hm.

PNP: She said, Oh, can I have this picture? I said, Oh, yeah, I have extras. She said, You're sure I can take it? I said, Yes. Well, when they moved, she went and do painting. And she put this ... to um, you know, they were having a competition like. And she put it out. And it got picked first prize.

ML: Wow.

PNP: She got picked first prize. So she sent it to me. She said, this is my first prize winner.

ML: Wow.

PNP: And I'm sending you the original.

ML: Wow.

PNP: I made one for myself, but this is the original. And this won me first place.

ML: It's beautiful. I love that-

PNP: I said, Oh, thank you, Amy. I said, Oh my goodness. Are you sure this picture-I thought-they all thought that was the most beautiful picture-

ML: It is.

PNP: --over there. I said, Oh, well, thank you.

ML: Yeah, it's beau-I love how it looks like the ocean and-

PNP: Yeah.

GENE KOIS: You got about four minutes remaining.

ML: Okay. Well ... nice. Shall we call it a day?

[GENERAL CONVERSATION]

**TRANSCRIPT: Puluolo Naipo Park  
Oral History Interview: August 9, 2001**

[END]