

BIOGRAPHICAL SUMMARY: Doveline "Tootsie" Notley Steer, 71, hula dancer

*"I went to the USO [United Service Organizations in 1942]  
. . . . I entertained with Leolani Blaisdell, Nora Auna  
and Winona Kai. . . . One of our very exciting times. . . .  
is when we went up to Pūpūkea. And then, Pūpūkea, to get up  
there to where they were, you had to go up cliffs. We had  
to go up on donkeys."*

"Tootsie" Steer, Hawaiian, was born on January 22, 1915 in Honolulu. The third of ten children, she was raised by her grandparents, David and Kamalu Notley, until the age of six and then by her aunt, Helen Notley Alama. Family homes were located in Downtown Honolulu, Kalihi, Makiki and Punchbowl.

Steer began her education at Kalihi-Waena Elementary. For third grade she attended Mānoa Elementary, and she completed her elementary education at St. Andrew's Priory School. She continued at Lincoln Elementary and graduated from McKinley High in 1933.

Steer began hula instruction at the age of fourteen. She was a hula dancer for the original Royal Hawaiian Girls' Glee Club. Her career included Mainland engagements, serving as a lei greeter for the Pan American Clipper in 1936, and featured dancer for the original Kodak Hula Show. Modeling became a natural outgrowth of her career in 1939.

During World War II, Steer danced for the USO. She met Colonel W. Frank Steer at this time and they later married. In 1958 they moved to Oklahoma City. While raising their three daughters, Steer continued to dance and teach hula.

The Steer family returned to Hawai'i in 1968. "Tootsie" Steer continued her education at Windward Community College and received her Bachelor of Arts degree in Hawaiian Studies from the University of Hawai'i in 1977. She is currently pursuing an advanced degree. Steer is also an active member of the Church of Jesus Christ of Latter-Day Saints.

Tape No. 13-38-1-85 and 13-39-1-85

ORAL HISTORY INTERVIEW

with

"Tootsie" Notley Steer (TS)

April 1, 1985

Kailua, O'ahu

BY: 'Iwalani Hodges (IH)

IH: This is an interview with "Tootsie" Notley Steer at her home in Kailua, O'ahu, Hawai'i on April 1, 1985. Interviewer is 'Iwalani Hodges.

So, "Tootsie," let's start out with where you were born and when you were born.

TS: (I was born on January 22, 1915, at 323 Buckle Lane in the home of my grandparents, David and Kamalu Notley. Buckle Lane was situated between Liliha Street and College Walk, Vineyard and Kukui Streets. The residents of Buckle Lane owned residential lands the size of half-a-city-block and built spacious homes. Some of our neighbors were the Kaonohis. Their oldest son Alex was a kahuna lapa'au, doctor of Hawaiian herbs. There were three other sons, Jimmy, Gideon, and Solomon, and two daughters, Ida and Minnie. The neighbors to our left were an old Chinese family, the Changs, who were parents of three prominent physicians. The Victors lived to the Changs' left. Mr. Victor was a mason--a cement and brick maker and layer. The Smythes lived just south of us. They were Sarah Quick's grandparents. Sarah's mom was Helen Smythe, a great hula dancer of her day.

(In 1921 my grandparents became deceased a month apart, he at age fifty-four, she at age fifty-two. They were so young. Their only daughter, Mrs. Helen K. Notley Alama, took over the job of raising me. I was six years old at the time. My whole world just fell apart, it simply disintegrated, leaving a sad, lost, heartbroken, little girl. I was bereft of two fine people whom I loved dearly. I might have had a better chance of learning to speak Hawaiian in my growing up years if they were alive. In 1972 at age fifty-eight I enrolled in the Hawaiian Studies Program at the University of Hawai'i.

(I was envious of my classmates who had grandparents still alive who helped them to learn the language. Both of my kupuna spoke Hawaiian and English fluently. Imagine. I had to go to college to learn to speak my own mother tongue. I am not proficient at it either, just mediocre.

(We lived in several different homes in different areas of the city. My grandfather was a wealthy businessman. I was unaware of his status in life until I became a young adult. We lived in Buckle Lane, also on top of Punchbowl, or Puowaina, where the Pacific National Cemetery is now located. It was part of the Notley Estate. My grandfather was David Fyfe Ohiakuikalani Notley, who married my grandmother, Helen Kamalu Kawelu, from Pūlehu, Maui. Our home stood where the Memorial now stands.

(It was a typical long ranch-like Hawaiian hale, with a covered lanai running its entire length. Almost all the rooms bordered on the lanai. One of its lovely features were the six large high door windows that extended from the floor to the ceiling. When you raised the lower windows, voila, you had made-to-order doors. There were also regular windows. The floors were covered with lau hala mats except for the kitchen and bathrooms which were tiled. My grandfather was a bear about bathrooms with inside plumbing. This house boasted three full baths, one at the kitchen end of the house, adjacent to the laundry-ironing room and servants' quarters, two in-between three bedrooms, and a half-bath was connected to my grandparents' bedroom that was furnished with a four-posted koa bed. Our beds were fabulous. They were made of koa, huge, the size of two king-sized beds, perhaps a foot longer and twenty-eight inches high. Twelve or more people could sleep comfortably on one. The dining room, family room and living room were the width of the house, wide and long. A koa grandfather clock stood in the living room. These rooms were large, furnished with koa armchairs, rocking chairs, and tables. The living room and dining room each had a glassed-in koa case. The case in the living room contained many beautiful feather leis. The case in the dining room contained koa dishes and bowls. The bedrooms were spacious so as to house these huge beds with ample room for a vanity, high-boy and dresser. The closets were also large, the length of the room, toward the side of the room that was away from the windows.

(My aunt, Mrs. Helen K. Notley Alama, was born on Punchbowl (Puowaina). She had her own home in Kalihi. I lived there also. My grandparents had another home on Anapuni Street in Makiki. I lived there, also. The Anapuni Street home also featured the tall door-windows. My grandparents had these homes in different parts of the island.

(These different places. My grandfather's parents lived on Liliha Street in the area known as Pu'unui, now the lower area of the O'ahu Country Club. This was the home of Charles and Mele Notley. I've visited, but never lived there. When my grandfather became bored with the Buckle Lane way of life we went to Punchbowl for a while or to Anapuni Street or to La'ie. I always thought when we went on one of the jaunts we went there just for a vacation. I had no idea he owned these homes. A Japanese couple, employed by my grandfather, took care of the Anapuni Street house and another couple, the Punchbowl house. We always furnished the food and paid the bills. Take Punchbowl for instance. It was in 1912, the Palace Royal

Guards needed a place to practice shooting. I believe it is called "skeeting" or rifle shooting. My grandfather turned the area nearest the city over to the Guards for this purpose, and retained the other half as his residence. When he died, I had no idea what happened to Punchbowl, Buckle Lane and Anapuni Street. When I tell people that my grandfather formerly owned Punchbowl they would look so surprised.

(I have no idea how my grandfather came into possession of Punchbowl. He was a great admirer and supporter of the ali'i. He was a Royalist and a Loyalist. I also had a granduncle who was a strong Democrat--a Home Ruler. Notley Street was named for him. He had a very brilliant political life.

(Punchbowl came as a kuleana through my grandfather. After he died I don't know what happened to Punchbowl. I think the Hawaiian Trust Company Ltd. sold Buckle Lane, Punchbowl and Anapuni Street. That home on Anapuni Street was the prettiest house. It was square in shape with a covered lanai that circled the entire house, and all the rooms bordered on this lanai. The living room, family room, and dining room each had three window-doors that opened out into the lanai. A long wide hallway separated this section of the house away from the bedroom area. There were three bedrooms with two-and-a-half baths. The entire house was furnished in koa. Again the tiled bathrooms and kitchen floors; lau hala mats throughout the house. The bedrooms were furnished with three four-poster canopied beds, vanities and dressers, and the closets were sizeable. The living room was furnished with this sectional-like koa couch that occupied an entire corner of the room with these beautiful huge koa end tables. Three rocking chairs and a table completed the furnishings in this room. The family room was furnished in a wicker weave set in black and white with two rockers and two arm chairs. In one corner of the room reposed a couch made of this wicker material and an upright phonograph stood near the archway between the parlor and recreation room. Another archway separated the recreation area from the dining room. A large round koa table stood in the center of the floor with sixteen chairs set about the room. The glass case in the living room held interesting pieces of jewelry such as palaoa pendants etched in gold hung on black velvet ribbons; one special piece was attached to a rope of long, lovely black human hair. There were jade rings and bracelets of various shades of green. Crystal and amber necklaces were very popular then, carved ivory necklaces, and broaches; quartz fashioned into lovely vases; topaz rings, cat's eye pins, or broaches; ruby and emerald pendants; men and women's watches, some heavily carved in gold and in silver; some inlaid in diamonds; one in rubies, emeralds, and diamonds.

(The glass case in the dining room held lovely carved cutlery, cut glass dishes and glassware trimmed in gold. The cut glassware came in red and blue colors and transparent white.

(The lanai extended into a bridge-like walkway that separated the main part of the house from a large kitchen, laundry-ironing room

and servants' quarters with a full bath. I used to say to my grandmother, "This is such a pretty house, I wish we'd come here and live." My grandmother loved the Anapuni house but it was too far from town and her old cronies.

(Four of us were living with my grandparents, my sister, Ruby, my Auntie Irene, my cousin Kaulani, and I. My grandmother's relatives lived at Buckle Lane also. There were three cottages on the property: one was the laundry house; one a storage area and the third were living quarters for our caretakers, but my grandmother's hanger-on relatives moved in. They had four children.

(The properties on Buckle Lane were the size of half of a city block. All the properties were just as big as ours. Our only Japanese neighbors converted their land into rentals. Our property started at Buckle Lane and extended south to Kā-make-lā Lane. The people who lived on this lane called it Kamakela. That is incorrect pronunciation. It's Kā-make-lā. I always thought it was another one of my grandfather's Hawaiian names. I don't know what Kā-make-lā means. I have often wondered because the Buckle Lane house was dedicated to house the Kā-make-lā Sunday School of the Church of Jesus Christ of Latter Day Saints. The 'Auwaiolimu Church was the headquarters of the Church (of Jesus Christ of Latter-Day Saints) in Hawai'i. It was located on Lusitana Street where Puowaina Drive entered into Lusitana Street. The dining room in our home was our chapel in which Sunday School for all ages was held every Sunday at 10:30 a.m.; Relief Society at 10:00 a.m. on Tuesdays; and Primary, a children's organization, met on Thursdays at 3:00 p.m.

(After my grandparents died Buckle Lane was sold or reverted back to the estate. The land was L-shaped. The top of the L bordered on Kā-make-lā Lane and a teahouse was located there. I'm sorry I don't remember the name of the teahouse. We kids were warned and admonished to keep out of the teahouse area. If we were ever caught on its premises we would be severely punished. The teahouse was formerly my Auntie Helen's home prior to her first marriage. It was a lovely house later converted into a teahouse. I knew Japanese food was served there--my favorite kind of food. I grew up on it. Men came there; there were geisha girls, they entertained the men; they sang and accompanied themselves on their [samisens]; they also danced. We kids could hear the girls giggling and laughing and the men banzaiing. The mama-sans who janitored this establishment were also employed by my grandfather for the same kind of service. Yoshi, our housekeeper, supervised that service in our home.

(We kids had chores to do. We kept the house in order especially for Sundays and Thursdays. Yard cleaning was our thing. My grandfather employed two Japanese yardmen but we kids had to police the area near and around the house. The father of the four children was our luna. On Saturday mornings we got out of bed at seven o'clock a.m., had breakfast, then went out to rake the yard and gather up leaves and rubbish. During the week we picked up the yard.

(I have already described in detail the Punchbowl and Anapuni homes. I would like to describe for you our Buckle Lane house. I'll begin with the yard. A luau house stood in the northeast corner of the yard. This house was a single large room in which luau paraphernalia were stored, such as, tents, chairs, tables; koa dishes and koa bowls to serve 1000 people at a luau; pots, pans, bowls of all sizes plus utensils and cutlery to prepare a luau. On the other hand my grandmother possessed a wicked green thumb. She planted bananas, papayas, mangoes, mountain apples, alligator pears, figs, soursop, star apple, strawberry guava, sugar cane, pomegranates, tamarind and an arbor of local grapes. She also surrounded herself with lovely flowers like the pakalana, day lilies, loke lani, 'ilima, pikake, red gingers, plumeria, ixora, an arbor of cup of gold and an arbor of green sweet-scented Chinese flowers called langlang; lovely bushes of laua'e and fishtail [ferns]. Her hot house housed a variety of maidenhair ferns, hinahina, common violets and carnations. The entire property was fenced in redwood. The part of the property that bordered on Buckle Lane was lined in a row of dark green silky oak, an evergreen imported from Australia. My grandmother loved the sweet scent of the pakalana, so the pakalana vine was trained to grow on our fence eventually covering the entire fence. My grandmother raised beautiful ti leaves along the fence next to the pakalana. She shared her flowers and fruits with her neighbors. The pikake, pakalana, and 'ilima had to be picked daily, and the neighbors were aware of this. The early birds who catch the worm were the first ones at the main gate by eight o'clock in the morning. It was first come, first served. Another nice sight was a grove of ixora bushes that flourished beautiful on the L part of the property that was on the borderline near the teahouse which we kids dared not trespass. Inasmuch as the Buckle Lane yard was large, the plants, trees and shrubs were eye-catching in their arrangements. They were arranged nicely. It was chop suey in most of the Hawaiian gardens of old. Anything and everything was thrown in and planted together. My grandmother didn't tolerate this slipslop kind of gardening. She irritated my Aunt Helen by instructing my aunt's yardman, Nakao, what to plant, how and where. Nakao paid her no mind and went on with his planting.

(The Buckle house was built high with the floor leveled evenly to the road. The house was built over a large rock bed and in whatever useable space there was under the house, a platform and shelves were built. There we stored all the yard cleaning equipment such as the lawn mower, rake, shovels, spades, hose, and the household maintenance equipment like hammers, saws, nails, etc. My grandmother had terrace-like bleachers built on three sides of the house from the ground to the lanai, upon which she set hundreds of decorative, potted pink and green and green and white taro plants [caladiums]. It was a magnificent sight as you looked up toward the house to see these plants sort of cascading down toward the ground and growing up towards the lanai. Broad stairways led up toward the lanai from the east, west and south sides. The north side, or the side nearest the street, was walled in and this became the play area

for us keikis. Bushy green laua'e in iron woven baskets hung from the eaves completely around the house.

(The house was L-shaped. At the top of the stairs on the east side of the house was a large full bathroom with linoleum-covered floors. A good-size Japanese bathtub was cemented to the corner of the bathroom, two toilets on the north side with the appropriate signs above them, potties for the little keikis, a large basin on the east wall with four faucets. A long mirror hung on the west wall and a short mirror over the basin.

(The kitchen was a good size with ample cupboards, closets, drawers, shelves, a table, and chairs. A large sink occupied the east wall, a potbelly wood stove on the north side with a smokestack through the roof and a serviceable pantry between the kitchen and the dining room. A large icebox stood on the lanai outside of the kitchen door. Blocks of ice were delivered daily and stacked in a compartment of the icebox to keep the icebox cold and prevent the fresh food from spoiling.

(The size of the dining room was something else, like forty-two feet by twenty feet. It was the largest room in the house. Perhaps its size was the reason the authorities of the Mormon Church here asked if Sunday School, Primary, and Relief Society could be held in our home. And the lanai was spacious and classrooms could be created by stringing muslin curtains across the lanai. The dining room table was the largest table I had ever seen. It was shipped from the Mainland in parts and put together upon arrival at the house. It was made of mahogany wood. It covered a goodly part of the dining room. The church asked my grandfather if it could be stored, he said yes.

(This house had three bedrooms, 2-1/2 baths, a living room and a study. Except for the bedrooms, the rest of the house was furnished in early American. The dining room rug was shipped here in two pieces. The bedrooms were smaller compared to Punchbowl and Anapuni. The koa beds were regular sized with accompanying vanities and dressers, that fitted comfortably in the bedrooms. There were ample-sized closets. The half-bath was connected to my grandparents' bedroom, the second bathroom between my bedroom and my sister's bedroom. I occupied one bedroom with my Auntie Irene and my sister Ruby occupied the other bedroom with my cousin Kawailani.

(My grandfather had a roller desk in his study with a swivel chair and shelves with books by Mark Twain, Longfellow, Rudyard Kipling, Robert Louis Stevenson and others. My grandfather used to read to us kids out of these books. I remember Mark Twain for his characters Huckleberry Finn and Tom Sawyer. Longfellow for Hiawatha, Rudyard Kipling for Gunga Din and Robert Louis Stevenson for Robinson Crusoe. He recited all the nursery rhymes so often we kids knew them by heart. We knew almost all the fairy tales: Snow White, Sleeping Beauty, Goldilocks, Aesop's Fables, Jack and the Beanstalk, Cinderella and Rapunzel.)

IH: What schools did you attend?

TS: At that time, I went to Kalihi-Waena. Now, my aunt who later raised me, lived in Kalihi. Auntie Bina Mossman bought our old house. It was across Fernandez Park, and I used to go to Kalihi-Waena School. So, I spent Monday, Tuesday, Wednesday, Thursday, Friday, in Kalihi. Friday afternoon, Saturday, Sunday, back to Buckle Lane to my grandparents for the weekend. Four of us took our books, went back to (Buckle Lane). That was weekly as long as my grandparents were alive. We stayed (in Kalihi) during the week; weekend, back home (to Buckle Lane). That meant take your books and go back home and study. Then, my grandfather's chauffeur took us to school or we (went) to school on the trolley. Those days, there were trolleys. But then, we lived in both houses. Sometimes we're not at Buckle Lane, we're on top the hill (i.e., Punchbowl). Or not, we go (to Anapuni Street). But kids, when they're little, to them it's fun. That was my favorite place. So, ho, so glad we're going. Or else, we go to La'ie. My grandmother had a sister down there. They had a beautiful place in La'ie. Big place. But that was very short-lived for me. My grandparents, they both died.

IH: What grades did you attend Kalihi-Waena?

TS: First, second, I think so. And then, the third grade, I was up at Manoa [Elementary]. And then, I think fourth and fifth grades, I was at the Priory [i.e., St. Andrew's Priory School]. Sixth, seventh, eighth, and ninth at Lincoln [School]. Then I graduated from McKinley High School. Then I went back to get my college education. I believe it was in 1972 here at Windward Community College. I graduated from the community college in '74, and I went to the University [of Hawai'i at Manoa] and graduated from the University in '77. So, when I went back to school at the community college, I was the oldest student. This is when they became very interested about older women going back to school. I was fifty-eight. And my youngest, youngest, youngest classmate was Jeff Dauber, who was only seventeen. Two of us. He was one, I was the other. After that, and then they really encouraged older women that were coming back to school. Then I went to the University and graduated in '77. I worked really hard. I tried really hard, and so the end result was that.

When my kids were going to college, they always wanted to get into one of these--what do they call them now?--sororities. They never made it. Not one of them made it. But their mother made three. Oh, it was thrilling because Mortar Board was the first that I got into. And originally, the Mortar Board was called Hui Po'okela. In other words, I think po'okela means the (chosen) ones or very smart ones. But anyway, the Princess Kawananakoa had a part in (providing its name). She gave the name. They wanted a (Hawaiian) name for this (organization) because it was going to be a Hawaiian (sorority). The (first) officers went to her to ask for (her help). Then over the years, it became the Mortar Board or Phi Sigma Alpha. Then I got an invitation to join the Phi Beta Kappa. [When you're

in] Phi Beta Kappa, you're in the upper 5 percent of the College of Arts and Sciences. And then, I got into the Phi Kappa Phi. And that is the upper 5 percent of the whole college system.

IH: Oh, gee, quite an honor.

TS: Yes, it is. But I worked hard at it. I graduated a three point (eight). I was not that kind to make a four--someone wanted to make a four [point]. Ah, too old for that at that time. But I was very happy about doing it. I worked really hard.

IH: What did you receive your degree in?

TS: Hawaiian Studies. Of course, at the time, it was (part of) Liberal Studies.

IH: Are you still attending the University?

TS: Yes, sure, I have been attending University. Right now, I'm taking leave because I'm really getting (chuckles) cold feet because it's very difficult. And one of the things that I'm learning, and it's also helping me with my church work, is discipline. Because I've seen this, in [Rhoda] Hackler. She was [teaching] assistant to Dr. [Donald] Johnson, Hawaiian History. I forgot the [course] number. And she was also trying to get her doctorate in history. And I saw, she worked. I mean, you have to. You do as they tell you to do. You bet. This is discipline. Not only that. In that kind of work, they're going to give you things to do that has nothing to do with what you want to do. They want to see how you're going to handle it. That's why I'm taking music and all that. Boy, I've had some rough teachers. I don't mind telling you, because these are the experiences I've learned. I had a good teacher. I'm going back to him because he's rough, but he knows music. And he demands good work. I only remember his name is Toshi, Mr. Toshi. And not only that, but he knows the theories. He either gave me a D or he gave me an F. One of the two. But I'm going back to him because I want to learn some more from him. I think he was really interested in what I was doing because maybe I was the first one he ever gave a course (to who was) working for a doctorate in the hula. You see, you have to have both music and dance.

IH: So will your doctorate be hula instruction or. . . .

TS: Don't even know yet. (It might be in music or anthropology. There's no program now. I have to work out my own program.) You see, what I'm working towards is for the hula [course] to get three credits on campus. That's a big load to ask for. Whether they'll allow it, I don't know, but I'm going to try it. That's it. That's why I have to work for the doctorate. I want the hula to get three credits.

IH: How many credits is it getting now?

TS: One.

IH: One?

TS: And listen, one, and you work like a dog. I'm not kidding you. It's just like taking a course with three credits. You know Ho'ulu is the [instructor]. I wish she would go (for her doctorate). But I know, she says hard.

IH: Ho'ulu Cambra?

TS: Ho'ulu Cambra, yes. She ought to be the one to go get it. 'Cause she's already got her master's from Auntie Maiki (Aiu Lake. She also has a master of arts degree in music from a Mainland university.) What she needs to cinch it and to really be--is the word authentically legal--is for her to go after a doctorate in the hula. This is academically speaking. The other (i.e., the master's from the hula instructors) doesn't mean a thing, you know. You have to get that (academic) degree. So, I'd rather do it this way. Because eventually, I'll have to go back and do it again. You see, I'm not a graduate of the hula. Yet, I had the best teacher, I think, of all the hula teachers, Louise Akeo. She was strict. That's why my dance is different from everybody else's. Strict, ooh. I mean, she used to pick on me terribly. The others, she didn't pick on so much. She sure picked on me, wow. But I knew what she wanted. And even if I have to say so, the other kids couldn't produce it. And I think, too, because, me, I like the hula, and I used to visualize movements in my mind [to see] how the body should move in the hula.

And yet, you still stayed away from the Haole (i.e., modern hula). And yet, when you did the Haole, you did the Haole, but when you did the Hawaiian, you did the Hawaiian. That's not easy to do. Because most dancers, you'll find, they do the Hawaiian the same way they do the Haole. No. When I do a 'olapa, it's strictly 'olapa. But when I do drum hula, it's strictly drum. When I do a modern, it's strictly modern. This is the thing I try to differentiate in dancing the hula. And that's the things that these PhDs up at the University look for. They look forward to individualistic ideas. What you can come up with. And this is what makes it difficult because I'm not young anymore. I know what I want to do but the body now doesn't react like when you're younger. So, the going is rough. But that's my idea of working for the dance. I want to work for the academic degree 'cause that'll stay with me forever. The other (i.e., the nonacademic master's) can always go down the pipe, go down the drain.

The hula world today is fine. I know, they thought I was very critical when I appeared on [radio station] KCCN with (chuckles) "Skylark." I think she's cute, "Skylark." With Kent Ghirard and Lila [Reiplinger]. Well, because in my time, when we did [the hula], everything was down (i.e., the knees were always bent). Today, it's. . . .

IH: Up and down.

TS: Up and down, up and down, up and down. And so, you lose the beautiful movements in the hula for the body. You can't do it that way up and down, up and down, up and down, like that. Well, they thought I was really critical. I know I heard remarks coming back to me that the Cazimero brothers were very critical. "What does she know?" So, someone said to them, "She's been dancing longer than you." Although I'm not a graduate, but boy, I've had the masters of my time. And of course, with Auntie Lou [i.e., Auntie Louise Akeo], she was so strict. And I did all the kāheas for these pahu hulās.

But like I said I'm not a graduate of the hula. I'm just a student. But I know a lot about it because I've experienced it all my life. So, after appearing (chuckles) at "Skylark"'s show, I went to their conference up at the University. All these people. I was walking right into the lion's den. I went up in front and I faced them. I told them, "You're in the driver's seat. You should have a standard. What is right and what is not right. And what is wrong." (The changes made must be documented as changes, not authentic.) And I had this McKenzie, Edith. I want to tell you something. I know who in that group can dance the hula. Only one or two of them, I think, are good dancers. This, expressing my own opinion. The rest of them, phooey.

I like the way the Kanaka'ole girls dance. You see, but you know what? Their 'ōlapa style is the Big Island style (i.e., the Pele style). A lot of people don't know that. Their way of dancing the 'ōlapa is not the way they do it in Honolulu. That's the way the people of Hawai'i danced the 'ōlapas. I used to like to watch Leilani. She was the thinner one, not the big one. There's two sisters (Leilani and Nalani).

IH: Oh, Kanaka'ole sisters?

TS: Yes, Kanaka'ole. And when she (i.e., Leilani) does the "Kamapua'a" hula, her expression is the most beautiful. (She was really depicting an angry pig.) Her movements, you know.

IH: They have a beautiful dance to that.

TS: Yes. She is a beautiful hula dancer. Now, she's the one I would say is one of them that I thought was beautiful. The way she does-- expression. When the pig is angry? And the way she (TS grunts), the way she does? Her expression, her eyes, and her body. Beautiful body when she moves. The kids today cannot do that. They cannot. They don't know how. You see, that's the way she was trained to do it. This is what I'm talking about. I think in dancing, its essence is what they call it. Essence. I put her up with Auntie Maiki any day. It's because she (i.e., Leilani) was trained by her mother. But oh, that Kanaka'ole girl. She was there that day that I talked. I think she and the sister. And the girls, they're not small. They're big girls. But when they dance the body

is just gorgeous. The language from the body. You can see what they're doing, when they dance. To me, that's hula. That's the essence. Not the way these kids dance. And that's the only one that was there that I would say was a hula dancer and teacher. Those girls. But how many of them lined up? There was Auntie Maiki. Mary Pukui's daughter (Pat). Edith McKenzie. [Another] I know her as Helen Mertz, Hoakalei, her.

IH: Oh, Hoakalei.

TS: The two Kanaka'oles. There might have been ten or twelve of them [i.e., conference participants]. Out of that bunch the Kanaka'ole sisters are the only ones, to me, doing (authentic) hula. Because I've seen them do the 'ōlapas. I've seen them do also the pahu. But you see, Hawai'i has a different way of doing the pahu. Kaua'i has a different way of doing the pahu. The way we do the pahu is the way the old lady who brought back the pahu, Mrs. Kanahēle [did it]. It's very different, more ballet. Our pahu, the way I learned it is more ballet. You'd be surprised.

IH: And who did you learn pahu from?

TS: The lady that brought back the pahu. Kanahēle. I forget--let's see if I can get you her name. (TS gets book, The Golden Years of Hawaiian Entertainment.) That's Eleanor Hiram's grandmother. She was the one that brought back the pahu hula. You see, in the Islands, different areas had different ways of teaching the 'ōlapa, the pahu. Maui people have a different way. That's why, the Beamers--when you say the Beamers, that's the Maui way. Oh, Lili'u Makaena was one [of the masters] I learned from.

IH: Lili'u Makaena.

TS: Yes. If you want, you can take this book, and take [the names] from [the book]. (TS finds the name she was looking for.) Her name is Keakaokala Kanahēle. See, these were the masters I learned from. My teacher, of course, I consider her a master, too. These are the masters.

IH: Joseph Ilala'ole.

TS: Joseph Ilala'ole, Lili'u Makaena. And then, Keakaokala Kanahēle. She was the one that brought back the pahu.

IH: What did you learn from Joseph Ilala'ole?

TS: Joseph Ilala'ole, the 'ōlapa. But his style was more the Moloka'i style, the 'ōlapa.

IH: So, when did you start taking hula? At what age?

TS: Nineteen twenty-nine.

IH: In 1929?

TS: Mm hmm [Yes]. When I was fourteen, I think, at the time.

IH: From Louise Akeo?

TS: I think Louise was the only hula teacher I had except these masters. I never had anybody else but her. And then, I had, of course, that Lili'u Makaena [as a teacher]. It was different. Her type of dancing was just like Antone Kao'o, that same style. It is beautiful. To me, it's more ballet. And this is the way Mrs. Kanahele taught the pahu.

IH: Antone Kao'o?

TS: Kao'o, yes.

IH: Wasn't he from Waikīkī?

TS: I was telling you, all the families. The Paoas, the Sterlings, Kahanamoku, and him. Yes, he was . . .

IH: Was he on Kālia [Road]?

TS: No, they were on Ala Moana [Road]. He had a home, Kao'o. He was a beautiful dancer, but his mo'opuna, ah, that little girl was (outstanding). If he just simply took and worked with her till she grew up, I think she might have been the greatest hula dancer ever, ever produced. She and Mrs. Makaena's mo'opuna. Mrs. Makaena's mo'opuna, oh, she was beautiful, too. That youngster could do the instruments with both hands. And that's hard. And you know, palupalu with the body. When their body sways, it's no effort. It's just so smooth. And that's hard to do. Today, when you see the kids dancing, it's an effort for them. Because they put so much energy into it. Those kids [before], it's in them because of the way they grew up with it. This, I think, is maybe the essence of a hula dancer. If you're going to be one, be a great one, you're going to have to start as a child. But you know, you have to have the proper development as you grow older. See, I was lucky I had Auntie Lou. And she was young when I learned from her. So, she took me all those years until she was older. This is the kind of hula you want.

IH: Where was she living when you took from her?

TS: She used to live up in Kaimukī on Fifteenth Avenue. And then, she (moved to) Waikīkī on. . . . Well, it was Kūhiō [Avenue], but Kūhiō ended right in front of her house and Hamohamo [Road] started. See, Hamohamo's on that other side by Paoakalani [Avenue]. She was between Paoakalani and 'Ōhūa [Avenues]. Then [after] 'Ōhūa, was Lili'uokalani.

IH: Was there a river by her house at the time?

TS: I think there was, but I'm not so sure.

IH: You said in 1929?

TS: Yes.

IH: No, there probably wasn't because the Ala Wai Canal went in already, right?

TS: Could be, could be. There was a little 'auwai going into there, I remember as a child, but I . . .

IH: So, were you living in Waikīkī that time also? When you took from her?

TS: I was living in Waikīkī before 1929. But when I took from her, I was living on Punchbowl. I was fourteen years old. I was just a sophomore in McKinley [High School]. All my life. That's the only hula teacher I had besides these masters. I never had any other hula teacher. But then, I wouldn't say they [i.e., the masters] were my hula teachers. But she taught me from the time I was fourteen. So, she's the only one I had. That's why she was rough on me. She really was, (really rough).

IH: So when did you move to Waikīkī?

TS: Before then I was on Hamohamo Road before I went to Mānoa School, so I was still going to Kalihi-Waena. Before I went to the Priory. So it was before 1924.

IH: What Priory was that?

TS: Saint Andrew's. I think I was in the fourth and fifth grades at the Priory. Third grade, I was up in Mānoa. One and two, I was up Kalihi-Waena. And then after the Priory, I went to Lincoln [School], and then to McKinley [High School].

IH: So how long did you live on Hamohamo Road?

TS: Might be when I was in the second grade that I lived on Hamohamo Road. I was young.

IH: So, you didn't go to Waikīkī School that time?

TS: No, I didn't. I went to Kalihi-Waena.

IH: You had to commute?

TS: Yes. I had to commute for one year. Then, after that, that's when I went to the Priory in my third grade. I was boarding then. Then, fourth, fifth year, I was a day scholar. Then I went to Lincoln in sixth grade. I went and enrolled my own self at Lincoln.

IH: Huh [What]?

TS: I enrolled my own self at Lincoln. I always wanted (to go to Lincoln). They used to advertise that they were going to introduce the first English speaking [i.e., English-standard] school in the Islands. I was already at the Priory; I was in the fifth grade. And I said, "Oh boy. I got to go. I want to go."

IH: Was Lincoln the first English-speaking school?

TS: That's right, English-speaking [i.e., English-standard]. I forgot the year it was, but, well, I didn't make it because I was at the Priory. The second year Lincoln was in existence, as soon as school was over--I didn't tell my aunt anything--as soon as I was through with the Priory and I was in actually the fifth grade, (I applied at Lincoln).

END OF SIDE ONE

SIDE TWO

TS: I'd read the paper. Kept my eye on the paper, when they were going to give this examination for entrance into Lincoln. I cut the advertisement. It was in my notebook. I kept a watch on it. So, that day they advertised, I took pencil and paper, pen. I left home at seven o'clock in the morning. She didn't know where I was going. Got up, had breakfast. I went to Lincoln. You see, my classmates at the time were all Haole kids, because I lived in a Haole neighborhood (Kalia), although the Hawaiians were (living) behind me. I thought, well, I can make Lincoln. I told her I was going to school. I went to Lincoln. And I went to the office and told them who I was, and I wanted to come to school. So, they said, "Where's your parents?"

And I said, "I didn't bring my parents. I'm going to enroll myself."

They looked at me. I remember Edwina Quinn--her father used to sell bathtubs, toilets, and showers. You know where the [Honolulu] Advertiser is? That little corner right in there. Right across the Advertiser, there's a big whole block there. Edwina (Quinn) was secretary at Lincoln at the time. She said, "Where's your parents, Doveline?"

I said, "They don't know I'm here. I want to come to school here. That's why I came alone."

She said, "Do you know what you're taking?"

I told them, "Yes. That's your examination." I said, "Written and oral, today." (Laughs) You know, that's fresh. She thought I was sassy.

She said, "Well, take it easy. Don't get angry."

I said, "I'm not."

She wanted to know where my (parents were). I said I wasn't interested enough to tell my aunt about it. "I want to come to Lincoln School."

Okay. She said, "All right."

I took the test. Took the oral test, got an A. I took my written test, got an A. They said to me, "Where did you learn to spell? Where did you learn to write?"

Priory was good. I said, "At the Priory."

"Well, why don't you go back there?"

"Because I want to come to the English-speaking [i.e., English-standard] school."

(Laughter)

TS: So, all right. So they said, "Okay. You can come to school. You made your grades. You made A in your writing and A in your oral." So I was glad my name was on the roll. So they told me what I needed. I was smart enough to take my report card. And I had F in deportment. I had good grades--I had A and Bs, but F in deportment. So, Miss Quinn said, "I see you got an F."

I said, "Yes. I guess."

She said, "Well, what's wrong?"

"Oh, I started to get into fights." I said, "I didn't like the kids. I didn't let them push me around. I fought back with them." But yet, those kids, those Priory kids, were all my friends. Even in late life, we see one another, we talk, we laugh at the way we used to act when we were kids. Yes, they're still my friends, those Priory girls. When we meet, we stop, we yak long, hours. We say, "We go eat." We (talk) about what we used to do in school.

And then, they [i.e., the office girls at Lincoln] gave me [a list of] all the things I needed to bring to school. Money and everything. So, I used to babysit this little girl down the street, especially on Saturdays or Sundays because the mother had to work. She was a pain in the butt, but I wanted to go to Lincoln School. And I think she was paying me three dollars--those days, was lot of money for a kid. So, during the summertime, (I worked all summer). I used to make twelve dollars a month. Well, it's enough for me to go to school (working) three months.

IH: There was a fee to go to Lincoln School?

TS: Well, you have to pay for your books, you see. And then, of course, I had to pay (for lunch). I had to have milk. And they wanted me to buy their [lunch]. But I said, no. I said, "I can make my own lunch." And you know, every time I brought lunch, I had to show it to my teacher what I brought. I had to learn how to make egg sandwich, bring milk. But instead of bringing that milk, I used to buy milk from here [Lincoln School]. But I put in little vegetables, like maybe carrots or something like that. And olives. I used to make my lunch every day. My aunt let me make it. She didn't know I was going to Lincoln.

IH: So you were going to Lincoln and she didn't know?

TS: She didn't know. Never told her.

(Laughter)

TS: I never told her. So I went to school. I already had my money. I had over three months' [pay]. So, thirty-six dollars. There was a cousin that lived with us. I was telling her that story. She looks at me. She took care of my money. "This is what you're going to give me," she says, "I'm going put it in the bank for you. When you need it, you can always draw it out." I put the money I needed to go to school (in the bank). I went to school. Got all the things I needed for books. Some of the books we can buy there, but tablets and things we had to buy outside. So I told my cousin, "Irene, do you think I can go and buy my school supplies?"

She said, "No. You better tell her [TS's aunt]. You better tell her now."

Because I didn't give her my report card from the Priory, phooey. So after I came home that day and I told her I changed school, she said, "What!"

I said, "Yes."

She said, "Where you think you're going to school?"

I said, "I'm going to Lincoln English-speaking [i.e., English-standard] school."

"And where is that, young lady?"

I said, "On the corner of Victoria [Street] and. . . ." I believe it was Beretania [Street].

She said, "What!"

I said, "Yes. After I finished at the Priory, they had a day where

they were going to give examinations for children who wanted to go to Lincoln, so I went down and took the exam."

"What did you take?"

"Oral and written. And I got an A, oral and written. They said I could come to school."

I think she wanted to slap me or something, because I was very sarcastic about it. That's when she learned. She never said anything. She let me go. I didn't tell her a darn thing until I went. So, sixth, seventh, eighth, and ninth grade, I was at Lincoln. Then, I went to McKinley (and graduated). And of course, when I went to Shanghai, ah, that ended it for me for going to college. I wanted to dance.

IH: Was McKinley also an English-speaking school at that time?

(TS shakes her head.)

IH: No.

TS: But it was only public high school. But, oh, my aunt, from that time, she never (had to tell me what to do). And of course, as young as I was, I didn't have to be told what to do around the house. I knew what I had to do, the work. My job, every Friday when I came home from school, I cleaned the house until maybe seven or eight o'clock [p.m.]. I cleaned that whole house--mop, scrub, wipe everything. Kitchen and all. So, Saturday, I have a free day. So on Saturday, she always lets me go anywhere I want to go. Sunday, I went to church. And of course, Monday is school. But I had time at that time to study.

IH: What kind of things did you used to do on your day off, Saturday?

TS: (I always went to Hawai'i Theater. They had a mixture of entertainment. They had a lot of documentaries, very educational.) Yes, either that, or the kids in the neighborhood--my friends in the neighborhood. And Keli'i Paoa was one of them. Keli'i, Irma Harbottle.

IH: This is when you were living in Waikīkī area?

TS: When I was living in Kālia. This was there. Well, my friends, you know, in the neighborhood at that time, on Saturdays, we used to plan we're either going to the show at the (Hawai'i Theater)--Hawai'i Theater was famous. Every Saturday, the picture. Or else, we decided we'd go picnic some place. Because we all had to bring lunch. So, we used to pool all our lunches together. I made something, and somebody made. I used to always have to make my own lunch. And, well, we got to drink something. What we going to drink? Well, those days, they didn't have the kind where you can make. . . . I think root beer was the only thing you could make, but

we didn't know how to make root beer. We didn't have like they have crystals today where you can make juice quickly. So, I think the Sterlings had this lime tree in their yard. So, we used to go knock. I used to call her. Auntie Pua, that was her name, Florence (Paoa Sterling). I said, "Auntie Pua, can we have some of your limes?"

She says, "What you going do with limes, 'Tootsie'?"

I say, "Oh, we going on a picnic. All us kids. (We're going to make juice.)" Her sons, Wayne and Sonny. Sonny Sterling. "So, we all going on picnic."

"Oh, that's why you want some."

"Yes."

"Okay."

I said, "Tell Sonny Sterling make sandwich for that. We going to pool all."

"Who's going make juice for you?"

I says, "I think Auntie Mary's going." That's Keli'i's older sister. "I think Auntie Mary going to make the juice for us."

"How you folks going to carry? So many of you folks?"

"Oh, we going to carry in thermos bottles." So we all took a thermos bottle. So, if you want to drink. That's how we went. We swam. Or else, all of us, I think there must be seven or eight of us, all take the transit and go to (Hawai'i) Theater and see a show. Yes, but we always did things together. And I was very close to Keli'i. I was a little older than Keli'i, but we were neighbors, right behind one another.

IH: So, where did you live, exactly, in Kālia?

TS: Well, you know where that dome is in [Hilton] Hawaiian Village?

IH: Mm hmm [Yes].

TS: It's just where the dome is, back of it, towards Diamond Head. I was right behind the dome, our house in Kālia. And of course (on Ala Moana Boulevard) that was the Paoa residence in there. Then the Sterlings (on the same road). And then, the Kahanamokus. Kao'o, the Kaimis, and then the Harbottles.

IH: Was it down a lane?

TS: Yes. The first Kālia Road, Kālia-A, I think it was.

- IH: I heard there were names for those. Names: Nano Lane or Luhi Lane, Ka'u Lane? You heard of those names?
- TS: No. All those lanes until we hit Niumalu Hotel, I think there was one, two, three. I always referred to them as Kālia. I didn't know whether they had any other [name], but our lane was Kālia. I remember Lorraine Henderson lived on the one next to Niumalu Hotel. Lorraine, Jeanette Starr. They were the only two Haole kids (in our group). Then the rest were Hawaiians. There were eight of us at that time. We used to go on picnics.
- IH: Where did you go for your picnics?
- TS: Well, sometimes we go to the zoo, go to Kapi'olani Park. Eat lunch and then go to the zoo. Sometimes we take either dime or nickel, and on the way home, we buy candy and eat on the way home. Ooh, we used to spend almost a whole day. We go before lunch. We used to play down there like mad because the park was big. We run around there. And, of course, the zoo was not where it is now. It used to be across the street. They moved the animals. But we used to go down there, and we go around, and everybody either brought a nickel or mostly a dime so that we bought peanuts. They don't like us to feed the animals (our food), never did. So we either bought peanuts or popcorn. And then, when we went home, on the way home, we buy candy and eat all the way home. But they always gave a time that we had to be home. Four o'clock was the time. To go home, change clothes, go swim up Pierpoint.
- IH: What was Pierpoint?
- TS: Well, that was a pier. Used to be out in the water, way out into the ocean, where there was a place there that had no coral. It was sandy. And that's where we went to swim. That area was called Pierpoint, but the hotel was Niumalu. Then, later, it became Hawaiian Village.
- IH: Was it ever called Pierpoint Hotel?
- TS: No, never. It was always Niumalu. [Actually, it was Pierpoint Hotel from 1923-27.] But the area where this pier extended, that was Pierpoint. There were residences behind the hotel. It belonged to the hotel. Although the hotel was Niumalu, where the residences were built, that's what they called Pierpoint. And these people who lived there, wanted to go out swimming, because it was too rocky near the shore. So, that's why they built it. They, themselves, built that pier.
- IH: The residents did?
- TS: No. (The hotel) built that pier.
- IH: Was the hotel right on the water?

TS: The hotel was on (Kālia Road and it extended down to the ocean). Just pretty close where it [i.e., Hilton Hawaiian Village] is now. Of course, there was Dewey Lane, and there was a residence on the other side of Niūmalu. Childhood days, when you think, we--the neighbors in Waikīkī there at Kālia--were very friendly with the soldiers, the families. Because I think either once a month or twice a month, they would have what they call firing. They shoot a target. Practicing where they shoot a target up in the air. They did it from Fort DeRussy. But you see, there were no houses where Fort DeRussy now is. So, they used to do target practice and from time to time they shoot at the targets. Well, when they shoot this, boy, used to shake the house. Shake it so. When they would have target practice, they'd come out and knock on the doors of all the houses around there and say, "We're going to have target practice, so please take your dishes and pictures down off the wall."

IH: The houses used to shake?

TS: Yes, shake, because the vibration. Of course, every time anybody in there has a party, they also invite the soldiers. When the Hawaiians have party, they invite them all. The nice thing about this, once a week, Saturday morning, the (army) bakery. . . . See, because they used to have their own bakery there at Fort DeRussy. They used to bake bread. It's the same kind of bread--I don't know whether you remember, Ho Po Kee (Bakery, located on Lusitana and Queen Emma Streets)--they (used to make a) French loaf (we called it Portuguese bread). The army used to make (that same) bread. And they sell it to us for nickel for two. Or nickel for one. Bread used to be cheap, then. (The trucks were filled with baked goods.) And they would sell to us bread, pies, doughnuts, and cheap! It used to be ten cents for one dozen doughnuts, those days. Five, ten cents, you could buy. And then, nickel for bread.

IH: Were there a lot of service families living at Fort DeRussy?

TS: (I only remember the officers' families.) Of course, the bakery made food for all the soldiers in Fort DeRussy. So, whenever they get some, they used to sell it to us. (They sold to us as a friendly neighborhood gesture.) And you ought to see boy, they used to clean up. Everybody, all the families, come out and buy. They have to go back and get [more bread]. They know when they're going to come and sell that they better make plenty, because the people buy it. The Haoles, the Hawaiians. So, we had a very good relationship with Fort DeRussy. Very good relationships. I know, we, on this side on Kālia. We don't know about the other side, but we know this side. Kālia.

And they used to let us come in, see the (movie). Those days, how much was? Ten cents, I think, for kids. I think was on Wednesdays or weekends, but always definitely Saturday so the kids could come. Because we used to, Saturday night, go Fort DeRussy. Start at seven o'clock [p.m.], get through about ten o'clock [p.m.]. At Fort DeRussy when they change the film, in those days, olden days, they

have to run it by hand. They would have maybe two or three chapters that would show for the picture. So, in between, they would have some kind of show. It was usually either a pie-eating contest, or watermelon-eating contest or egg-eating--some kind of contest. Just for entertainment. There were two of them a night. All the people used to do it--my grandfather used to do that at his theater, Independence Theater. It was really fun. And the kids, oh, the people in the neighborhood used to go to that theater, I'm not kidding. It's not the soldiers that used to go, we used to be the ones to go. They were nice and let us come and patronize. And always, they sent out a flyer to all the people, [a flyer about] the pictures that they were going to show. We showed up on the weekend. (Laughs) Oh, but those days of Kalia.

IH: What did the area look like around where Kaiser Hotel [i.e., Hilton Hawaiian Village] is now?

TS: It was strictly residential. And this Niumalu Hotel right in the center. (Residences on the 'Ewa side and Waikiki side.) Niumalu was from the road to the beach. I don't know how wide. Of course, the hotel was in front, and then they had these cottages in the back. Then, they had residences on both sides. Of course, family, like I told you, the Paoas, they owned their own house, their own place. And the Sterlings, and all of the families. They owned their properties. (In time they all sold them.) All the way down, even to the Espindas. I think the Espindas were the last house on Ala Moana [Boulevard] before you hit the Ala Wai [Canal]. They had a big house down there. David Espinda. Big, big place.

IH: Were there any stores in the area?

TS: Yes. There was a store on Hobron Lane and Ala Moana [Boulevard]. Then, there was a store on the other end of Hobron Lane and ('Ena Road), that's a grocery store. Grocery store and another store. We had about one, two, three, four, five stores right there.

IH: What about restaurants?

TS: I don't think so. I don't think there were any restaurants around . . .

IH: Or teahouse?

TS: Yes, there was a teahouse. There may have been a restaurant, but the restaurant was at the hotel. See, there was a hotel on the corner of (Kalākaua Avenue and) John 'Ena Road. This is where [Ray Jerome] Baker used to have his studio. Well, there was a hotel there.

IH: Oh John 'Ena. . . .

TS: John 'Ena and Kalākaua. Of course, you've got these hotels there now. But I think that was the only restaurant there, but you see,

that was in the hotel.

IH: Do you know the name of the hotel?

TS: I don't know whether it was John 'Ena or Kalākaua. I think it was John 'Ena. It was John 'Ena Hotel, because it was at the corner there. But no restaurants. None whatsoever--not that I know of or remember. Because I would have remembered if there was a restaurant there. I know there wasn't any, because we used to have--you know where McCully [Street] comes now? That's where the streetcars used to run. They go to Waikīkī. Right at the corner there, this Japanese family, I don't know where they lived, but they used to have their saimin truck. It was not a restaurant, but it was a saimin [truck]. That saimin was cheap at that time. Ten cents . . .

IH: Saimin truck?

TS: Saimin truck. The big bowl for ten cents. That's the only eating [place] I know up there, nothing else.

Then I forgot what year this was, but it was before the year 1930. Way before the year, 1930. You know, the squatters, the old Hawaiians used to, like the beach people now, live on the Ala Moana, the old dumping place. This is, oh, many years ago. All Ala Moana there, where Ala Moana Park is now. This is where the city used to dump all their rubbish. Well, these people who had no homes, Hawaiian people, that's where they lived. They built their homes there on the dumps. Then, we called them Squattersville. Then, they moved from there to where the Ala Wai comes to Kalākaua Avenue. Well, that land from there to John 'Ena Road, all the way down to Hobron Lane, in there (John 'Ena Tract), that was the next Squattersville.

IH: Oh, yeah?

TS: Yes. The city took them off of there [Ala Moana], and put them there [John 'Ena Tract]. But there were some people that (already) lived there that had homes. Right along Kalākaua Avenue. I know these friends of ours had this big house on Ala Wai [Canal]. Big, big house and the yard. I think he eventually had to sell because the city wanted to buy that whole place. I had lot of friends that lived in there. They had to sell to make Squattersville. They had good money, though, so they sold. Yes, because I know I had this friend (whose family sold).

IH: So the city bought that property?

TS: I think they bought that property, and squatters were put all there.

IH: So, the Squattersville, what did they live in?

TS: Orange boxes. Box houses. That's just as bad. Today, the tent.

That time, they used to build homes out of orange boxes or old wood . . .

IH: Did they build their own?

TS: Yes, old wood, just like Squattersville. You know, how squatters, people live on the Mainland? Same way. They used orange boxes and any kind of packing boxes. They build it. Then some of them were even better. They took the time and got lumber and built their homes. Then, I think, the city condemned it later and bought it . . .

IH: Do you remember Antone Kao'o doing some chanting in Squattersville?

TS: Well, I tell you. He was a good friend of Matilda Kauwē. She was a hula teacher. Her daughters all danced. She has a daughter named Matilda. Matilda's still living. I see her once in a while. I think her name is Matilda. But anyway, you know the (name), Kauwē. People know who I'm talking about. We called her Mattie (Matilda's daughter). Yes, they were living there in Squattersville. Kauwē. Antone used to come, yes. He used to dance there. (Mary Roberts and Joseph Ilala'ole also came.)

IH: Oh, so he used to go there to visit her?

TS: Yes, they used to get together.

IH: So, Matilda Kauwē, she had her own studio?

TS: Oh, yes. She taught some very well-known (hula dancers).

IH: Where was her studio?

TS: I believe it was right there.

IH: In Squattersville?

TS: In Squattersville. Maybe later on, I think she might have built a hula studio. You see, at that time, she was one of the teachers I remember way back in the 1920s. She was teaching her daughters. Let me see if I knew anybody else. I didn't know Antone Kao'o until after. (Lolly, Helen Alama's hanai daughter, had a first birthday party and Kao'o danced. That's the first time I saw him. And that's when I wanted to be a hula dancer.) He was also a hula teacher at that time. I think the Bray Troupe at that time. Maybe later. But she [Matilda Kauwē] was the only group I remember. Because she had the dancers at that time. She was teaching not only her daughters, but she was teaching Carrie Correa, Libby Keanini, these were the hula dancers of that time. This was before 1929. Sometime way before then. I was a little girl when they were dancing. Who was it, now? Memo Holt was dancing. Memo was a member of the Holt family. And "Baby" Beamer. (She was from Maui.) They were dancers way back when. Then later on, as we got older, then, of course, the

Mossman girls were dancing.

IH: Was there a Betty Lei Hula Studio?

TS: Yes.

IH: Where was that?

TS: Behind the Royal Hawaiian Hotel. On Lewers Road. On the corner of Lewers and Kalākaua [Avenue]. Dorothy Campbell. That was her studio. She was the one that created the Betty Lei hula outfits. Raffia skirts with paper leis. She was the one that started those leaf brassieres. But you know, they were made of cloth. That was what Dorothy created. That's why they call it the Betty Lei. Of course, [they had] the paper head lei, [and leis] for the wrist and for the feet. They had pretty paper leis that were hanging on the skirt. It was really pretty. Very Haole. Yeah, Betty Lei was owned by Dorothy Campbell. This area's different now than it was then. I think that was the only studio in Waikīkī at the time.

IH: What year was that when she opened?

TS: Ah, wow, she opened way back. It was in the '20s, but I don't know when. You see, the Royal Hawaiian Hotel was built in 1927. She was there before that, see. I don't know what year. February 4, 1927, they opened it [the Royal Hawaiian Hotel]. Well, anyway, it was finished, but at the end of the month, I think is when they celebrated. Mrs. Campbell was there before then. But [her hula] was a very Haole kind of way, in the way Winona Love danced, that hula. She (Dorothy Campbell) was a very graceful dancer, though. You have to admit that. I think that's where Winona Love learned to do the hula. She [Dorothy Campbell] had plenty students, mostly children. And young girls.

This Chinese woman, (Alicia Hyatt, made our skirts). She must have left Hawai'i. She's Chinese, married a Black man. Then, Auntie Rose Joshua made our cellophane skirts. That's how I got to know her kids, they were making our cellophane skirts for us. Her skirts were really nice and thick. And you know, we never lost the cellophanes. It was made so well. That cellophane stayed on a long time. She made blue, red, white, black. Only the solo dancers (of the Royal Hawaiian Girls' Glee Club) could wear black. But red, white, blue, [a dancer could wear] any time. I think she [i.e., Dorothy Campbell] was the only hula studio out there near the Royal [Hawaiian Hotel] except that Mrs. Kauwē was down the street-- Kalākaua [Avenue]. (These are the only ones I know of. There may have been others.)

IH: Do you remember when the Niunalu was built?

TS: No, I think the Niunalu was built before I moved out to Kālia. It was there already.

IH: And what year did you move to Kālia?

TS: Wait, now I have to think. I was at the fourth grade in the Priory when we moved down there.

IH: So about 1925, then?

TS: Then I moved there 1925. You see, Niumalu was already built. And of course, at that time, people entertained there. I remember that. I used to entertain there, but that wasn't until after, in the 1930s. It was not a well-known hotel, but it was owned by well-known people. I always thought that the Heen family owned Niumalu, but I may be wrong.

IH: Heen?

TS: Yeah, Bill Heen. He was Judge Heen at the time. [The Heen Investment Company bought the Pierpoint Hotel in 1927 and changed the name to Niumalu.] Of course, the Crabbes lived just on the other side of Niumalu, (Dewey Court). Buster Crabbe. (Fred Hemmings also lived there.)

IH: Buster Crabbe?

TS: Yes. I knew him when I was a kid, before he went to Hollywood. He was going to Punahou [School], then. But you see, I can't remember the years. That place was pretty, though. Oh, the lawns were always nice. Everybody kept a nice lawn. I remember. You didn't have so many, but everybody had a house with a nice lawn. People took care of their lawns. They had a small yard, but nice lawns. Really nice. Of course, that (part of) Kālia was all Haoles. There were only two Hawaiians. That's our house and the Ka'ai's'. Ernest Ka'ai was a very world famous entertainer. He lived right behind the Niumalu. He and his kids. Those are the only Hawaiian families. Our house and theirs, that lived in that part of Kālia because everybody else was Haole. (The Hawaiians lived on Ala Moana Boulevard.)

IH: And that was close to Niumalu?

TS: Oh, yes. See, we are just on this side of Niumalu, on the 'Ewa side of Niumalu. That's the Kālia Road lanes that go down (from Kālia Road towards the ocean), three of them. Ours, [closest to Ala Moana Boulevard], the next one, and then the third one. Then the Niumalu Hotel was right there. [Then came Dewey Court.] Well, Ernest Ka'ai lived right behind Niumalu, on Kālia, this was 'Ewa. We were the only two Hawaiian families. Then later on, Sally--oh, gee, I got to think of Sally. She was Sally (Ericson) Chris. [She was a] very well-known Hawaiian (music) teacher. She was a singing teacher. Then, she moved in. She built a house, she moved in. Then the Franks moved in--Portuguese family. Well, Portuguese-Haole. The husband was Portuguese, the wife was Haole. He was my aunt's. . . . You know, my aunt had all of her money in the Hawaiian Trust. And

Mr. Franks was one of the vice-presidents. Her part of the Notley Estate came under him. They were the first Portuguese family to live there. And then, Sally Chris was the third Hawaiian family to move there. That's all. That's the only Hawaiians I knew that lived there. But behind them, the Harbottles, and the Paoa older children. Yes, all the Hawaiians [lived] behind there [on Ala Moana Boulevard]. But Kalia, only three Hawaiian families after Sally Chris came and moved in there. She used to run around with--oh, phooey, Maria--but anyway, one of Maria's sisters is married to a Harbottle. These are old-time schoolteachers, but I can't remember the names. This is the same time with Mabel King, who was principal of Waikiki School.

IH: Oh, she lived in that area, too?

TS: She lived on the other side of Fort DeRussy. And of course, Halekulani [Hotel] was there. They lived Waikiki of Halekulani. That was Mrs. King and this Maria--oh, shee. I would say Kaulia, but that isn't the name. Her sister was a Harbottle [through marriage]. Anyway, she's a grandaunt of Pinky Thompson. See, Pinky Thompson's mother's [sisters] are Harbottles. This is this aunt of his. She was a teacher at Waikiki. She taught music. Beautiful music teacher, her. Same time with Mrs. Dorothy Kahananui at the University. They're all that same age. All went to school together.

I'll tell you about some of the old teachers, too, that I remember that were of the same age. I think it was Louise Redd, R-E-D-D. (She was also a teacher at Kalihi-Waena.) You know where Kapi'olani begins? Well, this is the old Kapi'olani Park, now. They used to have a residential here. This, from beginning here, all the way down [Kalakaua Avenue] to beyond, oh, you run into the Alexander's home. Well, there used to be all residential areas in there. This is on the beach side of the road.

IH: Oh, by Kapi'olani Park?

TS: Yes. No more, now. They have some, maybe. But anyway, the first house, her name was Louise Redd. She was a schoolteacher up at Kalihi-Waena School. They're all good friends with my aunt. Well, you know, instead of her teaching in Waikiki, she's teaching way up Kalihi-Waena School. I thought to myself, "Why?" It's because all their friends were all teaching up Kalihi-Waena School. She moved there. This Haole teacher.

And this King, she went to the [St. Andrew's] Priory. Oh, I forgot what's King's name. But these are all old-time teachers of that time. They used to band together, these teachers. If one wants to, they all went. When Mrs. King went to Priory, these others couldn't get in because you had to qualify to go and teach at the Priory. This is not the one up at the [Waikiki Elementary] School. She stayed there at Waikiki, but this is another Mrs. King that used to teach up Kalihi-Waena. She had the opportunity to teach at the

Priory. So, they hired her, you know. But there were a bunch of teachers that time, and I know that Mabel King [i.e., principal of Waikīkī Elementary School] was one of them. This Maria--oh, it makes me angry when I can't remember the name. There was a whole bunch of them.

IH: And Louise Redd lived on the beach side of Kapi'olani Park . . .

TS: Yes, on the beach side. Her house was that first house. Oh, it was nice, those days, where they lived. Louise Redd . . .

IH: Was it a big property?

TS: Yes. She was right on the beach there. Her house was from the road to the beach, and I don't know how far over. But she lived at that corner house. When I was living at Hamohamo Road, I used to go down there. My cousins used to take me down there to see them. I forgot what grade she was teaching. She used to teach in the second or third grade, this Mrs. Redd. She had a daughter. (And her husband was very tall.) And I don't know who bought that place after she died.

Yes. I remember some of those teachers, but, you know, it's hard to remember the names because it was so long ago. This was when I was living in Waikīkī. It was a different time. By the time I came back to live in Kālia, they might have been dead already. Because, you see, I was at the Priory already and Mrs. King was already at the Priory. I was so surprised when I saw her at the Priory because she used to come to our house all the time. She was a good friend of my aunt's. It's because of her, that's how I went to the Priory.

IH: Was it hard to get into the Priory?

TS: It wasn't hard to get into the Priory, but, my aunt wanted me to go to boarding school at least for one year. So, that's how I went to the Priory. I think she boarded at the Priory, too, Mrs. King did. The teachers all did, you know, at that time. They had cottages for the teachers. Right next. Yes, for all the teachers. And Mrs. King was living there. This Haole, Mrs. King. But as I said, she was an old friend of my aunt that raised me. So, that's how I went to the Priory. She wanted me to go to Priory. Mrs. King, you see, she taught the seventh and eighth grades. So, I didn't get up there. But I used to go and visit her. She used to keep telling me to visit. When I was in the fourth and fifth grades, I used to go visit her. She used to . . .

END OF SIDE TWO

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TS: . . . Waikīkī Park [i.e., Aloha Park]. They had a big dance hall there. Of course, they used to have dancing there every Saturday,

but that park was also used as a place for the circus. This is where [E.K.] Fernandez used to bring his circus years ago when I was a kid. Those days, you take fifty cents, oh, you see everything, you eat in there because everything was a nickel at that time. Or else, they would have it down the old. . . . That's at 'A'ala Park. Down there, this way [i.e., 'Ewa] of River Street. But that's what they used to use that park for.

IH: Where was that Waikīkī Park [i.e., Aloha Park]? Where was that located?

TS: That's on the corner of--well, actually, it was on John 'Ena Road. And you know before they cut Ala Moana [Boulevard] through, Fort DeRussy used to come up to Waikīkī Park [i.e., Aloha Park]. But when they cut that road through, they sort of cut off part of Fort DeRussy. There was never a road in there.

IH: Where did they cut the road through?

TS: See, I think we were gone the first time, when they cut that road through. This is when Ala Moana [Boulevard] came through up to now Kalākaua Avenue. They had to cut through Fort DeRussy.

The part of Waikīkī I wanted to tell you about. That bay where [Hilton] Hawaiian Village is now. That's where they used to call--I forgot the Hawaiian name of that bay. But before they built all these hotels, 'Ilikai and all that, and the Hawaiian Village, that bay used to be one of the most productive, seafood producing bays I've ever known. The only thing that they never produced was clams. All the clams grew in Kane'ohe Bay. All the oysters, down Pearl Harbor. But that bay. We used to know the kinds of seafoods that used to come into that bay at different times of the year. Like the white--the shrimps, the crabs--the 'alamihi, the different kinds of fishes.

Between the shore, the beach, and I don't know how many feet out in the water, there was this big reef. It used to start in front of the now, I guess, 'Ilikai Hotel. No, no, I take it back. Well, it now starts from the Ala Wai. There used to be a reef starting there all the way down to Pierpoint and over to Fort DeRussy. That was our lobster bed.

IH: Did you used to fish in the bay . . .

TS: Oh, yes. We used to go out there, pick up lobster. But you see, we had fishermen that lived in our area.

IH: Who were some of the fishermen?

TS: Well, that was Old Man Paoa. He was one. His sons. There was another Hawaiian family. Old Man Espinda. He was one of them. Mr. Kaimi was another one. Oh, there were about four or five of them. They all lived around in that area. And they were the fishermen

because they knew that bay. They used to set up lobster pots. Nobody went down. Nobody stole those days. If they wanted, all they had to do was ask. And everybody go out there and see what was in the pots. But they were careful that they never, never gave away or ate the babies. Always put back the babies. They saved the babies, the keikis. You know that bay, had all kinds of limu. The only limu that never grew there was limukohu. We had limu'ele'ele. But we had all the other kinds, from the one that smells so, limu lipoa.

IH: Did a lot of the neighborhood women pick limu?

TS: Yes. But, when it was time to pick, everybody went out and picked the same time. Oh yes, the crowd. But the different Hawaiians would go out and they pick. And they clean it. Whoever would go out to help them pick, they divide the limu . . .

IH: So, did they have seasons when you could pick and . . .

TS: Yes, there were seasons for different [types of fishing]. Right in that bay. The seasons. And, oh, I'm telling you, when the crabs--the big, white crabs were done, oh, you ought to see, they were just. . . . When it especially was crab season, when they come in, oh, they come in by the thousands. So, we would line up on the beach, and we'd have these long--actually, they used to take sheets and strip them. We save the strip. And when the wave brings them in, we would take it and we'd scoop the (water), and roll the crabs on the dry part of the shore from the beach.

IH: With the sheets?

TS: With the sheets, yes. Just scoop 'em. Then the others who were on the other side would gather all the crabs and put 'em in the bags.

IH: Oh, that was a lot of crabs, then.

TS: Oh, listen, thousands.

IH: What kind of crab was that?

TS: That's the white crab--you know, big, white crab. You boil 'em. And the others, we used to eat raw. But the ones with the babies, that's the one they used to say to eat raw, with the eggs. But the others, they would cook. So, we used to have a bon fire. Bring big gallons of water, we cook it. We used to eat crab (and poi) on the beach. That's the season. They used to last about, sometimes, one week. Maybe little bit more than one week.

Then another season would be when the 'ōpaes came in. So, what we used to do is that, these fishermen used to make these screen scoopers. Screen so that the water goes out, but the shrimps [stay in]. And of course, when they come out of the water, they look white, but when you cook 'em, they turn red. So, we kids, we all

line up, from one end, all lined up for this thing. When the wave come, scoop up, scoop up, and throw 'em in. Run up and throw 'em in the big containers. Then we divide it up. We take it home, eat it, fix it. Of course, they used to know how to fix those things so that they eat it raw. That was another season.

Then another season was when all the 'alamihis came. We don't know where the 'alamihis, but they came and really hang around the rocks. And we'd scoop (i.e., pick) those up.

IH: You found 'em in the water?

TS: Yes, they'd be in the water (on the rocks), so we scoop 'em. Then, those little wai wais. (We scoop 'em with spoons.) That was another. They had the different fishes. But I don't know all the names. This one, ah, let me recall. 'Oama--'oama season. Hey, when they come, they come in schools. And we used to take 'em out. Some of them, they pick 'em up with the hand. We scoop 'em with big scooping nets. (It was actually a bag with wire rim on top.) The women used to make those nets. They were regular cloth nets, but they were strong.

Then there was the time for the lobsters. Then there were times for, the ones with the stripes. What are those fishes, the ones with the stripes? Oh, they're good for lawalu. Manini. Manini, yes, manini. And then, there're other fishes during the year. But you know these fishermen used to tell us, "We are going to get this." They used to know the seasons. We used to have about eight big seasons or maybe even ten big seasons a year. You know, that's a lot. And then, sometimes, in scooping, you scoop the babies, too, yeah? But the guys on the dry part of the shore, if they see the babies, they throw 'em back in the water. They were good about things like that.

IH: Yeah. That's why you always had fish.

TS: Always had fish. Same thing with the lobster. If the lobster got babies in the pots, they take it out and let it go. Eel was another one. Oh, yes. Eels. Man, the big things that these guys catch. Taste just like chicken.

IH: Tasted like chicken?

TS: Chicken. Big ones. They know how to catch, those guys. Right in there lots and lots of squid. You know, plenty squid, everything. But you see, those are the seasons, yeah? So, the Hawaiians always had. They'd always have. We always throw the keikis back. Sometimes the big ones, too. Oh, we had all this. That's why, I loved living in Kalia because of that. That's why, oh. I know my aunt never went down, but I used to go down. Me and my sister (Kekui Notley), and my cousin, Johnny Pineapple's sister, (Kamalu Kaonohi). We always went down, and we'd bring home. And then, of course, when it was aku time, we used to bring home aku.

IH: Where did you go for aku?

TS: Right there.

IH: In the bay?

TS: Right in the bay. Yes, when the season, oh, the fish . . .

IH: The aku came into the bay?

TS: Into the bay. Over the (reef), but it used to come into high tide. Shallow---you see, because the wave bring it in. We used to have aku. Manini was another, I told you, besides the squid. The eels were from the reef. We had to go out there. The fishermen used to have to protect the lobsters from the eels. They made it so that the lobsters could come into that thing, the lobster pots, they call 'em. But they also have to protect the lobsters from these eels.

IH: What did the lobster pots look like?

TS: I don't know, but, anyway, it's screened. I believe the top is screened. It's made either of tin or metal. (It was like a cage. The pots were anchored to the reef.) And there was a way that the lobster got into it. I don't know how they got into it but somehow, they got into these pots. That's why they built them that way. As I said, the only problem they had was to keep the eels out. They had big eels out there. But if you ask me, that's all I know. There were those pots. And of course, these guys used to go out there and look. Say, oh [there was a] baby one, throw it out. Or else, they used to go out there and just simply (take out the lobster) by hand. (They left the traps there with baits.) That's the way they did it. And sometimes, they go in there, it's the season time, chee, they can catch three, four, or five big lobsters in one pot. Because the pots were really big, yeah?

And then, very often, too, if the fishermen, they see--they go out there and happen to see a lobster around, if it's big enough, they put 'em in the pot. And the ones going to catch, go out there to the pots, then they let everybody else know, all the men who are responsible for the pots. Usually, the women will go out there because we all like lobsters. We usually go out there and help with everything. So, our job only (chuckles) is to hold the container, pa kini. They can't bring the pots in, they have to leave the pots out there. But they have containers. And you can't grab the lobster that way, because they can catch you with their claws. But they had a tong of some kind where they can pick it up. They put it in the bags. They bring it in. But you had to know how to. I used to watch them, the way they cook those lobsters. Just like they boil one lobster, oh! I used to close my eyes (because the lobster is still alive). But that's the way they used to cook the lobster.

IH: Like now?

TS: Yes. When they still alive, stick 'em in the hot water. I used to close my eyes when they do that. Then the lobster dies, and then they clean it. And they take all the meat out, like that. But usually, that season nears, everybody's down the beach, eh? So, everybody eats. They go down there and help. But that was our job. And then, we kids used to build a hole. There'd be four big holes to put the wood in to start the fire. That's about--we never did any hard jobs. The older people did it. But we had to go around and gather up all the old kiawe branches. Collect if there was any or any kind of wood that we could find on the beach.

IH: Was there a lot of kiawe trees down Kālia area?

TS: Yes, it used to be down near the beach, plenty. And there was plenty across on the Hobron Lane side. All over that place. Oh, there was all kiawe. So, when we were going to have to boil--we had to cook either crabs or cook anything, and we had to use the pots--we kids used to go down near Hobron Lane, pick up all the dry kiawe that we can find. And we used to bring as much as we can, so we didn't have to go down there all the time. We used to put it back in Henry Paoa's house because he had a place there for store, stack all the wood. But our job was to set up the holes. And then, lay the wood down. Then the older people come, lay down the charcoal. Those days they used (newspaper) to start the fire. (Charcoal kept the heat.) And then, they bring the pots of water, and then boil it. Bring the lobsters or the crabs when it was ready. But that was our job, so we knew what was our job. But any time that we were free, we used to go and gather the kiawe because they used to burn nicely. Pile it behind his [i.e., Henry Paoa's] house so that there would be enough there, kindling, to start the fire. We used to go out there maybe once a week, twice a week sometimes, but mostly about once a week, different times, different seasons.

Most, the best season we liked was the crab season because that was the best. Of course, you see, they used to come in at night. Oh, those days, it's usually more plentiful at night. So we used to have to have torches. Stick it in the water. And it blinds the fishes, the light. That's how we catch. That was our favorite because, oh man. All they do is pile 'em, put 'em in the tub, put in that pot, and oh. And everybody eats after that. Most of the older women, they bring poi, because you eat poi with that. So my older cousins, we used to bring poi down. Some of them, they like shoyu. Bring salmon, have lomilomi salmon. It was very nice. And the Haoles used to come and watch us, the neighbors. "What you got there, huh?" So, we tell them to eat. They ate crabs with us. So, when we have the chance and when we go out, they'll come out and help. Yes, we had nice Haole neighbors, too. They were so interested in what (chuckles) the Hawaiians were doing. It was really interesting.

But Mr. Paoa and (Mr. Kaimi)--Mr. Harbottle didn't do much of that. And then, David Espinda's father, oh, he was a great one for that.

There was another guy down there by Hobron [Lane], and I forget what's his name. They used to give big luaus down there, still do--the sons. You see, they used to catch all that fish from that area. Fish right there. In those days, the Hawaiians over there knew how to live. Even though it was kind of a modern time, they knew how to live. And when we wanted clams sometimes, they say, "Eh, we going down Kāne'ohe. We going so-and-so place. You folks want to go?"

You know, kids, they're hard luck, too many kids going. So, they never allowed the little ones to go. But the older ones, those kids would get around and do things. But they never allowed us in the water, only the older people. But they bring (bags). They used to (put the clams) in bags and they tie. They used to leave the clams dangling in the water. And then, when they had enough, then they came and they put [the clams] in the big pots. They want to cook it. They cook it right there. But our job was to build the fire. We had to go around, look around for the wood. That's the only reason they pack us, your old ones, so we can go and pick up all these sticks for them. There was one place we went to, but I can't remember the name of it now. Boy, that was a nice place, though. All the trees and everything were beautiful because nobody lived there. (It was at Kāne'ohe Bay between Kāne'ohe town and Kāne'ohe Marine Corps Air Station.) But clams, they like the soft bottom.

Kāne'ohe was such a good place before they started developing it. After they develop 'em, they started losing all the clams. The seasons were terrific. Seven days. And they say you go up at a certain time during the day. Evening was the best time, maybe around four o'clock, on that hour. And in the mornings, if you stay early in the mornings. The clams come up. They're always there, but they seem to come to surface at certain times of the day. I don't know whether it's a habit of the clams or not. And this is when we're going out there. Put 'em in that bag and leave it. But, we kids, I guess we knew what the adults did and what they used to do when we went off to gather these different things. It became second nature to us. And of course, there was always an older child, older person, that said, "This is what we [do]." So, you got to learn from habit.

And my aunt. I used to tell her, because I used to like to go on those things. But all I had to do was do my work, not to go any place. And I was so used to it. She didn't have to tell me. I do my work. On school nights, and especially when it was the season, she didn't usually like me to go down because the next day was a school day. But chee, we stay down till eleven o'clock [p.m.]. But if it was over Friday nights, then she didn't mind so much as school nights. But she used to let me go (on school nights sometimes). It's just that she gave me a curfew. I had to be home by nine o'clock [p.m.]. But I never, never, never abused my [curfew]. I was home sometimes before nine o'clock because I had to go to school the next day. But I used to go down there. My older sister and cousin, because they didn't go to school, always joined those folks.

They used to bring home whatever there was down there that they caught.

IH: When you took trips to Kāne'ohe, how did you get there?

TS: Oh, these families had cars. They had cars. But I think one of the Paoas had one old truck. They'd bring everybody's kids there because, kids, they don't know how to sit still. But they had a car. This truck was for all the cans and things, all the fishing things they were going to use to go to Kāne'ohe.

They used to bring their scoop nets. There's a different scoop net for clams. And there was a truck to carry all the things, all the paraphernalia. And we used to ride. We used to ride either with the older men or women. But the families went with the kids. We young ones got a ride. And we usually rode on the car with the older--well, an older child, you know, who's older than us. But we always went together, too, because we worked together when we do these things. Like I said, too, it became kind of a habit. We knew what we were supposed to do for the different things.

When we had 'alamihī, of course, sometimes when the 'alamihī comes, they always stick to the rocks. Usually, when they go find 'em. So, our job, if that's the way they do it, those who in the water, we used to go and look for the rocks. That's where we used to find wai wīs, oh, those were our favorites. Sometimes get pretty big ones, usually they're small.

IH: Oh, wai wī.

TS: Yes, wai wī. But sometimes, it's big, too. But if it's small, we always put it back. But it's hard to because they're usually small. If the little ones, [i.e., wai wī], too little, the older people used to just throw it back in the water. So, we learned how to do some of those things when we were little.

(Noise in background.)

TS: I never knew how to clean fish. I used to watch them clean fish. You can't break the bile.

IH: Oh, yeah?

TS: No, you break that, the bile of the fish, oh, (bitter) taste. You got to be very careful. They have a proper way of doing it. They clean the na'au and everything. Everything in the head that doesn't belong there. All of it. Well, of course, crab is easy. We used to cook with the sand and all, too, because the sand used to land at the bottom of the pot. But that was easy. But fish was a different thing. They never used to clean the manini, though. They used to pulehu just like that. I know it was one fish they never [cleaned]. The other, they usually cleaned. And the squid was another thing. It was very easy with the squid because they knew how to pound it, if they wanted to eat it raw. But you still have to pound it.

IH: How did they pound their he'e . . .

TS: They take off the eyes of the he'e, and salt like this (i.e., put salt where the eyes were). They make it soft. That's how they used to pound it. They get a container and they take a squid and they pound like this (i.e., the he'e is lifted up and down in the container) till it gets soft.

IH: They just used the squid to pound itself?

TS: Yes, they used the squid to pound itself. I used to watch them do that. But that's something I never did, because I never liked to touch the squid. But I always had to go get the pot. Usually, they do it in the bowls. And they do it with the salt. I think over at Henry Paoa's house, where he had all the wood, there was also the salt there. In the cans. Of course, we kids, when we had to get it, we knew how to, so that we don't drop it.

I watched the way they cleaned fish. Oh, man, I'm telling you. Hawaiians, they know just how much, how to cut, and where to cut, and they don't break the bag. They don't break the bag. And when aku time, ooh, wow. I tell you, you wonder where all the aku come from. And they used to sell it.

IH: They sell the aku?

TS: They used to sell it. There's so much. Those days, the aku was fat. Because they were gathered only during the season. The season pau, they don't touch it. That's what the Hawaiians did because that was the season. They have the season for you take it, and eat it, and whatever you want with it. Those guys had the method, even for eating it raw. They eat it raw. Of course, at that time, we never knew how to eat sashimi-style, so everything was. . . . Well, poke is very late. But the Hawaiians would have little pieces, and they mix it with limu and eat it raw like that or they fry it. They never wasted a thing. They fry everything. What they used to do--and this is the way that kid on television does it--you got to cut into the bone, so that you have (meat) on both sides. But the head and the tail, fry 'em. No waste, the Hawaiians. Only the guts, they throw out. But the manini, that's the one. You have to clean 'em when you eat it. By that time, it's cooked. Everything is cooked. And then, they had to put it in water, with little bit salt, put it in. But they make sure that they really cook the skin crisp.

IH: On the manini?

TS: Yes, the manini. And then, when you eat the manini, it's all cooked. Because the manini meat is fresh, it's tough. I think it's a matter with its fiber or what. But when you cook it like that, it's crisp, it's better to cook manini pūlehu. You can't cook it another way. Pūlehu is the best way to cook manini.

Ho, but we used to like the lobster time. Those old ladies--the one [lobster] with the egg? That's the one, they like 'em. Some of them, they mix it. They usually parboil it. These women used to parboil the lobster, and they mix it with raw fish and salmon. Oh, was 'ono, man. Or else, they cook it to eat. They used to cook it because the Haoles when they come eat with us, they cook it. You see, the Haoles come, they used to bring potato salad or something. Haoles, they know. Of course, they see us. We used to have good fun. I loved it down there. I was so sorry when we had to move.

IH: Did they play music down there, too, when they had barbecues and stuff?

TS: Oh, yes. Oh, yes, sure. We had music. When we eat, everybody sing. Oh, yes. This is when you hear the Hawaiians play slack key. The old men, ah, they were just born musicians. But then, you see, too, the men would die little by little, by the time we left. I know Mr. Paoa died. And then, later on, I think Mr. Espinda. And then, I think, the one by Hobron Lane was next. Then (Kaimi) was. . . . Of course, I think Mr. (Kaimi) was little bit younger than them. Little bit younger. Those guys were good fishermen.

And then, of course, because the Paoas had that (property)--they had about six cottages. Haoles lived in the cottages. And at the very end, toward the beach, they had this great big hau tree. This is where they kept all their nets [in a shack built near the hau tree]. And they had about two or three canoes, these guys. And the Haoles that lived next to it used to look after those things. Nobody come and touch it. They were pretty well equipped for what they wanted to do.

IH: Was that near Pierpoint [Hotel]?

TS: Yes. See, Pierpoint here, ah, this bay. Pierpoint used to extend. And then, the pier was out near the water. It was this side of Pierpoint. The 'Ewa side of Pierpoint, that bay is there now. And the reef provided us with the eel, the lobster, and the he'e. I had all that experience when I was a little girl. I was already in third grade up at Manoa School. Fourth, fifth, sixth grade. From seventh, eighth grade, that's when we moved up to Punchbowl. And so, I liked it there, I really did. I was sorry when we moved from there.

(TS scolds dog.)

TS: You see, because these old people were dying. Oh, those guys were good fishermen. You don't get that kind anymore. You see, because these people lived near the beach all their lives. And that's what they knew. And when they had luaus over there, it was right there. They only had to go get it. But they never wasted. This was the nice part. They never wasted anything. There was limu'ele'ele. Yes, you know why? That canal. You see, limu'ele'ele is right off of fresh water. Along the canal there's salt water. But we used to

have muliwais that used to come from the rains. They used to run into the ocean. I think it's either that side, or both sides. You see, the place there is changed now. But I think it was on the right. There used to be a muliwai that used to go out. That's why this song, this hula song, "Muliwai" was composed by Mrs. White, Samuel White's mother. It used to run into the ocean. There used to be on both sides, but one time, I think, the other side. Then they start building those places, and then they lost the muliwai. Used to be plenty limu'ele'ele on both sides, all down . . .

IH: Where did it run into the ocean?

TS: I believe on the other side of the Ala Wai. Where, we don't know. See, because, above, there used to be rice fields before, long time ago. There was at one time an underground [stream] that came either from Punahou or Makiki somewheres up there, it used to feed into the sea. So this muliwai, one was on the Waikiki side of the Ala Wai, and the other was on the 'Ewa side of the Ala Wai. Whether they came from the same source, I don't know, but it was fresh water.

IH: Oh, came from underground?

TS: Apparently, from underground. When it entered the sea, just at the mouth there, there would be plenty [limu'ele'ele]. You have to have fresh water and salt water to have limu'ele'ele. You have to have both.

IH: Oh, so there was a lot there.

TS: Yes, but there was this, as I say, muliwai. It's a little stream. I know there's some underground. That's why Punahou is named Punahou--"new spring." See, this spring comes from somewheres up there. So, it comes through one side of the Ala Wai and this other side of the Ala Wai. This is where we used to get our limu'ele'ele. And then, of course, when they started building, then we lost it. But I think that muliwai runs somewhere else. It's too bad, because they don't know the value. The Hawaiians do. They don't know the value of that muliwai. This is where you get a lot of your limu'ele'ele. It's when fresh water enters into the ocean. That's where you find all the limu'ele'ele. I don't know about now.

But what they're doing in our streams now, they're growing prawns. Prawns are your big shrimps. They call them prawns. There are also little ones. But that's the kind we used to gather, the white ones. Now they're growing them. Well, I think what they're trying to do is to produce our own shrimps because shrimps are very expensive. I can remember when our waters used to give a lot of shrimps. Even the kinds that we call. . . . What's the Hawaiian word, they call those--'opae. You see, sometimes they were big. Oh, those were pretty big sometimes. But, you know, the skin was so soft that the Hawaiians used to eat skin and all because they were pretty big. We used to have plenty crayfish here, too. This is what they call lobster on the Mainland. And that comes from the fresh water river

here in Hawai'i. And those fresh water rivers are good for these Samoan crabs. They need that kind of water. They like the sea, but they also like the fresh water.

END OF INTERVIEW

Tape No. 13-42-2-85 and 13-43-2-85

ORAL HISTORY INTERVIEW

with

"Tootsie" Notley Steer (TS)

April 4, 1985

Kailua, O'ahu

BY: 'Iwalani Hodges (IH)

IH: This is an interview with "Tootsie" Notley Steer at her home in Kailua, O'ahu, Hawai'i, on April 4, 1985. Interviewer is 'Iwalani Hodges. [The interview begins with TS describing several different photographs of her dancing career.]

Okay, we're talking about the original?

TS: Yes, the original Royal Hawaiian Girls' Glee Club. Louise Akeo was the one that organized it. (TS looks at photograph.) All these women--you see in this picture--were members of the YWCA [Young Women's Christian Association] located on the ma kai corner of Alakea and Hotel Streets. When the Royal Hawaiian Hotel was completed in 1927, I don't know who was entertaining then. But around 1929, they were looking for more entertainers to entertain. So, Louise Akeo was secretary to--I believe his name was George Mitchell. He was in charge of the passenger's department at the old Inter-Island Steamship (Navigation) Company. She was his secretary. (She organized the Royal Hawaiian Girls' Glee Club.) That's what the group was all about.

I'm fourteen years old in this group. (TS referring to the photograph.) This is the lady that raised me. She was Mrs. (Helen Notley) Alama. And this is my sister here, Ruby. This is "Big Auntie," she was Amelia Guerrero, sister to (Louise Akeo, and mother to Lila Reiplinger. Another Akeo sister who played music with this group was May Kamaka. Her sons owned Kamaka Ukulele.)

IH: You were the youngest in the group?

TS: Mm hmm [Yes]. So, fourteen. But there were singers as well as dancers.

IH: (Referring to photograph.) Is this at the Royal [Hawaiian Hotel]?

TS: Yes, this is at the Royal. This is on the beach side of the Royal. The top (of the costume), when I first danced there, came way down to my knees. The skirt was over it.

# **WAIKĪKĪ, 1900 - 1985: ORAL HISTORIES**

## **Volume I**

**ORAL HISTORY PROJECT  
Social Science Research Institute  
University of Hawai'i-Mānoa**

**June 1985**