

IH: The top to your uniform came down to your knees?

TS: Yes, that's kneecap. The old-fashioned hula tops came down to the knee. It was very old-fashioned.

(TS still explaining the photographs of the Royal Hawaiian Girls' Glee Club.) So, all of these are the old women. Here's the famous Roselee Flores. She used to sing with Alfred Apaka. She died. Mabel Kaulia, was our first steel guitar player. A woman guitar player. Mabel. And then, this is Annie Kerr. She played the steel, too. Harriet Smith. She still performs with the new Royal Hawaiian Girls' Glee Club at the Kodak [Hula] Show.

IH: Oh, Harriet Smith? I met her.

TS: She lives in Kaimukī. You know her?

IH: Yeah, I met her, uh huh.

TS: Yes. She's the only one now of all this original group (still performing). The hula girls are still alive, some. But she's [i.e., Harriet Smith] the oldest of the older women. (TS continues to describe the photographs.) Betsy Porter. She used to be married to Kauila Akau. I'll point you out who the old-time dancers were in this, besides myself. "Big Auntie" [Amelia Guerrero]. This is Cecilia--well, she was a singer, too. She used to be Cecilia (Parker) Lake, (mother of Kahauanu Lake). She was the one that (later) married David Kalākaua, (son of Abigail Kawānanakoa). Pua (Ah Chong) danced. Muilana danced. She's the Pickard girl. She danced. This is (Marion) "Babe" Diamond. She danced. Betsy Porter danced. Ah, and my sister. Those girls all danced. They were the early dancers at that time. So, this is near the fountain of the Royal Hawaiian Hotel or the steps that go to the fountain (on the ma uka side of the hotel). It's one of those days when we used to perform at concerts in the afternoon at the Royal Hawaiian Hotel. These are boats going around the world coming here. See, these people are all off the boats. Here's the group singing.

IH: So, you used to give them afternoon concerts?

TS: Afternoon concerts, yes. See, I think Auntie Lou must have been the first one to use the plumeria (leis) on the real skirts.

IH: On the ti-leaf skirts?

TS: On the ti-leaf skirts. Yes, Louise Akeo. I told you about the Betty Lei Studio. What's her name? Dorothy Campbell.

IH: Uh huh [Yes].

TS: And this is way back in, oh, 1929, this was. And that's long time ago, you see. Although Dorothy Campbell was the first to have (raffia skirts with paper leis), but Auntie Lou (I believe) was the

first to do this--plumeria lei on the (ti-leaf) skirts. It's nicer for the younger girls. Oh, we used to do that up until wartime. All these boats came in from all over the world.

IH: So, they just set out chairs on the . . .

TS: On the lawn.

IH: . . . lawn for the viewers. So, these were on the Kalākaua [Avenue] side of the [Royal Hawaiian] Hotel?

TS: Yes. This is the Kalākaua side of the hotel.

IH: Would they hold concerts on both sides of the hotel? The beach side?

TS: Sometimes on the beach side, but they liked the scenery on the Kalākaua side much better because there was a fountain, and all the coconut trees, and all the plants, surrounding that side. (The beach side was used more for night concerts.)

(TS describes another photograph.) Here again, they're at a concert somewhere. I think this was at the Halekūlani [Hotel]. The girls are singing. This is maybe about 1930, '31, because this is when she came.

IH: Who's that?

TS: This was "Auntie Ka." Ku'ualoha Treadway, she was. She was Ku'ualoha Akana (Treadway). So, she came about 1931, I think. Yes, because Roselee Montgomery came in (1931 or '32). Yes. She's the (Eaton) girl from Hilo--Emagene. Girlie McShane used to dance. She used to dance with us in the hula skirt. 'Cause she could never keep time, they put her in a holokū. Here's Delphine, and here's some of the hula girls. Delphine Ornellas's sister, I think is Violet (Ornellas Daniels, "Chick" Daniels' wife). The girls are in the back. They're all in hula skirts. This is at some concert.

(TS describes another photograph.) Now, this is later girls. Salome Pickard. I know her brother is Tommy Pickard who's a cop. And these are the Paulson girls. Here's Ululani. She was the one that was killed.

IH: What was her last name?

TS: Ululani Barrett. And I think this is Rose Ornellas, Delphine (Ornellas), and this was Ku'ulei Paulson. This is at the Royal. But that's the Kalākaua side of the hotel. This was the old entrance. As you come in. See, pretty background. Over here (on the 'Ewa side) was the theater, the old theater. And behind here (behind the theater), that's where Dorothy Campbell lived.

IH: What kind of theater was that?

TS: Outdoor theater.

IH: On the Royal Hawaiian [Hotel] grounds?

TS: Yes, way in the back here.

IH: What is that, the 'Ewa side?

TS: That's the 'Ewa side, behind is Dorothy Campbell's house.

IH: Didn't you start [at the Royal Hawaiian Hotel] in 1929?

TS: Yes, but these kids danced when I was still dancing, so I always say "my time," you know. That's how I refer to it as my time. If they were dancing with me, then it's my time. So I can refer to them that way. But I've had these pictures for years and years. It was hard because I had to cart them all over the world with me. And I have no place where they could be safe. Because these things are very valuable now. So the ones that I have several of, I'm going to divide and give some to the girls that are still alive today. So that they can have some and I have some. Share it with them.

And every time that we went to entertain, if was afternoon, they always fed us. Once a week there was a concert at the Royal [Hawaiian Hotel], once a week there was a concert at the Moana [Hotel]. Then once during the week, there was serenading at the Royal, and there was serenading at Moana. (We kids sang and danced with the serenaders. The hotel guests opened their doors and threw money down to us.) But then, when they started nightclub shows at the Royal, then that would be about 10:30 (p.m.). Dance night was usually Wednesday and Saturday nights. Like I said to you once before, sometimes my day would begin as early as 2:30 in the morning if I was meeting the boats and meeting the airplanes, too. (Then I would go to the Royal Hawaiian Hotel to serve pineapple juice to those coming in. At 10:00 a.m. I danced for the Kodak Hula Show. At 4:00 p.m. we had the cocktail parties to dance for. And at 10:30 was the nightclub show.) But that was part of a busy day. So, this was early Royal Hawaiian days. (The hula girls) went to meet the boats. We went around and met the around-the-world boats. Sometimes we had to go out on the--what do they call those?--pilot boats, I guess, those are, to go out and meet these boats. Way out beyond the entrance to the harbor.

IH: You went out to meet them?

TS: Yes, way out, the entrance . . .

IH: And what did you do out there?

TS: Put leis on them. Got on the boat. (And sometimes entertain. They always fed us on the boat.)

IH: Oh, you got onto the boat?

TS: Oh boy, they were so excited. When the boat came in, this is when you saw the boys swimming for dimes and nickels. They used to throw down [coins]. And these kids, these swimmers, oh, they dive for money down there. That's a terrible way to make a living, but that's the way those kids used to do it. But otherwise, we met them at the pier. All the around-the-world boats. And the reason why we met them is because, again, Louise Akeo was connected with Inter-Island Steamship Company. (We actually worked for T.H. Davies.) Theodore Davies used to handle all these boats that came from the foreign countries that went around the world and stopped here. Well, Auntie Lou was connected with them, we got all the jobs. We meet all these--oh, yes, all these.

Boats from Germany, boats from Italy, from England, from. . . . Well, some of them from Switzerland, Norway, even Netherlands. You know, all, German boats, and Spanish. All different kinds of boats from all over the world. They stopped here. We got to greet them. The hula girls went out, we put leis on. And they always fed us, these German boats especially. The Resolute. See, the Resolute originally belonged to Germany. And Captain Fritz--Hammond Fritz was his name, I think. I think he came here three, four times on the Resolute. When the war [World War II] broke, Italy took over. See, because Italy and Germany became allies with Japan. Those were the three countries all the rest of the world was fighting against. And so, the Resolute was transformed into what was called a warship. Oh, yes. We saw the Resolute, I think, after the war. It came through here to pick up prisoners. In fact, we had a lot of prisoners here from Italy. But, ah, the way they really changed it into a battleship. See, because the Resolute was a big boat. What they did was that all these guns, there were guns all over the place. We couldn't believe that it was painted gray. It was one boat that we used to meet. We wanted to cry because it was sad, to think that those people who used to come to our shores, we were so friendly with them, and then all this. So, that was one of the things that. . . .

(TS brings more photos.)

TS: Here's Harry Owens when he had the orchestra at the Royal. And this is Ming Toy. She was a Filipino girl from the Philippines, and she was up here singing for them. That's Harry Owens.

IH: How long did he play at the Royal [Hawaiian Hotel]?

TS: [Nineteen] thirty, '31, '32, '33, '34. . . . Chee, I think he must have played about (three, four) years.

IH: (Referring to another photo.) Who are these boys? Were they in your group also?

TS: Chuck Theode was a very famous entertainer. He came here and spent

his days in Hawai'i, entertaining with the boys, (Don McDiarmid's band). Here is Shirley Temple when she came here. She was a little girl when she came here. Cute, Shirley Temple. We had some pictures taken, but I don't know where they are, I don't think.

TS: (TS explains more photos.) And of course, when I was making the Matson ads, Jinks Falkenberg was one of the Redbook models. She, Patricia Meredith, Kitty Aldrich, and. . . . Let's see, was Kitty Aldrich and, oh gosh, Georgianne Carroll. I think Georgianne Carroll was the one that married Kay Kayser, the orchestra leader. But you're too young. I know it wasn't your time. But she was very famous for being athletic. And she was kind of the American girl. That's Jinks Falkenberg. She was the one who fell through the (awning), the Royal Hawaiian Hotel. Stupid girl.

IH: Hmm [What]?

TS: She fell from the roof.

IH: Jinks Falkenberg?

TS: Yes. She was here. We were making pictures. When you come to the Royal Hawaiian, you come through the beach way. The awnings are made of paper and painted over. It didn't hold her weight, so she came sailing right through. Good thing she had on--we called 'em rubber pants, those days. I know my doctors made me, after I had my children, to wear--to help support the lower part of your body. If she didn't have that on, she would have been a cripple all her life.

TS: (TS continues with more photos.) And here is Randolph Oness. He's the one I told you played with Johnny Noble? But he was young--sixteen years old, was playing with Johnny Noble. Oh, this is Fred Norton. He was the piano player. I don't remember all their names. I used to, one time. Buddy Peterson. He's a local Peterson. See, this was the Hawaiian string [section of the band]. Buddy played with Johnny Noble. He stayed there and played for almost five years. So, he left here, and Malcolm Beelby came, and he stayed until the wartime [World War II].

IH: What did you do during the war years, when there were no around-the-world boats coming in, and. . . .

TS: Oh, I went to the USO [United Service Organizations]. We went to entertain. I think I've got some pictures of that. I tried to save those pictures. We had to join up. We had to work. We had to go to work for the war effort. So (most of) the entertainers joined the USO here. That was our job to go to different events all over the Islands to entertain.

IH: Did the Royal Hawaiian Girls' Glee Club [entertain as a group during the war]?

TS: No, it wasn't. I entertained with Leolani Blaisdell. Leolani Blaisdell, Nora Auna, Winona Kai, and myself. We were the singers and the dancers. Then, we had King, the very intelligent spitz dog owned by Clarence Lua. That was our group. We went together to all the different army installations here to entertain. That's how we spent most of our time. One of our very exciting times--well, several exciting times--is when we went up to Pūpūkea. And then, Pūpūkea, to get up there to where they were, you see, you had to go up cliffs. We had to go up on donkeys, the only way to get up there. The trail was about twelve inches wide. We look down, weh! So, what they did, was they led--we had a soldier lead us up. Lead our donkeys up and lead our donkeys down.

IH: What did they have up there?

TS: (TS mishears question.) Donkeys. That's the only kind of animal that can climb the hills. They're sure-footed. The trail was only twelve inches wide.

IH: Did they have a camp on that top of Pūpūkea?

TS: Yes. Mount Ka'ala is that flat point up there. It was coast artillery, they had army installations up there. And this was protecting. Their job was fighting planes. If they saw planes out on the sea. But they were so isolated, the only way you could get to them was to go up on jackasses, mules. You know where Auntie Maiki used to hold her hula graduations? Up in the---they had to travel far. Now, they can get up there by the car, but that time, they couldn't. Up in that same area. But all along that ridge, from one end to the other. And we had to go up there on mules.

Another one, you know where Koko Head is? The top of Koko Head? They used to have one of those pulleys, cars that go up. Oh! And when you went up there, ooh, like this (TS makes swaying motion). They had an installation up there. That's coast artillery. See, all these mountains were all coast artillery. And we went up on those pulleys and came down. Of course, they tied you down into the cars because, you see, that place, it was steep. Another one of our thrills was that. And then another one was the one behind Schofield, towards the mountain. Oh, from one end (of the island) to the other. All of these army's--that's coast artillery.

But we had it very easy here during the war. We did. Oh, but everything was rationed. There was plenty of food. The only sad part, there was too much liquor. People drinking too much. Just too much. But we had plenty of food. Plenty of water, plenty of everything. Only thing we had too much of was liquor. Of course, it was rationed, so everybody went to get their bottle. And you were allowed only, I think, one bottle a month. Gas, everything was rationed. Even gasoline was rationed, (ten gallons a month).

Clothes was one thing that wasn't rationed. But food was rationed. So, it's just like being in the army. You had to stand [in line]. And we all had to get inoculations. We all had to get shots, called booster shots. I guess because other people were coming in here, and we've been so isolated, they had to prevent spread of disease. But we had it really good. There was lots of food, lots of everything, but too much liquor.

IH: What was Waikīkī like during the war years?

TS: (Chuckles) Quite a busy place. See, we had curfew, too. We had curfew, but the night before the bombing, the Royal Hawaiian Hotel put on a big--I think they called it, it was a ball--victory ball. John Halliday, the English actor was the (master of ceremonies and) chairman. He had planned the whole thing. It was a beautiful ball. It really was. All the officers, big guns, of the army, navy, marines at the Royal, the night before, all getting drunk. I kid you not. I was one of the solo dancers at that thing. And I danced, and oh, I tell you, that place was just crawling with military. The Royal. Victory ball. They had the best floor show. And of course, I danced on the drum. Big drum, that's all lighted up. I did all my hulas. Pahu--I did the pahu on the drum. It was beautiful. Every girl that did a solo had a nice spot in the show. It was really a terrific extravaganza. Plus a little mixture of Hollywood. But the Hawaiians kept to the Hawaiian. But it was an outstanding floor show. (TS raps on table.) Seven twenty [7:20] the next morning, boom, the bomb. It was pretty dismal after that attack because it killed so many. I mean, if Japan kept coming, we'd have been gone. But Japan, for some reason, didn't. Because that evening, we had twenty-five of these big fighting planes. These B-25s or whatever--but their fighting planes--arrived here on O'ahu. But only twenty-five to protect all the Islands from Kaua'i to Hawai'i. But they came.

And then, we had curfew. Curfew began exactly when the sun went down, bingo. We weren't prepared. Oh, we all had to go buy this black paper. Tar paper, it was. I believe it was tar paper to black out our windows. But it was easy to paint all the windows. But whoever wanted black windows? So everybody had to do that with (black) draperies or do that with tar paper. But all the homes. Black out, everything. Soon as the sun went down, bingo, that was curfew. Usually it was 5:30 until the next day dawned. No lights. Boy, if they see the bulb, they can shoot. They shoot from where they are to your house. Oh, yes. All right, so we were very careful.

Then, of course, there was the problem of getting these booster shots. You got to have them. Oh, it made you sick. It made me terribly sick. But that was just for the time being, but you had to have them because we could never tell what was coming. People coming and going from all parts of the world. Well, that was for safety. We had to (carry) gas masks (and wear them during air raids).

This is where I met the colonel [TS's husband, Frank Steer]. Then he became the provost marshal (in 1943). I would have to say that Frank was really a very exemplary military officer. He's a graduate of West Point. So, you can understand why. But he ran this whole territory from one end to the other. And then he became provost marshal. Well, he then took care of the whole Pacific Ocean area. That was a big area. So, he was traveling a lot. It just scared me because he was gone. But he had to go into fighting areas. When they start sending prisoners to us, he had to bunk them here and down under--islands that we captured from Japan. That was a long, hard fight.

And in the meantime, General [Douglas] MacArthur was having his problems down in the Philippines. Eventually, he came back and won that. Then, of course, we were having problems also in China. And that was after [Franklin] Roosevelt died. But the only reason we were thrown into the war like that was because we were very, very complacent while Hitler was having a grand time in Europe, going from one end and just sweeping. He wanted to conquer the world. But we had to get in to stop him. And it took the Americans. See, this is the wonderful thing about the American people. I mean, this, it never fails. When they've got their 'okole up against the wall, they come out fighting. You should see those soldiers and those sailors dying to get out and to get going with it. They accepted it, as young as they were. Lot of them. They didn't like it, but they accepted it. They went in.

Here in Hawai'i, when there were the different forts and bases here, and then the navy down around, they never got along with the Hawaiians. Oh, they used to have terrible fights. The Hawaiians and the (Haoles).

IH: Why was that?

TS: Oh, well, racial. That's what it was, racial problems. The Haoles sailors and soldiers, and the Hawaiian boys. These gangs from Kaimukī, Kalihi, Pālana, are all over the place. They catch these Haoles, have a big fight. But after the war began, the Hawaiian boys had to go to war. Change the story. Then they realized. But now, there's a very friendly (relationship). But I think, here, we're a lot more friendlier than they are on the Mainland. This is a different place. This is the way we live.

END OF SIDE ONE

SIDE TWO

TS: We lived through a world war. That was my husband's second, I guess, Second World War. Because he was in the first. He fought in Europe. (He was only sixteen.) But this time, he had this whole Pacific Ocean area. Of course, we were under the auspices of

the navy. The army took charge of the land, but navy, the sea. So the colonel worked under the navy.

IH: Where were you living during the war?

TS: I lived in Punchbowl. And I lived with my aunt up in Kaimukī. Then I lived in that home up at Kamehameha Heights when they were going up to Kamehameha School. So there's different places that I lived then. But of course, I was not married. I was, but got a divorce. That was a stupid marriage, very stupid. But then, after, I met the colonel. I didn't get married until I was about, oh, thirty, I think. It was just a couple of months before my thirty-first birthday. There's a paper here I want to show you later on. I was pregnant with child before I married the colonel. We got married when she was ten months old. But he had to go to Reno, get his divorce. He did. And you know, the picture Pearl, it is about him. Pearl.

IH: Oh, it's about your husband?

TS: That's my husband. As a matter of fact, (Angie) Dickinson was too good in that picture. She was very helpful. No, not his wife. But she eventually went back to the Mainland.

But as an army officer, he was up for a generalship, but he was in the wrong place at the wrong time. It was not the time, so he never got it. So, he got out. I think he was a little disappointed. I said to him, "You know something? If you had stayed with (General George) Strata-Meyer, you would have been his provost marshal and with your first star." But they wanted him down in Washington so badly because the air provost marshal at the time was dying. So, we were transferred back. See, he was transferred originally to Washington, D.C. I was transferred to Mitchell Field (because it was hard to get housing in Washington). But he had to come home over the weekends. Because it's hard to get housing down there. So, that's the way it worked. Because he would be eventually going back. He was just down there temporarily. But that's the way they should have left it and left him up at Mitchell Field so he could have gotten that star.

IH: Where's Mitchell Field?

TS: Mitchell Field is on Long Island, New York. It was a beautiful place. Beautiful. I was so thrilled to be stationed there. Long Island's a gorgeous place.

IH: Did you dance when you were up there?

TS: Yes, I danced. You see, my uncle, Johnny Pineapple (i.e., David Kaonohi), was playing at the Lexington [Hotel]. So, when I went, on the way, I used to go and dance or he came up and put on shows there for the officers' club. Then I had my friend Bill Charmen. He was in the service. He was stationed down in Virginia. So I

used to go down there with him and put on hula shows. Oh, we had more fun. He used to put on hula shows. But wherever I went, I always danced. Even when we lived in Oklahoma, I taught hula. Then Healani McClellan also was another one that taught. She came up and she taught hula. Healani was a Machado. And she married McClellan, Alex McClellan. And so, she used to teach hula up there, too. She was a good cook. That's something I was never, I was never a good cook.

But the war years here were really nice, though. I mean, too much parties. Too much. Oh, it was too much carousing. Really, I hope the next time there's a war, we're a little bit more sensible. Little bit more sensible about that.

IH: When did you start modeling?

TS: It was Brown's Company. When Pīkake perfume first came out here. Ooh, that was before 1936, I think. Oh, yes. My biggest modeling job was the Matson [advertisement].

IH: When was that?

TS: I believe I did that in '39.

IH: How did you get into that? How did you become the Matson girl?

TS: Oh, I think I told you the other day how they chose me. The hula stars (pictures) at the Terry Ogden's hula studio. They saw that picture. I told you about being with Toni Frisel, [the photographer], in '38. She liked the girls with the little Oriental. You think I was Oriental, but she didn't. (Chuckles) She didn't think I made a good model, but it was the following year when they [i.e., Matson] asked me. I didn't want to do it, but I had to. So we made some test shots and he saw that picture, the hula stars, in Terry Ogden's studio.

IH: Which was in the Royal Hawaiian Hotel.

TS: The hotel. And that's how. But I'd already made the test shots. So, really, for Matson was that '39, I think. It was '39 when I made it. That's pretty late.

IH: And who was your photographer?

TS: Edward J. Steichen. I wish I had a picture of him, but I don't think so. He liked to photograph other people. But for himself, no, he was not that kind of person. So, that's when I started . . .

IH: What did that entail? Being the Matson girl?

TS: Well, like all models, you're only good for three years. So, I think for three years, that's all they used. It was my picture all

over the world for the Matson ads. And after, they got to find a new face. All models did that. You take these beautiful models like Georgianne Carroll and Kitty Aldrich, Jinks Falkenberg, Patricia Meredith. They were just outstanding because that's the kind of life they were geared for. They went to modeling school, some of them. I never went to modeling school. So, when I had to model clothes, I just got up and modeled. They liked it, so that's it. But that wasn't my gig. But that was commercial modeling. That was with Matson.

But we worked--let me see. March, April. . . . And we worked for three months, every day. Because those pictures had to be ready, prepared. It takes a long time to process these pictures and for people to buy it. It appeared in all the big magazines in the country and all over the world. But they had to get those contracts. And so, what they did with all these pictures, they made different levels or grades. They had their very best shots of these pictures, and then they come down (to different levels). Because not everybody can afford to buy the top pictures. Those things were too expensive. It's (\$5,000) for one (of the best). That's a lot of money. Oh, they're expensive. Yes. So, they had to have different (grades). But the fact that they used all the pictures, to me, was very surprising, because they usually pick the best. But apparently, all these different setups. I guess, it was the idea behind the setups that they liked. Being portrayed by a Hawaiian girl. It just sold.

I think I told you about that picture that won the national grand prize (to honor Mr. Steichen); then finally, the international grand prize. Because of Walter MacFarlane. I believe that his aunt was Princess Kāwanākoā. So, it got into the Smithsonian Institute before its time. Because they did put---I don't know whether they put that same picture in, in honor of Mr. Steichen. I don't know. But I was told there is one hanging in the photographic gallery. But that one, Walter (gave) that right to his aunt. She sent that to the Hawaiian Room. It's in the Hawaiian Room at the Smithsonian. I think the company was still in existence at that time, so I think they wanted to give him [Mr. Steichen] even a more renowned kind of advertisement and exposure. They threw the pictures into the world international contest. Then, this was at the Louvre in Paris. He won it. I think it was that same picture that won it. And again, it was the composition. Not so much the model, but the whole thing, the whole composition. Because when you see it, I'm combing my hair and I'm way up. They can see I'm way up someplace, but I'm combing my hair. Well, that's the idea. It was the composition that they liked, so.

IH: Where was that picture taken?

TS: Makapu'u Point.

IH: Oh, with the lighthouse in the back?

TS: That's where. And it's a thousand feet. But he chose it. It was a very bad day. It was cloudy and, of course, it was a bad time. Our time here either the weather comes in like a lamb or goes out like a lion, or comes in like a lion, goes out like a lamb. So, it was bad. So, we had to wait when the clouds moved away and the sun was shining. Then he'd take it with this little camera. I was amazed when they produced it. They produced the picture right there. As soon as he took it, there it was. And that time, they didn't have those kind of cameras. They were just beginning to come out with this kind. They call 'em Polaroid. He already had 'em. The Germans already had it. He says, "Okay. Let's take it." He'd take them. When he got through taking those many, he took out all the pictures and began to show. He says, "Which one of these do you like?"

I was the one that picked the one. I picked that one. I said, "This, I think."

He says, "I agree with you."

And that was the one that went into the, I believe they called it Counte Nash. It's kind of a distributing house for all advertising pictures. And they select. They're the ones that select different types of pictures. Categories. Well, they were so excited about those pictures because it's the first time they've had someone that's so Hawaiian. But I guess they were in gear for that kind of composition at that time, Hawaiian. Heretofore, they liked the Oriental; they liked the others. They liked the hapa Haoles at one time. But they were all geared for the Hawaiian, man, that whole thing. So, that's the way it went. That's the way it worked. It was something in the composition.

They liked Mr. Steichen. . . . I think they simply liked what he did. And he knew so much about color. We took some at the mountains and up on the roof. Well, especially at the Royal Hawaiian Hotel. I don't know if you've ever been up on that roof, but, oh, it has just (gravel) on the top of the roof. And I had to run with a dozen of those torch gingers. As long as from here to there, run with it. Well, why didn't he tell me he wanted me to look tired? But there was a certain look he wanted. And I ran, and I ran. And finally he said, "I got it."

I said, "Why didn't you tell me?"

He said, "Oh, no." He says, "You would have to put it on. I didn't want that."

See, everything was natural. I think that's why his pictures were as. . . . Because when you see most models, they're put there. But he had a way of working. He just told me. He said, "Now, you do this." And he did the rest of it. If he didn't like what I did, he told, "We'll do it this way." So, I had to listen to what it was. And I think it was because there was a rapport there.

Because he was the artist and I was the model. But we worked very well. So, he made me do things. Because there were certain things he wanted to get out. But telling me to do it won't work because it would look too artificial. You understand what I'm talking about? So, even that picture you saw behind (the 'ape leaf), that's the look he wanted. So, that was his whole point in that whole campaign. He wanted to be natural.

So you see that picture? Any Hawaiian I know she's sitting, that's the way she's going to do it. "The wind," he says. "You go," he says. And he said to me, "You do it by the mood of the wind." That's true. But he had a great ingenuity. Well, a great (feel for colors). It's his ingenuity, he knew what he wanted. It was getting it out of you, that's another thing, see. Tell a model to do something. See if she can do it. It just didn't look natural, and that isn't what he wanted. So, he used to work me to death. Sometimes we work for eight hours to get what he wanted.

Well, you ought to see the one I was making behind the nets on the sand. They turned out beautiful, the pictures. And then, he made a picture. He said, "I'm going to try it, 'Toots.'" But he says, "I don't know how successful I'm going to be, but I'm going to try it."

You see, most pictures, when you take most people's pictures, either you only catch one of the pupils or you don't catch the pupils at all. But by accident, they made one where he caught the (reflection in the) pupils of my eyes, the two pupils of my eyes. It was the most unusual picture. I just don't know how to describe it, but that is what he was looking for. But I said, "Well, it looks to me like just any other picture."

"Oh, no," he said. "No, no, no."

Other photographers of the world saw it. They came to Hawai'i to try to make that same picture, but they couldn't do it. They didn't know how to do it. I don't know what Mr. Steichen did. Oh, some of the world's great photographers came down to Hawai'i, wanted to make that same picture, couldn't. And he wasn't fussy about the flower being there. He said, "Well, just put it here." He wanted it to lay there naturally. He wasn't fussy. If my hair was (messy) that's all right. He'd take care of it. So, there was no fuss.

I always kept my nails long for hula. Oh, about twice a month, I'd get a pedicure and all. But always, my nails and my hair. Oh, they cut all my nails off. Took all the polish off of my toe nails, and I had to cut (my nails) right down.

IH: Why did he do that?

TS: Hawaiian girls don't have long polished nails.

IH: Oh. (Chuckles)

TS: But that was his way. So, I had to cut 'em all off, my nails, all. So, never, never. As long as we were making photos, I never painted my nails. But I always kept my toenails, so that he says, "Did you go to. . . ."

I says, "I always. Twice a month I have pedicure."

"That's fine," but he says, "Hawaiian girls didn't pedicure their nails."

(Laughter)

TS: I said, "Well, I do, because I have to dance." And, I says, "Mr. Steichen," I says, "you think I'm going on with dirty toenails?" I says, "I always had my toenails cleaned. Always had 'em."

He says, "That's why I noticed." (Laughs) He says, "I noticed your fingernails." Off they came. So, this is the way he worked.

And then he didn't want me to. . . . I used to trim the bottom of my hair because that's what makes it grow. He said, "I don't want you to trim your hair. Just leave it alone."

Oh. Those days, I don't want to do it. And then, I used to talk to George Richardson. He was one of the owners (of Bowman-Holst-MacFarlane-Richardson, the advertising company for Matson). I said, "Golly, George, he wants this."

He says, "Well, 'Toots' you should know by now." I'd been on with him, working for a month then. "He wants things natural."

And he used to hunt; he used to look for the beautiful, natural places to take pictures. That's how intense he was about his work. Natural places. Waterfalls. And he wanted natural. So, I told Mr.--I said, "Hey, why don't we go to the other islands? The Big Island or Kaua'i somewhere and let's look for natural places." And color. Color of the dirt, the rocks. Ah, he was quite a photographer. That's why when you see his pictures, when it's red, it's red, red, red. The one I showed you where I was like this (TS shows her head resting on her hands), it's the same one, I think, I use when I'm sitting this way. But there was a movement in there that he wanted. Something that he wanted in there that he wanted different. I forget what he wanted me to do. He says, "I don't want you to look like you're going to fall asleep."

(Laughter)

TS: Because that's exactly what I was doing. It looked like I was going to sleep, but you worked how many hours. I think I was so tired. Now, he said, "I don't want you to look like that." He says, "What I want you to look like is you're waiting for your

boyfriend."

I said, "Forget it. I'm married."

(Laughter)

TS: He told me, "That's the trouble."

(Laughter)

TS: Told me, "That's the trouble." So, that was the look. He said, "That's the look." But he couldn't get that look until he put me through this process. Yes, I really worked hard.

IH: And then, how did you become the official greeter for Pan American clippers?

TS: We were dancing at the Kodak show. Oh, see, again, I forget the names. Mr. Saulzman was the advertising agent for N.W. Ayers & Sons. Now, their headquarters was in New Jersey. It's a big advertising company and it's also a modeling company. Well, they want someone--not me--they wanted someone to advertise pineapple. (Chuckles) Pineapple juice, pineapple. Anything, pineapple. So, they thought the best way to do it--and they knew that these clippers were coming in--go down there and serve pineapple juice and put leis. So, that's the way it started. It was for Pan American. And that was for the big Boeing clipper.

But it was huge anyway. Big, big. My job was to go down there and meet these planes. (The first clippers were the Boeing C-5 seaplanes.) (Later) the China clipper came to Hawai'i from the Mainland (in 1938). And this is when they brought about seventy-five of their world's most renowned newspaper people. That meant they came from different parts of the world. They all congregated in Los Angeles or San Francisco. They caught that plane and went from there, all around the world. And they stopped in Hawai'i. So, this is how I got working for N.W. Ayers & Sons.

IH: What year was that?

TS: Nineteen thirty-eight.

IH: Oh, so, that was before you became the Matson girl?

TS: Yes. That's before I became the Matson girl. Yes, right before. It might have been '37 when I was doing this, because I was working for N.W. Ayers & Sons.

IH: How often did the clippers come in?

TS: Well, they used to come in two, three times a week. But of course, the thing about that, they always have photographers. I kid you not, 'Iwalani. From the time I start meeting those clippers, I

used to do it alone. Then later on, Auntie Lou. . . . Because I was getting all this publicity. She decided the other girls would get the publicity, too. Well, that's fine with me. But it was just that (Mr. Saulzman) selected me, and so I did the work. They used to always have a photographer down there. I knew all the photographers in town, either from the Advertiser or from the Star-Bulletin, even the Japanese, the local papers--the Japanese papers--would be down there. And for years, my picture used to be--sometimes four times a week, I'd be in the newspaper. Some, they tell me, "Hey, don't you get tired of seeing yourself?"

"No."

(Laughter)

TS: Yes, but it becomes monotonous. Well, that's what they wanted. So, some of them, I'm sure, you don't please everybody. But they're always nice shots, though. They're always careful, because they knew they either had to make 'em good, or the people who own the pictures are going to grumble. They knocked themselves out. They tell me, "Eh, Sister, when you come. . . ." Oh, sometimes, they like me to come with just the brassiere and a hula skirt. I looked all right. Or sometimes, they like the tops. Or sometimes they like the cellophane. But I said, "Cellophane is out for this." I said, "You don't go meet planes in a cellophane. That's out." And so that's that.

And the flower leis on. They furnished all the leis. You ought to see what I used to wear, the kind leis I used to wear, to go meet those planes. Pikake, sometimes; 'ilima, sometimes. (Laughs) The faces. "Hey, where you got all these leis?" And then, when I go to the Royal, they always had a nice lei for me. I said, "Oh, well, you don't have to because I come from airport." It was really a nice experience.

And then, of course, when the Kodak Hula Show started in '36, that was another reason I was photographed a lot. Really, I was always in front of the camera all the time. So, even dancing, it didn't matter what I was doing. That's how I got tired of those photographs. No kidding. We were getting tired of seeing 'em in the papers three, four times a week.

IH: Why did the Kodak Hula Show get started?

TS: Well, again, it was Mr. Fritz Herman's idea of a Kodak show for the tourists. It was his idea.

IH: Who was Fritz Herman?

TS: Fritz Herman was the general manager out here for Eastman Kodak, Hawai'i, I think. So that was his idea. Of course, working with Matson and all that. So, they got together and decided they're going to have a Kodak Hula Show. And that's how it was born. So,

we used to dance at the very Diamond Head end of the Natatorium. And then, they put up that grass hut and canoe there. We went out there and we performed. And that was on March 3, 1937. But the year before, we made that trip to Canada. We made a trip to Canada for the 1936 expedition [exposition] in Vancouver.

(Interview interrupted, then resumes.)

TS: But it was really--I enjoyed it very much. Ho, our first show. Our first show, we put all those bleachers up. All taken, the bleachers. Everybody's sitting. It was just crowded.

IH: Has it always been free?

TS: Always. All you did was buy film. That was the idea.

IH: And was it the Royal Hawaiian Girls' Glee Club . . .

TS: We were the ones, yes.

IH: . . . that performed?

TS: Yes. And then, we added the coconut tree climber and the pounding poi boy. And then, we added Leilani Richards and little Annette Olds. We had little girls dancing. Emma Veary started out there, too, Emma Veary. And then, we had Emma Veary, Annette Olds, and , oh, I know who it was. It was "Tita" Solomon. "Tita" Solomon. Then they had "Tootie" Xavier. Those kids. And they danced with Louise Beamer, "Tita"'s mother. She was in charge of the little girls. Oh, was nice. Emma used to sing out there. Emma was a little girl when she was dancing. Yes, I remember Emma. Way back, Emma Veary. And then, Annette Olds used to sing, too.

IH: Who was that? Annette Olds?

TS: Nalani is an Olds, married Napoleon. This is her cousin, Annette. Yeah, she sang. Annette was a good singer, too. She was really nice. But it was "Tita," I knew. Because "Tita" and this Richards girl, they danced first. And then, these others were added. They had quite a show. And then, after that, after the war, then they [Kodak] hadn't been paying, I guess, tax or loan, rent on that place [i.e., Kaimana Beach location]. And that's true. So, they moved them to the [Waikiki Shell], behind the Shell. That's the best place because it's beautiful in there the way they fixed it. You see, my aunt didn't like it. Oh, she was furious. Then, when they fixed it up, it was better than down the other side.

IH: What year was that, that they moved?

TS: I couldn't tell you that because I wasn't there when they moved. But I know it was after. . . . It had to be after 1950 because I was here in 1950 and they were still dancing down there. Who do you know in that group, then maybe they can tell you. Because I

don't know when those new girls started.

IH: I've talked with Auntie Harriet [Smith]. She would probably know.

TS: She would probably know when they started down at the new place. But now, it's the nicest place. Oh, yeah. But then, Mr. Fritz Herman retired. And then it went back to Colonel Mitchell. I think his daughter married an Eastman.

IH: What other places in town did you dance?

TS: All over. Hoo, all over.

IH: Did you go as a single or as part of the Royal Hawaiian Girls . . .

TS: Girls or as single. And sometimes with the [Royal Hawaiian] Girls, sometimes with other groups. But, oh, I've danced lots of single for parties, friends. But I rather go with my group. We have more fun together. But I did. I used to go entertain mainly at luncheons at the Young Hotel, Pacific Club. And we used to dance a lot at the YMCA [Young Men's Christian Association]. All over. The Royal, the Moana, the . . . Oh, we were all over the place. Even for the army, the navy, all this, Fort--you name it, we were there. Busy always. But we were mostly busy at the Royal Hawaiian Hotel. But we had all these other parties. We used to entertain at all the local parties, weddings.

I had the opportunity to entertain when the Empress of Japan was returning back to Japan to marry the emperor, Hirohito. His wife was a graduate of Wellesley University, girls' university. I think it was someplace in Boston, something like that. Anyway, one of the finishing schools for all the wealthy girls. She graduated from there. She went back to marry Hirohito. Now, she's regular a frumpy Japanese lady. I see pictures. But at the time she was here on her way back. . . . See, her father was ambassador to the United States from the Japanese government.

We had the opportunity of entertaining all the different royalty. All the representatives and senators from Congress. The different heads of government. You know, different kings and queens. I think the first royalty I danced for was the king and queen of Siam. And it was back in, I guess, about 1930. They were here, I guess, they were going on a trip around the world. So, they stopped in. . . . And Princess Kawanakoa was the one that entertained them. Well, Miss Louise Akeo was the secretary to the Hale O Na Ali'i. That was another "in" there. So, we were her hula--we were her entertaining group. She had several that she had. But the king and queen of Siam, maybe that's about 1930, I think, were very early. And then, that's when we had to learn to dance before royalty. I mean, you really grovel. The old style, the old way, when they used to grovel when they danced. And that was 'olapa, the old-style way of dancing. That was my first introduction to royalty. And there, you learn to walk. And even

hula dancers. You walked in, then you danced. You never turn your back on them. You faced. Practiced hard. Sure. And the princess over there, watching you, eh? So, I grew up with it. And of course, all the hula dancers that belonged to the group.

(Dog comes in. Interview interrupted, then resumes.)

TS: Before that dog interrupted us, we were talking about what?

IH: Dancing for royalties.

TS: Yes, dancing for royalty, that's right. I never had the opportunity to dance for President Roosevelt because I was pregnant, I think, at the time when he came. I did get to see him, and Frank guarded him. Yes, had to. We did. One of the nicest people are the maharajah and the maharani of Indore from India.

IH: Joe Akana [another interviewee] told me about them because he was their beach boy.

TS: Oh, Joe? How is Joe?

IH: Oh, he's good.

TS: Oh, tell him I said hello when you see him.

IH: Yeah, we see him tomorrow.

TS: The maha---she was a beautiful girl. Beautiful. She was not the usual-looking Indian girl. Big green eyes. And he was black. He was ugly. When I saw him, I went--the face I made. Oh, Auntie Lou wanted to slap me.

IH: Did you do a special show just for him?

TS: Oh, sure. We entertained him all the time. When they gave parties, we entertained at their parties. But she was a beautiful girl. He was taking her around the world. She was dying of cancer. See, when they got here, he was taking her back to St. Moritz, Switzerland. And that's where she eventually died. Yes, there was nothing they could do. Beautiful, beautiful girl. Oh, I tell you. When you see somebody as beautiful dying of cancer. But she had all her doctors, all her retinue with her.

IH: Where would they hold their parties?

TS: At the Royal--hey! Have you ever seen the Kamehameha Suite? That whole floor, but a suite. That's their. . . .

IH: And they would hold it up in their suite?

TS: There, yes, or downstairs. Oh, yes, they had the whole Kamehameha Suite from one end of that hotel to the other, because all the

servants, huh? And they brought their own cars. Rolls-Royce, all Bentleys, Mercedes-Benz. Oh, the biggest English-made cars that cost thousands and thousands of dollars. He just didn't come with one. He had about four or five of them. She had her doctors with her, nurse. She was absolutely beautiful. And then, you look at him, oh no. Cannot. But he was nice. He was tall and very slender. She was gorgeous, ooh. Beautiful. She reminded me a lot of Joan Crawford type. That type. Big, green eyes. I was so sad to learn she was dying of cancer. But then, they couldn't do anything. It was already in her bones. Poor thing. Finally, we got word in Hawai'i that she had died in St. Moritz. That was one of the nicest groups.

Then there was the--like you see, England would say the Prince of Wales. They have Prince of Wales. Well, Norway and Sweden had, of course, their young princes. They came here together because they're very close. All these different royalties of Europe came through here. Especially those from Sweden and Norway, unpretentious. When they come here, they come here in their yachts.

(Dogs barking. Interview interrupted, then resumes.)

TS: And then, I had the opportunity, of course, to entertain the Duke and Duchess in New York. I'll never forget that because December the tenth is Leolani's birthday. Leolani Feinberg's birthday. She's Leolani Blaisdell, her birthday. And that's when I was entertaining the Duke and Duchess of Windsor in New York.

IH: On her [Leolani's] birthday?

TS: Yes, that was . . .

IH: Was she up there, too?

TS: No, she wasn't, but that's her birthday. I believe it was in 1947. That was the dead of winter. That's when I was entertaining them. It's people like that and all these rich people from New York or from many parts of the world. But one of my greatest enjoyments was R.J. Reynolds. R.J. Reynolds was owner and either president or manager of the Camel's cigarette. He was nice, really nice. He's another. He came to the Royal. He lived in the Kamehameha Suite. But he came here because he had joined the first Transpacific Yacht Race here. Oh, he had a gorgeous one. He won, I think. It was a big--it was a ship made of, I believe, was silver. Yacht. That was the trophy. But you had to win three times. He won it three times. He had quite a yacht. Used to sail from the East Coast to Europe. I guess coming down here was like peanuts to him. He was the nicest person, he and his wife.

END OF SIDE TWO

TAPE NO. 13-43-2-85; SIDE ONE

TS: [The tourist season] was January, February, March, then they begin petering out. Then latter part of May, June, July, August, they begin petering out, by September. And no more until back again. So, finally--I don't know whether you know this, but then the city fathers had decided that they would like them to be coming the whole year around. So they began the Aloha Week festivals. From that, this is when the HVB [Hawai'i Visitors Bureau] started generating this tourist trade. So, we have it whole year around now.

IH: When did they start that Aloha Week?

TS: Must have been 1946, I think.

IH: Right after the war . . .

TS: After the war. And Charlie Kramer was the first king. It was not only just to build up trade here, but to get the clothing industry started. This is when we start making muumuus. It started little by little. Now, it's, hoo, it's a big industry. And muumuu factories taking over. All these. Pretty soon, I won't be surprised, Liberty House would close down their muumuu shop. They're not selling. All going down to muumuu. . . . And the muumuu people are making their muumuu. I bought two. I had to come home and change them, resew them. The sewing's terrible. So I went down there again, I never bought another. Frank don't want me to. He says, "Think I want to go down there and buy 'em? You have to come home, take it out, and sew it again?"

I said, "So what? I'm wearing it." Told them. I says, "I bought two of your muumuus. I had to change it. I had to resew it because the sewing was so bad."

IH: Did you girls used to make your own costumes? The Royal Hawaiian Girls?

TS: No, we didn't. We had a dressmaker. Taki-san was our first dressmaker. Auntie Luisa also made our tops and made our holokūs. We had a dressmaker to do that. We didn't make our own costumes. And we didn't have the time. So anytime we put on a hula show or anything, we always had a dressmaker to make. You tell the style and they made it. No, we never did make our own.

IH: How did you become the May Day queen in 1940?

TS: I served two purposes that year. But I didn't realize it until after. . . . Well, I guess it was my time, my year. The first queen we had, I think, was Meymo Holt. That was way back. Then we had Winona Love, and we didn't have any more. And I think we had Reiplinger, '39, I think. And I was in '40. Caroline Hubbell was in '41. I guess was my time to be at the Royal. Well, that year,

they didn't have a May queen. I don't know what happened. So that day was celebrated at the Royal that year. I have no idea what happened in 1940. What they did, they just had pretty girls representing the different islands down, I guess, wherever the Parks and Recreation had their affair. And that was it.

But I know I participated in some of their different May Day programs. One year we were--four of us--were at the Thomas--you know where Thomas Square is? Those big banyan trees, well, we---they decorated that place and had the four of us sit there. And I don't know whether they had a queen that year either. And I was even surprised the University [of Hawai'i] didn't have one. The University, to me, they should have had one because they'd been having it right along.

IH: So you were the May Day queen just for the [Royal Hawaiian] Hotel?

TS: Yes, May Day queen. And these are the pictures I showed you. About when I was May Day queen. That's how, I guess it was my time because I was one of the soloists. Nineteen forty [1940] was my time to be a May queen, so I was. But that was some affair, ooh.

IH: Did they have a big celebration at the hotel?

TS: Oh, are you kidding? They sold out. All that place was just loaded with people. All sold out. And people even wanted to come and--it was last minute--were willing to sit there against the wall on the beach side. That whole place was just crowded. They had to make room for us to come in. So that when we swung on the floor, there's a [gown] train. Well, we had to come back from the beach side to do it, so that that train. So that's what we did. What happened was that when we came on this side of the beach, we had to open that space over there, ask them. They had to move. They didn't care if they have to move, but they wanted to see it. You can't see it because they were behind the orchestra. They wanted to sit there. So they did. They made room. And so, they backed up the orchestra, but just a little bit. Enough so that there can be tables in the back of them for people who wanted to come but it was sold out.

But it was beautiful. That place was beautifully done. Hoo, and all these beautiful flowers. The lobby, oh. May Day, all the flowers in Hawai'i. And of course, the flowers that were in the court. This gorgeous, gorgeous arrangement of orchids and plumeria. All of them. Just thousands of 'em, all over the place. That white birds of paradise, gold birds of paradise. Oh, oh, oh, it was just gorgeous. Red gingers. They stuck pretty well to the colors that would be in the court--pinks, and reds, and purples. And then, they had one display that I'll never. . . . It was so pretty. Really outstanding. Was the gold birds of paradise. And I don't know where they gathered all the kauna'oa from, you know the orange [vine]? And had leis made out of this. It was so beautiful!

They had different kinds of displays. They made their own kāhilis, the hotel. Some of them were made out of that--what you call it?--all the flowers. They had birds of paradise, the white birds of paradise--you'd be surprised what they didn't do. But this kauna'oa they had and used the orange bird of paradise. It was beautiful because they arranged it. And then, another part where they had the gray, that 'umi'umi [hinahina or Spanish moss], that was another. Then, I forget what flower they used for that, but there was one flower. It was Hawaiian, [a native heliotrope, also called hinahina, the original flower of Kaho'olawe]. But it was gray. It grows profusely on the beach. But they look like little flowers. They grow. That was another thing that they had arranged. It was some little arrangement. Oh, some beautiful things. And to think the hotel should go out so much for that kind of decoration.

Well, around there, they were charging the Haoles for it, for that decorations on the tables and all these beautiful flowers. But they had somebody that knew how to arrange flowers. The whole lobby. Just stalks and stalks of torch gingers. Used to reach up to the roof. Those torch gingers came all the way from Hawai'i. Have you ever seen those torch gingers from the island? Oh, three, four, five stories high? My gosh. When I looked at it, I said, "Where's the flower?"

"Way on the top."

And I was amazed. Did you know, I think, Father Friendly is his name. Portuguese boy. He was here, then he was sent up there. Anyway, he took us around. He showed us this. Oh, I never saw torch gingers. I never saw such beautiful, beautiful. . . . I went up to the Hawai'i Civic Club convention, end of November. Had these mountainous kinds of heliconias. There's tons of them and the way they hang there, hoo. Oh, I mean, you look, you say, "You can't. That's not real." That's where they grow the best. The orchids, oh, wow.

We rented a car from. . . . I can't remember the name of that company in Hawai'i. Guess what they had for decorations? And I kid you not. The yard--orchids. This service station--orchids. The most gorgeous orchids, all around. And it was plenty, hanging. I said, "Hey." I told him, "Hey, who keeps up?"

"Oh, we do."

"What?"

IH: Where was this?

TS: This was in Hilo. I forgot. This is where we hired our car, you know, to drive. Do you know Auntie Nora? Nora Borges? I went with Auntie Nora. Of course, they weren't in bloom, but they were growing. All these plants. And I said, "My gosh." Huge things.

Their leaves are so wholesome-looking, healthy. They were growing down there right in that service station. Of all places, the service station. I thought to myself, "Chee, some florist would like to have all of these orchids." Oh, the most gorgeous orchids. Everytime I see all the different kinds of orchids growing there. They had a gardener that did it. And all the hanging orchids growing all over the place. I said, "Oh, you think I can walk away with one of those?"

"Yes, if you want to give us about thirty-five dollars for that."

I tell him, "Forget it." (Chuckles)

One of my classmates--do you know, oh, gee. Anyway, she's Uluhani Ki'ilehua, she used to be. I remember when Uluhani was queen, May queen. She looks like Ka'iulani. So, she and her girls wore Ka'iulani's clothes. They were very beautiful. And when Princess Kawananakoa's daughter, of course, she reigned during the night. And this is when they had her barge coming out. I don't know what they did with the bridge, but, anyway, all along the canal that year. And she was all in gold. And her stage, oh, was beautiful. But, oh, the way they decorated this barge for her court. This is Kapi'olani Kawananakoa.

IH: So, did they have . . .

TS: May Day program was on the Ala Wai . . .

IH: May Day program was on the Ala Wai [Canal]? Oh, what year was that?

TS: Chee, was in the '30s, but I don't remember what year.

IH: Did they have it only one year?

TS: Yes, she was only---every year they had a new May queen.

IH: But did they have that Ala Wai parade . . .

TS: One year. Did that only one year. That's when she [Kapi'olani Kawananakoa] was the May Day queen. Her crown was 'ilimas. That was on the 'ilima court. She had on this gold, I believe, it's that. . . . What do you call that gold material? But anyway, it was gold. She was in all--I tell you, all her ladies-in-waiting, the whole court, 'ilimas.

(Interview interrupted, then resumes.)

TS: Well, anyway, beautiful. That was one of the prettiest I ever saw. Plus, all May queens are beautiful. All May queens are, but she was, and that whole barge that she and her court were on. Of course, our Royal Hawaiian Girls' Glee Club sang, but they weren't on that barge. They were on the barge behind singing--no, in the front. They were ahead of her. And they faced her, and they sang.

They serenaded her. Just like, have you ever read Cleopatra? That same idea.

Then, Kapi'olani's daughter, when she was a little girl, she was the queen. Her two cousins were the ladies-in-waiting. And then her brother, Edward, was her escort. Just the four of them. The Princess Kawānanakoa's grandchildren. One year. And they had her down at ['Iolani] Palace grounds under those big banyan trees. Oh, quite something, there. Oh, that kid was so excited when she was May queen.

And then, those days, when we had pa'u riding for Kamehameha Day, Lili'u [Kawānanakoa] was always the princess-at-large. In other words, she was the queen of the parade, always. She was a beautiful horsewoman. And every year, we had to serenade her. And she was---no, we always led her. She would be riding. We're facing, see? We'd sing and serenade her while she was. . . . And that was a job. We had to go work up there and decorate that float. And they had all these women who had flower shops, Hawaiians who had flower shops. They decorated the float for her. This was a typically Hawaiian float. All you saw was Hawaiian flowers. Gingers, especially, red gingers . . .

IH: Was this also in the '30s, you're talking about?

TS: Mm hmm [Yes]. Because she was---oh, she was out riding. She was the princess-at-large. She always led the parade. Like they have now, they have the marshals, but then she was. . . . They have the queens, but now she was the princess-at-large. Always, Kamehameha, she'd ride. And her pa'us always very beautiful. She was the one, that's how they started wearing the velvet tops. And that's her.

IH: Did she live in Waikīkī?

TS: I have no idea. All we knew, she lived Pensacola. That's where the princess lived. On Pensacola Street. Yes, that Princess Kawānanakoa lived there for years, but I don't know.

And you know, I don't know whether you ever heard about the Massie case? My cousin was involved in it, and they were very innocent. My cousin was Benny Ahakuelo. Yes, my cousin. That's my mother's nephew. That's Benny Ahakuelo. He was involved in with that, and they were innocent. So, I can remember those days, way back.

But Waikīkī, of course, today, is very changed. I believe the first radio station was at the Royal.

IH: And when was this?

TS: Because I was still in high school at that time. It was in the early '30s. It was before '33.

IH: What was the name of the radio station?

TS: KGU.

IH: Oh, was KGU?

TS: Yes. KGU. Yes, it was KGU.

IH: Was that the first radio station in Hawai'i?

TS: Yes. It was KGU. Then KGMB came next.

Hawai'i, between 1929 and (now). It's a really big change. Before they put in the canal. I forgot when they put it in. It had to be 1920s, sometime. All of Waikiki at one time used to be taro patch and rice patch. All that, above Kalakaua Avenue towards King Street. The whole area in there from Kapahulu towards King Street this way. All that area used to be. It was a paradise for raising taro and raising rice. I believe after Queen Lili'uokalani's time, then, I don't know what happened, but the rice patches disappeared and the taro patches disappeared. It became a regular duck pond. And after that, it was nothing but coral and wild lantana. And it stayed that way until they built that [canal].

I think they built, you know, the canal, because that place used to just get inundated with water from the rain. You know what I'm talking about. And I guess it was coming from that spring. So they had to do something to stop that. And that's how they build the canal. And then now you find it changed. I can remember when it was just nothing but coral dirt and coral marsh. Ooh, it was nothing but duck ponds. It's funny how it goes from one thing to the other. Then they began building. And so, it is what it is today. But that was all duck ponds. So, it has really developed. And it's just the changes of time that made the difference.

But then, Waikiki now is not like it was before. It was really nice, pretty. But they didn't have---some parts had houses, but to live in Waikiki at one time was to be considered very wealthy. Never mind where, but as long as was Waikiki, you were considered very wealthy. Because that was the ideal place to live.

And land at that time was ten cents a square foot. I don't know why we dumb Hawaiians never bought. We didn't. The Haoles came in there, they bought it all up. So, now that's what Waikiki is. But I can remember at the corner of Kūhiō and Kalakaua [Avenues]. There used to be this ice cream place. Then, right next to 'em was this eating place where all the kids used to hang around. And that was the only eating place until you went further down. But it's fairly quiet. It was a beautiful neighborhood. You come, you see, you riding. All you see are the coconut trees. And when they built a house, it was nice and the shops were nice. Typical seaside area. Waikiki was always clean. And there was a law where you couldn't walk on Kalakaua Avenue without a robe. You couldn't.

IH: Without a robe?

TS: Without a robe.

IH: Oh, you mean, with just a bathing suit on?

TS: Yes. You had to have a robe to cover you to go to the beach and that's how. You couldn't. It was against the law then. But I think they got very loose about that. Now, they don't care how you appear. And at that time we didn't get the scrub tourist. Even if you got the middle class, you always got the nice middle-class people. That's how wide open it is now. Because I know the desired tourist trade was January, February, March. Then your scrub kind usually came in May, June, July. Very often you had very good, but I mean. . . . That time, too, you had your middle class, your upper middle class. That was pretty good.

But the whole year around we have tourists coming, because it started with Aloha Week and other things. Then, before you know it, tourist season was all seasons of the year. But it had to grow from--that started 1946. See how it's grown? Unfortunately, the Aloha Week committee's been really dealt several blows. Because they were the ones that started up this idea of initiating or giving birth to the idea of wearing muumuus and aloha shirts. Yes, started out with Aloha Week. Oh, they sure shovel Aloha Week all over the place. Have you talked with anybody from Aloha Week?

IH: No.

TS: Go down there, find out. Go talk to Anna May Wong. I call her Anna May. Anna May, she's the executive secretary. The history of Aloha Week, it's just something. It's phenomenal. Yet they were the ones that engineered the idea. And yet, HVB was here. But their seasons were bad. But it was Aloha Week that started all this. This is what, the industries now in Hawai'i grew. It's out of Aloha Week.

IH: Who started Aloha Week?

TS: I don't know who really started, but Anna May would know because she was in with it from the very beginning. Anna May would know how it started. But it started with the local men.

IH: Businessmen?

TS: Yes, I think. They might tell you who really started it. I don't know whether Paul Jones had anything to do with it, but it goes way back. It had to do with the local. Because the tourist season here was so poor. It was only six months of the year. So they came up with that. Finally, it grew, it grew. Now, it's a big thing. We need the tourist season here. We need it. But the only sad part about it is when Aloha Week wants to do something, these merchants won't help. They won't. And yet, they're the ones that are making the money. So, I'm glad that the local government's going to sock them. Make 'em pay room tax. Oh, yes. When we go

to the Mainland, we have to pay it. Why can't they pay it when they come here?

Look what's happening to our water last year. How many months we went without because we wasted so much of our water. That should be a lesson to us. It could happen. Famine could happen to us. I'd like to take all the land now that's available, if it's not for housing. Turn it back to others and let's grow some of our own food. We used to grow rice and potatoes and taro. Why can't we go back and do the same thing. Because the local people don't want it. Too much work. It's gone out of style. Well, with it, went our culture, and out went---some of us--the way we made a living. So, all of this interventions, I don't know whether it's doing us any good or not. And yet, when you look back for the thing for the Hawaiians, wanting to go back and live in the old style. We can't. We can't, that's too costly to go back that far.

This is the story of Waikīkī. But Waikīkī, I don't think--well, we couldn't, we didn't know maybe, or we just weren't prepared to know that the location of the Hawaiian Islands where it is today or where that's always been, that the life here would change because of it becoming the many roads, the crossroads of the Pacific. See, we can prepare ourselves for that. We didn't. And when it came, it came so suddenly, we didn't know what to do with it. But yet, this should be a very, extremely wealthy community. It should be. It isn't. We're losing a lot of our old companies. And the reasons for that is because Hawai'i was the goose that laid the golden egg. What they've done with it is they've taken the money out of here and take it somewhere else to invest. So, now they're losing their companies, which is good. I'm glad. But never--the sugar companies especially--never, never helped with the economy, never. They've taken the money and gone somewhere else with it. And same thing with Dole. So, what do you expect? So, other industries have to be created to take the place of that.

I think our biggest money-making thing here is the tourists. Tourists. And without them, I don't know how we can exist. You have to have an income. The military is next. You know, the military. So, those two things. Of course, with the Missouri--you know, we want the Missouri, but what's going to happen is that they're going to have to bring all the people down here. If they didn't have to bring their people down, well, we'd make the money. But I don't know how they can swing around and do that. Because these people know how to build that thing, and they need those people here. So, I don't know if it gives us leeway for our people to get jobs.

IH: I think they're saying that there still will be a lot of jobs for local people. That's why they really want it to come down here. Even though they do have to bring men, they'll also be opening up a lot of jobs.

TS: They have to have, because these are the men that know the jobs.

They have to come, but, you see, if it's around, say, 2,500? You have to have 2,500 homes. And we can't afford homes for our own people. There is something wrong with our economy. We're not prepared to handle it either. Let's face it. I don't know what they're going to do.

END OF INTERVIEW

**WAIKĪKĪ, 1900 - 1985:  
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