

BIOGRAPHICAL SUMMARY: Shane Akoni Palacat-Nelsen

Shane Akoni Palacat-Nelsen was born in 1969 to Jerry Nelsen and Godfrey Palacat, and was raised at Kealakekua Bay on Hawai‘i island. His mother Jerry is a retired preschool director and his father Godfrey is retired from Hawaiian Airlines. Akoni graduated from Konawaena High school in 1987. He attended Hawai‘i Pacific University on O‘ahu and worked in the tourism industry for fifteen years before changing his focus toward endeavors that support his Native Hawaiian community, in both the government and non-profit sectors. He currently also works for OHA (Office of Hawaiian Affairs), and as a lineal descendant from Hōnaunau, proudly serves as the President of Nā Hoaloha o Ka Pua No Hōnaunau, a descendant’s group from Pu‘uhonua o Hōnaunau.



Shane Akoni Palacat-Nelsen at Hōnaunau, May 22, 2022.

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ORAL HISTORY INTERVIEW

with

Shane Akoni Palacat-Nelsen (APN)

March 3, 2022

Nāpō‘opo‘o, Hawai‘i via ZOOM

BY: Davianna Pōmaika‘i McGregor (DM) and Keku‘iapōiula “Ku‘i” Keliipuleole (KK)

DM: Okay, so formally we want to open this, we're interviewing Shane Akoni Palacat-Nelsen.

APN: Yes.

DM: He is in, are you at, are you at Nāpō‘opo‘o today or?

APN: Nāpō‘opo‘o.

DM: Nāpō‘opo‘o on the Island of Hawai‘i. And the interviewers are myself, Davianna Pomaika‘i McGregor, director of the Center for the University of Hawai‘i Center for Oral History, and Ku‘i Keliipuleole, who is a graduate research assistant with the UH Center for Oral History. I am on the island of Moloka‘i and Ku‘i is at Mānoa on O‘ahu. And today's date is March 3rd, 2022, and the time is 9:07 a.m. Well, thank you so very much, Akoni, for agreeing to be interviewed about the ‘ōpelu fishing boats and the fishing practices in Nāpō‘opo‘o and South Kona. And we wanted to start with having you please give us your full name and then we'd like to talk about the consent and release form.

APN: Sure. Yes. Yeah. So, my full name is Shane, actually [it] is Shane Sopia Akoni Palacat-Nelsen. I have a lot of names. And yeah, I was born and raised in Kealakekua Bay. And I think, yeah.

DM: I didn't quite hear; how do you spell the name after Shane?

APN: Sopia, S-O-P-I-O. It's my grandpa's on my Filipino side, the Palacat side, yeah, that's my grandpa's name. Yeah, yeah.

DM: Okay. (Laughs).

APN: And I think he was named after his uncle or something from Philippines. I don't know. My grandpa was born in Pepekeo in Hilo.

DM: Okay. And we wanted to discuss the consent and release form. So, I wanted you to understand that this is voluntary. And at any point in time, you can stop the interview. And if there's any question you don't want to answer, that's fine. And after the interview, we're going to transcribe the recording and we will send you a copy of the transcription with the recording, and you can go through it and make corrections or redact anything that in retrospect, you don't want to have shared. And then we will then make those same corrections, we can make any correction you want or edit to the transcript. But with the recorded interview, we can only redact. So just keeping that in mind, we have the consent decree shown here and it's—you would understand that you're giving us permission to tape

you, both audio and visual and then to also edit the—or write the transcript up and then identify you rather than anonymously. And I think there's also places where you can initial if you agree to have the full interview and transcript on the internet or and also to have the full recording placed on the internet. And then thirdly, or if you don't want the full interview recording, then you might have parts of it on the internet.

APN: Okay. Yeah. All good, Aunty. Yeah.

DM: So, you're agreeing to have it?

APN: Yes, I'm agreeing.

DM: Okay, thank you. And then if you, if you are able to send us it signed and the signature, that would be perfect. Otherwise, we could mail you a copy with the return envelope to mail it back to us.

APN: I think, yeah, I can. I can sign it and then send it back. Yeah.

DM: Okay. You can scan?

APN: Yeah, did you send it with me in the packet already? I think, okay, so I was working on that one. Okay, kala mai. I was working on that one the other day then. So, I'll get it back to ASAP. Today.

DM: Oh, that would be wonderful. Thank you so much. Yeah, yeah. Okay, so what we're going to do is first, I have some background questions as you know about you and your life and your ancestors and where you grew up and such. And then we'll go into showing slides of these 'ōpelu boats. They were taken in the 90s. I don't know if you might be too young to remember, but with—maybe they were still around while you were growing up, especially those in Nāpō'opo'o. And then we just wanted to ask what you- your experience has been with 'ōpelu fishing and in Nāpō'opo'o and your area as well. We did want to also say that we're doing interviews about the Kauleolī and Ki'ilae area.

APN: Oh yes, that's where my family is from.

DM: Oh yes. So, we have a different team for that. Myself and another young woman named Alana Kanahale are doing the interviews for that. And so, if it's okay, I'd like—Alana can contact you.

APN: Yes.

DM: Oh, great! And how do you pronounce Kauleolī, is it Kauliole?

APN: Kauleolī.

DM: Kauleolī? Yeah, because. . . .

APN: There's plenty of different definitions, you know, of it. So. . . .

DM: Yeah, yeah. So that one we wanted to talk to you about. Yeah.

APN: Yeah, it sounds good. There's a couple mo'olelo that was handed down. So, you know, my Ka'alekahi family, that's on Moloka'i. They're actually from Nāpō'opo'o, which actually comes from Ki'ilae. Yeah.

DM: Oh, really?

APN: Yeah.

DM: Oh, maybe.

APN: So, the Ka'alekahi's on Moloka'i is actually from South Kona. That's my family.

DM: Okay. I don't know if—I'm not familiar with them, I'm sure Emmett knows.

APN: Yeah, Uncle Emmett told me about them. Yeah, my—from Ho'olehua, Kalama'ula side, yeah.

DM: Okay. I'll see if we could reach them too, then, if they would be willing to be interviewed. they're from. . .

APN: Yeah, they might, yeah.

DM: They're from which? Kauleolī or from Ki'ilae?

APN: Ki'ilae, Ki'ilae. Yeah, yeah. Yeah, our kūpuna was from there.

DM: Okay, wonderful. Okay. So, can you tell us who are your parents?

APN: Yes. So, my mother is Jerry Nelsen. And my father is Godfrey Palacat—Godfrey Sopia Palacat. And yes, they're both from, they're both rooted from Nāpō'opo'o, so our family's kind of intermingled. They're somewhat sort of related and share the same cousins and families.

DM: And so, what does your mom do? What does your dad do?

APN: Oh yeah. So, both of them are retired right now, but my mom was a retired preschool director. She was a teacher for, like almost thirty-two years. And then my father retired from Hawaiian Airlines. He was a senior agent and supervisor for the cargo division at the Kona Airport.

DM: Oh, that's, that's a good position. You get travel benefits, huh?

APN: Yeah, yeah.

DM: And then so we were talking a little about where your ancestors come from. On your father's side, then what, where do your ancestors come from?

APN: So, my father's side of the family basically Ke'ei, also the Hawaiian, of course, the from Ke'ei ahupua'a and Kealakekua, you know, Nāpō'opo'o village area, mainly in that area as well as Hōnaunau. So his family is the Pānui family from Ke'ei, as well as the Kālalahua family from the Hōnaunau, Ke'ei area and the Grace family as well. And then my father's paternal side is oh, and sorry, my paternal grandmother is Gasper, the Gasper family. So,

yeah, the Gasper was kind of well-known in South Kona for ranching as well as coffee industries in South Kona. And then his father side is Filipino. His grandparents came from the Philippines and they migrated to Hilo under the labor contract. And so, they worked for Mauna Kea Sugar until their contract was over. Then they came over to Kohana'iki, Kaloko area, and they were the stewards of Kaloko Fishpond in the 20s and 30s and 40s. And then and then, yeah, they worked for the Stillman's, who owned Huehue Ranch at that time, Aunty Hanna Springer guys and Aunty Jalna Keala's family. They worked for them and took care of the pond and they did the fishing and the maintenance of the pond.

DM: Wow, that's amazing.

APN: Yes, so if we talk about canoe boats, yeah, my great grandpa, who was Filipino, kind of help evolve the shape of the canoe as well.

DM: Oh, this is gold. This is what we're looking for. Okay, great. We want to. . . We're trying to figure out how that shape and. . .

APN: Some Filipino influence that I know.

DM: Should we talk about that now or come back, we'll come back to it because. . .

APN: We can come back, Aunty, no worries.

DM: That is exactly what we're trying to figure out. How did this design, you know, how is it adopted? And so then let's talk about on your mother's side, who are your ancestors?

APN: Yeah. So, my mom's side is Kūpae'eke'e, Kawa'auhau. Kūpae'eke'e is our Ka'alakahi family. They don't really have surnames back then on my mom's side. So, and then so her 'ohana mainly comes from Kealakekua Bay, Kēōkea, which is next between Ki'ilae and Hōnaunau. Also, Ki'ilae and Miloli'i, my Kawa'auhau side of the family is from Miloli'i, so I have deep Miloli'i ties as well as Hōnaunau and Nāpō'opo'o—very, very tight. Both of my parents come from very large families. You know, minimum kids was like 13, 16 kids and one family. So, we have a very large family and pretty tight, always, always getting together and the extended family still feels really close. Even though we're like fourth, fifth cousins, we feel like we're first cousins or even siblings sometimes. Yeah. So, my mom's family is, you know, that's my Keawe line. Rooted to Keawe, and my dad too, Kalalahua, Keawe, Lonoikamahiki line and Kekuhaupi'o side as well, which is my connection to Hikiau. The practices of Hikiau comes from both my mom and my dad's side of the family. And so, yeah, the 'āina that I live on today is from my mom's side of the family, the ahupua'a. And it's been in our family since then and never been sold or bought or whatever.

DM: Are you saying that they got it privately owned from the time of the Māhele to now?

APN: Before the Māhele, we were on this property. We were, yeah.

DM: And then you were granted it as well? In recogni. . .

APN: Yeah, all the way down to me.

DM: Wow, that's amazing.

APN: Yeah, we were granted it, royal patent. Yeah. And then and then it went into kuleana during territory time for some reason. So that's why we have a hard time with kuleana exemption when we try to apply because they're saying that we, we're royal patent, but yet our papers say we're kuleana. Yeah, the government really screwed that up. . . . the current government system.

DM: (Laughs) Amazing. And then, do you have brothers and sisters?

APN: I do. I have an older brother and a younger sister that are full siblings. And then I also have four half-siblings, much younger. And yes, I think there's a total of seven of us. And then [I'm] the second oldest.

DM: Mahalo and then, so you're saying you're born in Nāpō'opo'o and pretty much has lived there all your life as well, then. Have you. . .

APN: Yeah, I lived here. And then we also had a house up mauka and Captain Cook Town, which is, used to be called Ka'awaloa town, which is on the same ahupua'a, though, just up mauka. You know, near the highway, near the schools and everything else, so lived up there for a few years and then came back down to the beach, down Manini beach. But always in this area, I've always lived—I was raised here—I was, and then I left for school. I went to O'ahu for college. I attended Hawai'i Pacific University and studied, interestingly, I started off with the Travel Industry Management and then I just went into my business degree. And yeah, I actually worked in the travel industry for about 15 years and then found my true calling in the community.

DM: That's great. Wow. And so, tell us about your schools, elementary and high school.

APN: Oh!

DM: You just told us about your college.

APN: Yeah, my college. Yeah, I went to Konawaena school from Kindergarten through and graduated in 1987, my senior year. I attended all years at Konawaena School.

DM: Okay. And then you went to HPU.

APN: And then I went to HPU, yeah.

DM: So then after college, what did you do?

APN: After college, I came home to Kona on a visit and I got—this was in the early 90s—and then I got involved, like some of the kūpuna were looking at me to participate in some Hawaiian issues that were stemming up, particularly some development in our community. They're proposing some golf courses like, right on top of some of our sacred sites. And then, of course, Hōkūli'a brewed up at the same time. And at that time, it was just three of us that were protesting Hōkūli'a, and a bunch of a bunch of people were having were supporting it because there were there were promising jobs for South Kona as far as the economy and for some reason almost bastardizing our fishermen and our farmers by saying that's not good enough jobs, that they should be working for larger corporations. And I was against that, even though I came from the business sector. So, I just saw economy like a way different than that. And I just thought that if, you know, and of course, the development back then was not regulated the way how it is now and even now, there's still issues with regulating

development through the EIS process. It's not effective as we need it to be. But I feel that, yes, so I did that and I started doing the protest and we actually got it shut down by going to Japan and talking to their financiers, Japan Airlines. And by the time we came back from Japan, they pulled out of the deal. And so, it got, it got shut down for about a good eight years and then it brewed up again, which started off with the whole Native Hawaiian legal corps got involved, and Alan Murakami guys got involved and filed the lawsuit. And really started the traditional and customary rights practices kind of that pre Kapa'a Kai case, you know, like very catalytic points and times in history. And yeah, so that's kind of what I did. But at the same time, I was working in the hotel industry. You know, I was I was a front office manager and developing service industry standards and teaching people how to how to provide aloha to foreigners and checking people in and making sure that we ho'omalimali the ili kea people, you know? And then. But 15 years later, I was sitting down with some kūpuna and they were like telling me, and all the while I was part of the Civic Club movement, you know, advocating for Hawaiian things, particularly at the time, was our language and Ka Lāhui Hawai'i was brewing up in the 90s and so I was pili with Uncle Kekuni Blaisdel, like he really mentored me in my early times. So, coming from the healing of the 'āina, kind of a lot of Lono aspects that he taught me how to advocate through that, that lens to heal the 'āina, to heal the people, that, that's why we do these things. And so mahalo to him for instilling that in me because a lot of my advocacy today stems from that, that we are here to heal our relationships to the 'āina, to our gods, to our people, and with each other and the future as well. We have to heal for the future. And so, yeah, he kind of took me under the wings through Auntie Mona Kahele, who introduced me to him. And she's my grandmother's cousin. And so, she always took me around into these meetings because she needed a ride. And so, I'd drive her. And yes, so I would be working at the hotel and my, night job, my "boot-shining job" was advocating for the 'āina. And I did that for a while until the kūpunas asked me, like, "Who are you really serving, you know, where are your efforts going?" And so today I would drop everything and anything for the 'āina, anything and my work, my life, even my work with OHA [Office of Hawaiian Affairs], like, everyone's like, "Oh, you know, it doesn't turn off because it's all part of serving the 'āina." It's all one in the same, my professional. I think I feel that for you too, Auntie, you know, the work that you do, it doesn't turn off right? Like, it's part of your life philosophy, your life path. And I'm super happy, I feel good like I don't feel overworked, I get tired, but you know, there's 'awa, there's other things that we can do to regenerate, and there's Kaho'olawe that we can go to and regenerate, you know, pull weeds and move rocks and stuff and connect and there's things that that we have. So, yeah. Anyway, sorry, that's kind of what happened to me.

DM: Oh, mahalo! Yeah, that's wonderful. So where did you start for the, start working then at Office of Hawaiian Affairs?

APN: I started in 2012. Prior to that, I was appointed in Governor Abercrombie's office to represent him for West Hawai'i and, and prior to his election for his second term, I left, right before his announcement, I left his administration. I got a call from some people at the Office of Hawaiian Affairs who mentioned that there was an opening for the Kona office position and that they would be happy for me to jump on and again go back to my life philosophy. And who am I really serving? I've never really had the opportunity to serve our lāhui in this kind of direct capacity. It's always been indirect. And so, jumping into the trenches and into ground zero, I felt like that's what they needed to do to jump in that fire where it's flaming and hot and sure enough, it was flaming and hot and I learned a lot. And with that, I want to continue serving our lāhui, going back out into that capacity that I used to have, that I used to be in. And how we can make those huluhia, huliau changes in our community.

DM: So, then this was working for, was representing the governor in Kona, or being his repre. . . . Was that your first job in government?

APN: Yes, it was. Yeah, that was my first job in government. And that gave me. . . . That gave me a really, like you know, being in civic clubs, I did a lot of, of course, the grassroots stuff like the lobbying and all of that stuff, you know, developing resolutions, working with community people, but working in the governor's office allowed me to sit on the opposite side of the table to see how to help people receive the grassroots information and how they process it, which is very important and key, that. Governor Waihe'e actually mentioned that one time we were talking to him, you know, in a group setting at the Civic Club Convention once he was like, back in the day when they're setting up in the 1978 ConCon, they were they were setting up Hawaiians to be in two places. One was to punt the issues and the other one was to receive the issues. And so I learned a lot by sitting in the governor's office on learning how to receive their issues. How do they receive and why do they receive in certain ways which give me insight so that now being in the Office of Hawaiian Affairs, even though it's a pseudo kind of autonomous government within the state, we still punt over to the governor's office, which gives kind of an insight as to how we can, what we can and avenues and ways that we can find these little openings that we can insert ourselves and then, you know, open up the opening so that we can we can make some strides and movements. And then, I got to say within the last 12 years of being in government at this capacity, I got to say we made, we made a lot of strides. You know, and they wasn't easy ones. But you know, looking back from the time when you guys, you aunty and uncle guys back in the 70s with Kaho'olawe, those were important strides that helped us, you know, great foundations and even not just foundations still ongoing. Apology bill, for example, and the idea of transferring assets. Now, I got an email just the other day how the Senate wants to create a working group around ceded lands and crown lands. They want to say, they came up with a resolution, but they haven't passed it yet, but the resolution is asking to identify crown lands and give those crown lands to the Hawaiians, which is separate from the ceded lands like, bifurcating it out of the ceded lands. And I thought, "Okay, this is a good thing, but also a bad thing, because now they're saying that our percentage is even smaller." You know, as far as stewardship of ceded lands and that the ceded lands that are public general public lands will then go to the state in general. I mean, I don't know, like I feel like we need the conversations, but I also feel like I want to make sure that we get the right people on there to have the heavy-duty conversations about how can we bifurcate because that's what it looks like, that they're trying to bifurcate out the Crown Lands and say, "Okay, Hawaiians, those are yours and the rest of the ceded lands belongs to us." And so, we get full governance over that and you get these.

DM: That's interesting. I would like to talk to you about that some. But that's what Kahi. . .

APN: I feel like they should be naming PKO [Protect Kaho'olawe 'Ohana] because in the apology bill, PKO was noted that I mean, Kaho'olawe was noted that at such time, an entity is so the entity has not been formed, but yet the government is already operating and working right?

DM: Mm.

APN: The current government, right?

DM: Yeah. Yeah.

APN: So, I feel like we haven't set up our, like the Hawaiians, haven't set up their governance structure yet to say yes, let's negotiate how this is even going to fall out, right? So, I feel like it's almost premature, but I don't know. Like, that's me, right? Like, I don't know.

DM: Yeah.

APN: Yeah.

DM: Well, the Crown Lands is what Kūhiō was going after, for the Hawaiian to set aside for Hawaiian homelands.

APN: Right.

DM: Is what he was wanting. And then and at that time, there was still, you could still distinguish it, I think. Now it's all kind of mixed in.

APN: Mixed up, yeah.

DM: And then some of the crown lands were sold off, unfortunately. So that's why we could do, have a dis. . . . It would be good to still distinguish them because I think, I think, you know, there are clear rights that we have to the Crown lands, very clear, as Native Hawaiians, but we also have rights to the government lands too.

APN: Yes, that's the part that I'm not understanding right now, and that's why I wanted to talk to more people who don't do understand this to say, "Okay, yeah, no, we still have rights in all of it."

DM: Yeah, yeah, right.

APN: But the Crown Land is specifically reserved for these things.

DM: Right! That's what I think. And they were the best lands. So, you know, those are the choicest lands.

APN: I, choice—the prime lands, right? That he, yeah.

DM: Yeah, yeah. As you can see, because the other lands, the government lands went to Hawaiian Home lands and, you know, a lot of them were very difficult to and challenging to grow food on. So, and then do you want to, we usually ask the question about religion. I don't know if you want to share anything about what you're involved in there as far as religion.

APN: Religion? So, I don't know if Heiau is considered a religion, but that's where I, that's where I meet the gods. And they meet me and we and I, "hei" and they "au" and we find. I was baptized a Roman Catholic when I was a young child, but my household comprised of Catholicism, Protestantism and Buddhism. My great-grandmother was—I was a Buddhist as well, even though she practiced heiau practices. And so, we weren't really like attached, and then my grandfather on my mom's side, yeah, we didn't even talk about my mom's side, on the haole side, my grandfather on my mom's side, Nelsen, he was, they were Lutherans. They were from—he was Swedish-Danish, so his father came from Denmark, his mother came from Sweden. And so, they were heavy Lutherans because they were part of the noble families from up there. I don't know, my grandfather doesn't really want to talk about much

of his family, but they were noblemen, they were the house of noble class people. And I guess they were strong Lutherans with the church or (talking to self) what's his name? Yeah, they, I guess they were anti-Catholics, that's why.

DM: Oh, very in—yeah.

APN: So, we never really, yeah, we never really, you know, once in a while, we went to church to eat breakfast and sing songs at Kahikolu. But I was mainly raised with a lot of heiau traditions growing up with my great uncles, those people that, they did go to church on Sundays, but for some reason they would go through the motions, I guess. And then after that, the rest of the time, we did a lot of other things.

DM: Oh, interesting. And thank you for sharing about your mother's, was it father's side?

APN: Yeah, my mom's father's side.

DM: Yeah, I forgot to ask you. So, thank you for sharing that. Okay, so aside from the civic clubs, are there other community organizations or other kind of organizations you're part of?

APN: Yeah. As far as nonprofits, like I belong to Nā Hoaaloa o Ka Pua No Hōnaunau, which is a descendant's group from Pu'uhonua o Hōnaunau. Currently, I'm the president and just kind of reforming and reorganizing, so we actually do 'āina based programs that connect, connect our community to the philosophies of Keawe, the House of Keawe, which actually stems from the Hale Nawa, which stems from the 'aha ali'i back during Haho's time that actually was maintained on Moloka'i, there's some history about actually wanted to share that with you, Auntie, one day. So that's the reason why Keawe, Keawe's house to the Hawai'i lines were in charge of maintaining some sort of philosophical line or something. And that's why we ended up kind of, well, taking over the islands, but not really taking over. We're just following through. So, Kamehameha's unification was actually a series of generations of this process and we're just fulfilling what was, what came out of 'aha ali'i that was solidified on Moloka'i, I think during Haho's time, that's way, way back, what is that like 12, 13 hundreds or something? Anyway, so a lot of the philosophies that we maintain the structures, of course, whether it's 'āina based like through the makahiki or through our 'aha ceremonies, through unification and just kind of like pulling together philosophies through the Hale o Keawe is what we what we promote. So, a lot of our work is really education workshop and negotiation tables between the national park and descendants. And yeah, just kind of working on stewardship of mana versus just 'āina like who has power over what and who gets to decide over what. And so, with the National Park Service, we clearly made them understand that they don't make decisions regarding cultural practices as well as interpretation of our culture that, that belongs to us. And so, we set up a table to where we can pull together that, that kind, koa. Stewardship that they would maintain the structures based on what we provide for them as far as the 'ike kūpuna.

DM: That's amazing. And is Hōnaunau the only national park that you are providing that?

APN: No, I'm also lineal descendant of Kaloko, as I mentioned earlier. Even though my family was Filipino, we have, I have actually on my kanaka side, people from that area as well as my Filipino family were buried there. My grandfather had twin sisters that are buried there that were considered, I guess, legally I think, I'm considered lineal descendant of the area. At Kaloko, yeah. And so, with that, yeah, that's, those are the two main national parks that I, that I consult with. And then I also sit at the Kona historical society, sorry.

DM: Oh, okay. Yeah. And what about the Ala Kahakai national trail?

APN: Well, yes, Arakaki. Yes. So actually, we're working together right now and our Kealakekua Conservation Action Plan right now. Something that you and I talked about years ago is coming to fruition. And with the state parks state masterplan just kind of merging it all together. So, things are kind of moving forward. But Aric Arakaki at the Ala Kahakai and his team where Tanya Souza, she grew up with—I forget what her married name now. But yeah, they've been working with us and I actually work with Aric on smaller occasions, just by providing some advice regarding the trails from Hōnaunau to Keālia to Ho'okena. And just kind of supporting them in the acquisition at one time because they're trying to acquire those lands for stewardship and then now working with the uncles to trying to build capacity and maintaining the trail.

DM: Oh, that's amazing that you're doing so much! (Laughs).

APN: It's all part of, it's serving the 'āina, Aunty, that's what we do right?

DM: Well, thank you so much. Do you also, do you also carve or weave?

APN: I don't carve as much as I used to. Well, weave lauhala. I just picked up lauhala. I just picked up weaving, I just wove a few hats these couple of months. I try not to tell people that because everybody wants a hat, you know, and I don't—so growing up, that was, I had to go get lauhala and clean it for grandma, right, because grandma raised me, right? And that was my chore. And sometimes I had to skip baseball practice and football practice because I had to go do lauhala and pick coffee and go harvest the [macadamia] nuts. And so, I'm not really fond about stuff like that. And so, when it's time to clean, I'm like, "Oh, bad memories, bad, bad jujus." But I do enjoy weaving like, I love the artistic side of it. And even though so my brother, he does a lot of lauhala, Keoua Nelsen. He does, he, he's taken the, that course of maintaining the hala traditions and the akuas of the hala like I've helped him out with, with pulling some of the chants together. And so, you know, he's preserving that as well as teaching how to weave lauhala. So, it's not just the art that they're weaving, they're actually learning the 'āina practice and the connection to the akua, which I'm telling him that that's really important, especially now that, you know, with all these kinds of diseases, like with the 'ōhi'a, ROD disease and all kinds of diseases with the lauhala and are new and all of these things that are attacking our indigenous plants. You know, Kekuhi had mentioned to our 'ohana once that we got to call back these ancestors, we got to have our relationships, they're ma'i because the relationship is broken. And so, we got to reestablish them. So that's why I'm very much heavily going back to the heiau and publicly announcing this because I'm hoping to inspire and encourage people to make those connections. I don't care if you Christian, Buddhist, Hindu, whatever religion you are. This is our genealogy and we have to reestablish those lines. And it's quite healing for everybody when they do that, you know, something that I think we had conversations the last time I was on Kaho'olawe, when we had 'awa up at the Hale mua and uncle was talking to me, Kahakaio, Pohaku was there, my hānai. And we talked about how this pu'uhonua works and, you know, connecting people back to the ancestor, whether it's a rock, a weed, dirt, something, it's healing, you know, and he wanted to do that with our pa'ahau brothers and sisters and bring them back into our family of our mo'okū'auhau, not just our community, but back to our mo'okū'auhau, because that's where we find our pure love for each other. Anyway, sorry, I kind of going off on that stuff.

- DM: Well, thank you so much. Yeah. I just wonder, do you, um, we have a question, you know, like do you go fishing and hunting also there other things you're involved in on this, you know, hobbies or skills and interests like that?
- APN: Yeah. So, I do carve once in a while, actually helped with carving our wa'a Lono this past season. And then I do. . . . I love hunting, but I prefer archery. And I used to be an archery champion. I won twice, state championship. I love archery and I do fish. I hardly, like I prefer shoreline like net fishing, I prefer that. I will be honest, I know this is on 'ōpelu, but when I used to go with grandpa, yeah, I got bored a lot. It was super boring because, you know, you stop, right? And then there's no talk. You know, you just got to do, you know, don't talk because the 'ōpelu can hear you, you know? And so, you cannot have a conversation about your friends or you cannot ask grandpa any questions because we got to, we got to just listen and be in tune with that 'ōpelu, it was quite boring for me like I was, I guess that's why when I would go, I would always be at the back of the boat (laughs), making the chum (laughs), preparing the chum every time we would go feed. That was mostly what I did. When it was time to fish, I would go every once in a while, but it was mostly my cousins that went with my grandpa.
- DM: So before we get into looking at the boats, let's talk a little bit about that experience. So which grandpa would you go with?
- APN: Oh, this is Palacat. My dad's, my dad's dad, my paternal grandpa. And then, you know, I had a few uncles on my maternal side, you know, my grandmother's brothers or nephews and a few uncles that would 'ōpelu. But I mostly went with my grandfather, and most of the time we—he fished ko'as from Maka'eo, which is at old airport all the way up to 'Anaeho'omalu actually more to Kīholo, in that section, so mostly North Kona. That my grandfather went, you know, he was raised up in that area among the Hawaiians up there, so he learned in those areas. A lot of my shoreline fishing was, of course, the subsistence fishing, which would be from Kealakekua Bay, my mom's side of the family, so we had cross nets, we'd do akule, you know, helping out my Leslie 'ohana doing the akule stuff off surrounds And then we did some illegals, you know, the cross netting with, for lobsters and stuff like that. We still practiced illegally, I would say, but we still practiced with the intent of continuously following the old kapu. And so, I felt like when that stopped, then things kind of an imbalanced.
- DM: Yeah, because I maybe I understand what you're saying is like here on Moloka'i, the seasons are different and the state rules kind of adopted the season for one place or. . .
- APN: For one whole, they blanketed
- DM: . . . Where it's old. But so, every place has its own season for each, so I can understand you're saying that you followed the traditional kapu, not state one was, wasn't in alignment with it.
- APN: Yeah. Yup!
- DM: And so, when you would go out with your grandpa, what kind of bait would you help prepare?
- APN: So, when we chummed, we actually chummed in right before we chum during when 'ōpelu was kapu from harvesting. So, we went out like around April, April, like late April, May, June would start, we would chum, just chum and feed and we go to the ko'a and a lot of

times it was with mud or pumpkin and most times we would use 'ōpae'ula, even though if it's a little bit for some reason when you leave 'ōpae'ula out [of the chum], they're not going to eat it. And so, the school going move. And that's the problem today, one we're not chumming according to the season that we should, and I talked to Uncle Chuck about this, Uncle Chuck Leslie was mentioning this just a couple of weeks ago, because we get plenty 'ōpelu, but they're not following this, the cycle. They stay off cycle and because we're not using the right things. And so, we would chum that. We would, we would chum and then pumpkin was used when they get older, so like June and July is when we use pumpkin, but in the beginning was a lot of 'ōpae. We even used chop-chop, even though some people are disagreeing with chop-chop because it brings in predators. But, if you feed the mama 'ōpelu, the chop-chop they, the barracuda, they maintain the school and they maintain the predators as well. And so, we would do chop-chop and mostly like some mud balls and you just put a little bit 'ōpae'ula. Sometimes we got or I got lazy and we would just use the shrimp, the shrimp bait. I don't know if it worked, but we'd just mash it up and my grandpa didn't know.

DM: Where did you get the 'ōpae'ula?

APN: Uh, we went to the old wells, we had springs and then up, like down in Nāpō'opo'o, we'd collect them in the old wells. We would go inside the well and we'd take our plastic cups and we collect them up. And up north, there's a lot of ponds up by Kaloko and Makalawena, we'd go to Makalawena and we collect 'ōpae'ula and we would then just dry them right out there. The same time, we would also collect 'ōhua, you know, the small little baby manini fish? We'd collect 'ōhua and dry that, so we'd dry 'ōhua for us and the 'ōpae'ula would be for the chumming. And yeah, that's how. And then we didn't need a whole lot. Like I said, even though we would get like a handful, all we needed was just a little bit for some odd reason, like it created some sort of flavor, I guess, like, I guess it would just sense it so you didn't have to have a whole lot of it. Yeah. So, a lot of people think that you've got to fill them up, but you don't need to fill up. And then we would just make balls. And then my Japanese uncles, they would use mush, hot cereal mush, porridge much, they use that. I don't know, I guess, we would use the pumpkin, but that would be later, and I guess when we do it, would keep it hot, warm. And when they eat it, it's warm, I guess, and it kind of expands their stomach so they get hungry and then we give them. Yeah.

DM: Wow.

APN: They come fat that way. My dad used to make me do that, make sure that we keep them hot, put them in the cooler, wrap them with ti-leaf and put them in a cooler. And we kept it warm. Interesting, yeah?

DM: Interesting, very interesting.

APN: I don't know if that's kanaka or Filipino, but that's what we did.

DM: Wow, wow. But you folks only—your 'ōpelu fishing, did you ever go fishing South Kona side too or was it?

APN: Yeah, I went with my uncles. We had ko'a, like my family, Panui side, we had ko'as out at Ke'ei by Palemano. So down there with I, and then my uncle, and my uncles on the Gaspar side, too, we would go deep sea fishing, but we went out to the buoys, so not like the shorelines are always governed by the ko'as. And so, the ko'as were very territorial. You don't just go anywhere. You're respectful. So even if we went to another ko'a, we always

asked permission from the 'ohanas, who maintained those, who fed those ko'as, like Kaleohanos down in Ho'okena, so they would go harvest there, what they need for their families and their sustenance and their economy. And then when they're done, they'd be like, oh yeah, we pau, you guys can go.

DM: Oh.

APN: That's how it was. And then you don't go and just rake until no more like you just go, you take a little bit extra, whatever you know, maybe cause your ko'a never bite or whatever. But yeah, that there's this respect back then. Nowadays, nobody even ask, nobody even know. I don't think people know how to mālama the 'ōpelu ko'a.

DM: Mmhmm. Yeah. We were watching a video with Chuck Leslie and he was saying he thought there was something to do with the nets, that people weren't making the nets and so they wouldn't be able to continue fishing. I don't know if you had a. . .

APN: Yes, so a lot it like, so yeah, I grew up learning, oh, that's another thing, net making. Oh, and net patching! That was at night and go in the room and after you pau homework, you got to make nets, patch nets. Yes, so. Yeah, not too many people make nets and even now because economy today is different than it was back then. A fisherman, that's all he did, like today a fisherman is a construction worker as well as a banquet manager at the hotel, as well as a baggage claim clerk at the airport. That's our fishermen today, and so no time for make net, no more time for make your chum, no time for go mālama the ko'a because everyone is working five jobs, even though they say they only working two jobs. Really, they're working five jobs, right?

DM: Yeah. Yeah. Right.

APN: So that's part of the reality today that I feel like, and uncle is right, that you know, nobody's making the nets and so you get one whole generation coming up that cannot even make the tools to go fishing, now.

DM: Mm. Yeah, yeah. Right. Okay, well, thank you. So, I know. Let's talk about how, this, we have the photos of the boats that we wanted to show you, but you are saying that your grandpa helped to make this new design.

APN: Yeah, so what, so what he did was, so back then when they were living at Kohanaiki, down by Kaloko side, they would, they would travel by canoe to Kailua-Kona to deliver fish and stuff because never have, of course, never have roads, they only had trails that was in a desert. So, but what he did was he flipped this canoe backwards and they would make fun of him about flipping his canoe backwards. So, the back end of the, you know, the regular kanaka canoes, so the back end was in the front and the front was in the back. But what that did was it kind of slowed down the canoe for fishing. Yeah. And so, when they started to design the newer style canoes, what they did was they widened, instead of the narrow kind of almost looking kialoa canoes, or the fishing, that they broadened the manu, so if you if you look at some of the manu, they broadened it out a little bit more. And then of course, throwing the motor in the back, they chopped the back, and that's when Amfac was helping out, was bringing in the motor boats. Amfactors was down where King Kamehameha hotel is at. That's where my dad was raised, by the way, at King Kamehameha hotel, where the hotel is at, that's where his house was. Yeah, they lived at Kamakahonu, my grandmother's side of the family. And so, when Amfac was bringing in, like, the motor scooters, I guess, to help out, and that's when they put the motors on the canoe. And so, what my Filipino

grandpa did, was he chopped the back. And that's when, and then he put the plyboard up and used it to put the motor in and then, and he also, and he still used a sail, by the way, like he put up a small sail on his 'ōpelu canoe. So, I think, I don't know if, when he flipped it around, initially he started he just flipped it around, then all the Hawaiians was making fun of him, then all the Hawaiians copied him. So, my great grandfather is from Cebu, Philippines, and very fishing, commercial fishing and commercial fishing. So, he brought some of his, you know, their island mentality from the Philippines. And he yeah, he incorporated, but yeah, he made friends with all the Hawaiians, and I guess they would make fun of him. And next thing you know, they was all flipping their canoes around and flipping, yeah it is interesting.

DM: So he would flip it around and put the ama, then on the other. . .

APN: On the other, on the right. Yeah, yeah. Yeah, I think I can't remember if they did a documentation of that, but one of my great uncle was telling us the story about that. That's how I know about it. And then I think the Kaloko guys might have documented that story on how he would flip it around and how the Hawaiians are making fun of him, yeah. I think some of the oral histories that came from Kaloko would talk about him. Yeah.

DM: Would those be what the national park or where was?

APN: Let me ask Tyler, you know, Tyler, Aunty, at the National Park?

DM: No. Which Nation. . .

APN: Kaloko, Kaloko National Park.

DM: Okay.

APN: Paikui Gam, Paikui Campbell is his last name, but I'll put you in touch and maybe he can get you the documents because there's a lot of fishing too, and then get some of those families, but they're mostly in North Kona, so I know you guys are looking more South Kona, yeah?

DM: Yeah, but Ku'i is doing research on 'ōpae'ula. You want to explain what you are doing, Ku'i?

KK: Sure, yeah. So, part of part of my research, or I, what I eventually want to do is oral histories on the North Kona because I've been told that North Kona fishes super differently than South Kona and from your stories, it sounds like they do. So, yeah, I know there's a split somewhere. Do you, actually, do know where the split is between North Kona and South?

APN: I do. You start seeing the change and the shift from Keauhou.

KK: Oh, Keauhou?

APN: By Keauhou, Kahalu'u, you start seeing a change of fishing traditions. And if you take a look, what that shift is really when we look at, you know, when we look at dividing our districts, the 'okana, we look on the 'āina and we start dividing them based on water sources. But when you start looking at the traditions on the ocean, it's by the currents, the Kanaloa currents, not the ones way inshore, but the outshore ones, the Kanaloa ones. And so, you start seeing the shift in currents. And so, the outside currents will go up north. So, you know, our wa'a Lona, Aunty, when release it this year, the thing went end up at

Honokōhau Harbor, we went release it down in Hōnaunau Bay and the thing went, we actually took it all the way out to the Kanaloa currents, way outside and I think went up towards Kaho‘olawe to Kealaikahiki. So maika‘i loa, right? That's what our ancestors says, we've got to go over there and then go south. Right? So, the thing went end up at Honokōhau Harbor and it, and it, and it caused this huge ruckus among all of the charter boats up there because they kept picking them up and people was like, "Eh, that's somebody stuff, ceremony. You going to get bad juju." So, a lot of people was calling me this past. So, Lono went, Lono totally went educate all those, they were like, "We've never seen this before", I was like, "We been doing this for generations, where you guys been?" "Oh, by the way, we're not the only ones releasing canoes, so when you see them, leave them alone." Right? Anyway, so. If you look, I think the currents, Ku‘i, will, and this is just observation based on you kilokilo of how we look at our ‘okana, like the Kona Kaiopua, Kapalilua, Kapukapu, you know, Kekaha Waiole, we're looking at those regions as all ‘āina stuff. But what is our ‘okana in the ocean? And so, I think that it may be the same, but I think they may move when it comes to the ocean side. So, when you look at it like, even though Pu‘u Ohau at Hōkūli‘a is the cut off between North and South Kona, that could be the land one, but the fishing traditions will shift when you start talking to the uncles. They're going to start arguing their fishing tales going change when you start going into Kahalu‘u, Keauhou, kind of that area, once you come to Holualoa up to Kailua, then it's totally different.

KK: Oh, okay. Okay. You're the first person to tell me that it's from the ocean that it's different. So, thank you for that.

APN: Yeah, because we going fish based on the currents and how the schools going move, right?

KK: Mmhmm. Yeah.

APN: And how they, and how the fish mentality, right? Not on our mentali. . . . So a good like, Uncle Chuck will tell you stories about fishing, but she's actually talking the fish talk. He's not talking human talk. And so, when you listen to it, then, he's talking about the psychology of the fish and how the fish's behavior. And so, they move according to Kanaloa, right, to the currents, to the, to how, as well as, dolphins and so even dolphin migrations, like dolphins are a huge part of splitting up schools, so they go into the bays. That's why we put them kapu, you know, no swim with the dolphins because you're changing up the economy for us. And so, all the haoles like, they are like, "Well, we get the right to go swim with them." "Yeah. Well, you no more the right to take the food off my table, okay? And these are our reasons." So, yeah, so when you look at the current, I think, would give you an idea, you know? And that's my kilokilo. And when I talk about it to other people, they kind of think, "Oh, wow! That could be a huge possibility!" because it does change in those areas and you start seeing a mixture of current and switches.

DM: And so I was trying to understand when you said, "Amfac brought in the scooter motors", are you saying that they took the scooter motors. . .

APN: Yeah, the scooter motors and put them on the canoe.

DM: Oh! (Laughs). Okay.

APN: I don't know if that's how they started the boat motors. I'm sure not, but I think they just probably modified it. Know MacGyvered it so that it did mimic the regular boat motors or something.

DM: About how much horsepower is that?

APN: I don't think it was a lot. I think it was faster than paddling, though. . . (laughs). . . To be honest, I know we're being recorded, but to be honest, you know, a lot of our fishing uncles and aunties, they drank a lot. So, you know, the less, the less hana they got to do, the better, right?

DM: Right, right. Right? Oh, very interesting.

APN: And then possibly, if they're hauling all of this fish in with a net, right, you know, paddling that too like, you know, imagine coming in and you cannot go too fast if your canoes kind of like, you know, you only get that much of the manu is missing, you know, your canoe is going to be sinking if you get too much stuff in your boat. But I think the motor helped out with putting some speed to it. Yeah. My grandpa would talk about steering it with the motor because the motor wasn't steer-able, so they still steered it, they still paddled.

DM: Oh, oh. So, it just was propelling, but they had the paddle to steer.

APN: They still paddled to steer, yeah.

DM: Oh! So, about what years would have that, been that innovation happening?

APN: I would say 40s. Come to 50s, I think a lot of our, a lot of our 'ōpelu canoes are already moving plus, oh, this is what I want to just share [with] you guys. My theory is that a lot of canoe makers, the traditional canoe makers, were already leaving and their practice was going more towards kialoas, yeah, racing canoes. And so, in the 70s, when I was a kid, my papa, my Kahu hānai Uncle Grace, Akoni Grace, he did a program for the Nā 'Ōpio canoe at Pu'uhonua o Hōnaunau, and he brought in a lot of woodshop kids and people who are interested in carving. And we did a full, a full ceremony as well to from start to finish about developing a canoe for fishing because the idea of fishing canoes were going. So, the Nā 'Ōpio is a preservation of one educating on how to make the canoe. And Ka'alekahi, who is his grandfather, was also known as Kealakahi, which Edgar Hendricks had, had documented sometime in 1912, or something of how to make a canoe. And so, some of the practices on that process was documented by the National Park from my papa Uncle Grace and Akoni. He was Uncle and I was Akoni boy. And yeah, so he brought back those practices because a lot of our fishing canoes were already modified to using ply board instead of logs because I guess resources, access, people don't know how to fell, or identify and fell trees, and so I think those practices disseminated. And then, of course, with the Hōkūle'a Renaissance, we start to bring back a lot of our making traditions. But again, those are wa'a kaulua, same concept, but we're not felling trees for 'ōpelu canoes, now, we're using ply boards and, you know, imported material to make our 'ōpelu canoes.

DM: And you think tha. . .

APN: So, I'd say like 50s and 60s around there is, when is when things kind of shifted. Yeah, definitely by the 70s. I think you know that blue canoe from Nāpō'opo'o, I want to say that was Uncle Chucky's one. The one at Nāpō'opo'o wharf.

DM: Yeah. Yeah.

APN: Yeah.

DM: Okay, well, let's start looking at our slides. Oh! I have, did have one thi. . . When do you think they started to kind of redesign the 'iako and the ama to use pipe? Or, because a lot of them. . .

APN: I think again, available of resources. Might have been in the 60s, I think. But by the time I was born, like, I saw both, I would still see both. I was born in '69. So, you know, most of my time was 70s. My awareness was in the 70s. And so, I saw both wood and pipe, but mostly pipe. I feel like it was easier or accessible resources, a lot of the uncles were construction workers and fishermen, and so, you know, just grab them from the shipyard, you know what I mean, or the base yard, "What you going throw this away? Oh, I going make this for my 'iako." You know what I mean, I think it was just available resource. I think, I don't know if it was intended, but I think it was just, to me, it was available resource.

DM: Wow. Yeah, very inventive. Yeah. So now we're going to share those slides and then whatever you can tell us about them, the construction, too. We want to know who they belong to, but if you could, whatever observations about the construction is interesting for us as well.

APN: Yeah.

DM: And how it functioned and operated.

APN: Yeah.

KK: Do we want to start Hōnaunau? Are you okay with starting from Hōnaunau or do you want to start. . .

APN: Yeah, yeah, yeah. No matter.

KK: Okay.

APN: Yeah. No matter.

KK: This is the first one.

APN: Yeah.

KK: Do you recognize this one?

APN: Yeah, so this one, you still see the. . . Oh, yeah, this is quite modern, yeah, this one?

DM: Why is that?

APN: The middle part is deeper. And this is a long one, I think this might have been a commercial fisherman's one, very long. Oh yeah. Commercial because he has his license in the front. And it seems narrow for a faster or speed, and their 'iako is that high 'iako, yeah. So, for 'ōpelu, you always leaning over the canoe, so you need that, you need that high 'iako.

DM: Mmhmm.

APN: Yeah.

DM: Can you tell me about the commercial license, is there, is there something about a commercial license versus regular boat?

APN: Yes, so the commercial license guys got to put their license number on top of their boat in the front. You see how like, they have that HA. . . I cannot see those numbers, but they have the HA.

DM: All right. Okay, thank you.

APN: Nice wa'a, yeah. Yes. So, you see the red one kind of far out of blue.

KK: Mmhmm.

APN: (Talking to self) Yeah, if you look kind of in the front. It's still kind of a wide, kind of almost the same size as the back. That's the style that my grandpa, my great grandpa was kind of introduced that kind of wide front. And then it tapered really quick in the front. I don't know if we can see another one like that. I'm trying to look. But this, this light blue one, right in the front, that one is modified for speed as well. We see the front is very thin, skinny. Again, their 'iakos are high 'iakos for balance. Because you leaning over when you, when you're, when you're doing the 'ōpelu and then when you're bringing up your net, you got to, you need that 'iako to be high. If you get one low 'iako, then your canoe going take in water.

KK: So when you say "high 'iako", do you mean that angle is high?

APN: Straight across.

KK: Oh, okay, because then the racing kind would be angled down like this, yeah?

APN: Correct.

KK: Okay, okay. I get it.

APN: Yeah, you see, this one is wide in the front again, not so narrow, so again, that style, I think, might have been a Filipino influence. That's just my guess, but I don't want to make credit for my great grandpa, but there's that mo'olelo. And then, yeah, you see, all plyboard, there is no traditional wood in this process. And this is definitely 'ōpelu, you see his 'ōpelu net. Interesting. His cooler, his two coolers up front. So that's all he needs once that's filled, he's done. (Cell phone rings) That's his economy. That's how much he needs to feed his family.

KK: So, this would, this be considered a smaller cooler for normal 'ōpelu fishing? Normal.

APN: Like I've seen like, well, based on the size of this canoe, it's kind of short, yeah, that's why, so this might be a one man, maximum two guys on this canoe. So probably this guy was a regular fisherman. Maybe his, that was his livelihood, and he fished by himself. And so, I guess that would be a normal size. I've seen, like some canoes would have a cooler up front and a cooler in the back. Yeah.

KK: Well, here's a different angle of the same canoe.

APN: Yeah, yeah. That's Kapuwai.

DM: Kapuwai?

APN: Kapuwai is the name of that bay area right, right by Pu'uhonua, you know this, where the landing is at. Kapuwai Bay.

DM: So the only traditional wood is the ama?

APN: Looks like the ama. Yeah. And they're attaching it with 'aha, so.

DM: Mmhhh, yeah.

APN: That's interesting that they wouldn't screw it. Maybe some are, I don't know.

DM: Yes, some of the bolt. The ones Miloli'i they were describing have a bolt and nut, and all that.

APN: Yeah. Yeah, so the story about the Nā 'Ōpio canoe that I mentioned earlier, Uncle was trying to educate about using, utilizing 'ike kūpuna to construct a canoe without any modern screws or tools. And I think because what these guys were facing a lot of times—that's why they probably used metal or pipe—was the decomposition of the wood, the thing would get rotten. And so, resources were limited, I guess, or just people never have time to always mālama their wa'a like how they used to back in the day. So, looking for ways on how to improve your canoe with little maintenance. But I think what Uncle was trying to do was teach about how it was done without any of these, you know, using screws and stuff.

DM: Were you in that program? Or you helped him with that program?

APN: I was, I was young; I was like seven years old. But he helped, he did a lot of high school kids. Okay. He taught a lot of the high school kids from the woodshop programs from high school. Yeah. Carving, even ki'i, he taught some ki'i as well. Yeah, I don't know who's I'm not too sure who's canoes this were, these are but I, I don't know if, I do know some of the uncles that might know if I can go and take these pictures to some of the uncles. I don't know if they would want to talk, but I can ask them. If they know.

DM: Yeah, okay, yeah, that would be helpful because they'd probably talk to you, but not to us.

APN: Yeah, they're kind of in their 70s and they're like, you know, they're like, "That's the old days".

DM: Oh.

APN: Yeah. But I'll talk to them and then I also told Ku'i about Kanani Enos, Aunty, because Kanani's dad was a, I think his wa'a showed up in your pictures at Ho'okena. And so, she might be a good resource to connect to as well.

DM: Okay.

APN: For identification.

DM: Okay.

APN: Oh, yeah. Kapuwai Bay. Yeah, I don't know who. I don't know any of these. Yeah. You see how they put them up in the tires?

KK: Mmhmm.

APN: That's how high the tide gets.

KK: Wow! So that's like how high the tide normally gets, this is not extreme tides or anything, you know how we have king tides, now?

APN: No, yeah that was normal.

KK: Wow! That's crazy.

APN: Yeah, yeah.

KK: So, it'd go all the way up to the wall too?

APN: Yeah.

KK: Wow. (Whispers, talks to self) Same thing, different angle.

APN: Yeah, Kamehameha Schools. Yeah, you see how they put them all up on the tires? So funny.

KK: Yeah. (Scrolls through photos) Well, this is the same sort of. . .

APN: Yeah.

KK: So how far, um, is this area from this area?

APN: A walking distance.

KK: Oh, okay, so it's like more to the right of this photo, is this one?

APN: Yeah, so that's that. Okay, so you see this, the building that's Kamehameha Schools.

KK: This, right here?

APN: If you go back to the pre. . . . If you go back to the previous building, you see it at the edge. That's the same building.

KK: Okay, okay, okay. Oh, they look so different. Okay.

APN: Yeah, yeah.

KK: So, this is all Kapuwai Bay?

APN: Yeah, Kapuwai.

KK: Okay.

APN: And then that's the National Park wall, right there. Yeah, see, so this one has both lashing and the screws yeah? And it looks like that might have been 'ōhi'a instead of hau. No. Maybe hau, too. I don't know.

KK: What makes you think it might be 'ōhi'a, is it because it's straighter?

APN: So straight. Yeah.

KK: (Talking to self) Okay.

APN: Maybe it could be, other woods, might not even be traditional woods.

KK: Oh, true. Okay. (Talks to self, takes notes) Straighter ama.

APN: Yeah, that design on the gray line looks really cool, like solid, widens ends up in the middle and bottoms, so you know that that's where they're storing their fish, is mostly in the middle.

KK: Yeah, this reminds me of the, like a whale's belly.

APN: The wh—yeah, the belly, yeah. But what is that, they call that the piko of the net, which is the bottom part of the net? Yeah.

KK: Uh-huh. Oh, yeah, yeah, yeah. Okay. So, this would be commercial, too, then?

APN: Yeah.

KK: Okay.

APN: Yeah, I don't know who these wa'as belong to.

KK: Okay.

DM: Is this number 13, I'm just checking, I got. . .

KK: I think this is 14. Oh, it's 15. Okay.

DM: 15, Okay.

KK: They must have really liked this orange canoe, because they keep taking pictures of it.

APN: It's funny. Stood out. (Laughs).

KK: Yeah. So, this, this ama kind of looks straight. Do you think it's still hau?

APN: I don't think so.

KK: Maybe something else.

APN: Yeah. It could be anything. It could be Monkeypod. It could be anything, anything light.

KK: Okay.

APN: (Speaks at same time as KK) That's really straight for hau.

KK: (Speaks at same time as APN) What about the paddles?

APN: The paddles?

KK: Yeah. Do you know what the paddles may have been made out of? Were they plywood kind?

APN: Yeah, my dad actually made me a paddle. Yeah, they just used, so they would modify like dowels.

KK: Oh wow.

APN: And they would use different woods and kind of like press them together or, a lot of times the paddles were just like, really, how would you say it, like it wasn't like how you, it wasn't like made based on tradition, it was just made based on what was available for, to make a paddle. But my dad made me one out of mango. I had mango, koa on mine.

KK: Oh wow.

APN: Koa paddles are really heavy, which is good for fishing, because it gives you the depth, where, whereas if you use a koa paddle for racing, it's too heavy because what you need is, you need the speed like you need to move fast. But for fishing, it's easy because it'll give you some of that, you know, that kind of push. So yeah, the paddles are like, some like I know people like later in the 90s, too, they're already using kayak plastic paddles because they only would paddle out past the break like in this case, they're just paddle out. Then after that, they fire up their motors and go. So, the paddling wasn't done to paddle all the way out. It was just to maneuver inside the shore, especially in Kapuwai, because get plenty reefs and so these guys were great navigators. They had to like do this sharp turn and like, this is kind of z-turn to come out of the bay. Yeah.

KK: Hm, interesting. Yeah, I know, I used to have a koa steering blade, but could never paddle with it because it was too heavy.

APN: Yeah, too heavy.

KK: Okay, well, a different angle.

APN: Oh yeah, there's our famous orange canoe. I don't know whose one is that. I got to ask. I don't know. That's so funny.

KK: Here's the back of one.

APN: Yeah. That's typical. [Inaudible] The motor.

KK: And these, we think, might be amas. Do you know?

APN: Or rollers to go into the ocean. When you take them off the tires, they just lay them down and then you just, you know, use it to go into the ocean. Yes, so interesting how the 'ōpelu canoes shifted, yeah, they cut the back eventually and just made them flat to the motor in. I think that came like 50s, 60s, mostly 60s, I would say.

KK: Okay. And this is just, they just put plywood here, *kine*.

APN: Yeah.

KK: Okay.

APN: Yeah, this is nice. One-man, maximum two-man.

KK: Do you know about the length of like, a one-man, two-man 'ōpelu boat?

APN: Yes. When you see that ama, you know the 'iako, I mean, like you see how, like the 'iako almost takes up the entire hull.

KK: Mmhmm.

APN: Then you know that because, and plus, 'ōpelu fishing is not for passengers. Everybody works, so the guy in the front has his job, either preparing the net, preparing whatever. The guy in the back is, his job is to take you to the right grounds. Yeah, just. Yeah, it's a, it's a working vessel. There's no recreation on this, this trip. So, I think the length, the longer your length, the more you'd would be able to collect, I guess that would depend on your household's economic situation or your capacity of catching fish. Most people prefer to tell a bigger fishing tale or I'm [a] better fishermen than you, but yeah. . .

KK: So this, these numbers look kind of different, is this still commercial?

APN: Yeah, I think (mutters to self). Yeah, I'm not sure, Ku'i.

KK: Okay.

APN: Because there's, I don't know if there's a letter after the numbers, yeah?

KK: Mmhmm. Yeah. Okay. All different angles, same boats.

APN: Nice. Nice 'ōpelu canoe, though. Nice one, nice shape. The thin, the front is thin. You see how it's really thin?

KK: Yeah. And back to the orange one.

APN: Yeah, we love the orange one, yeah? (Laughs).

KK: So I've heard a couple things about these (points to photo). They look like seats to me, but I heard that they could also be the covers for the fish box. Do you have a sense of what, both?

APN: Must be covers for the fish box or to put your stuff on top. Yeah, they're not seats. And then to be honest, I mean, like I think like my grandfather one had seats, but we didn't use them. We always took them off because the seats get in the way, you can't move, like you always end up walking over the seats, right? So, either the seats were movable where you could take them off so that you can walk through the canoe easily, or, yeah, you just sit on the fish box. Yes. Mostly, I'd say those are fish box covers. Or to put stuff on.

KK: Okay.

APN: Interesting shape. It bows out halfway down the side, you know, where your cursor is at? Yeah.

KK: Oh, like right in the middle here?

APN: Yeah, you see that?

KK: Yeah.

APN: Or it looks like it's bowing out, but it might be kind of going in.

KK: So, what would these things up here be? Is it just to moor them somewhere or?

APN: Yeah, that's mooring.

KK: Okay. (Mutters to self while scrolling through photos)

APN: Yeah. That's a nice sight to see the canoes all out on the beach.

KK: You don't see that anymore, over here? No? Here's an older one.

APN: Yeah. You see, the bottom is not as not as narrow, like it doesn't taper off on this one yeah, like the other orange, I was telling you how it tapers in like halfway down the hull, it kind of goes in. You see this on how it's really, really flat.

KK: Yeah, yeah.

APN: It doesn't taper in.

KK: Is it because it's an older design?

APN: So this one would float—yeah, this one would—so, the other one will kind of cut through, I guess currents, maybe, I guess. The design, it's more a racing canoe like the orange one is more racing. This one's much wider. Yeah. There's no need to race, I guess.

KK: Okay, so this one's a slower boat, the other one's kind of faster. Okay.

APN: I think this one is more functional for fishing, like you have your wide hull, your, you know, you have your depth. There's more practical reasons why you would build this type of canoe for fishing versus the orange one where it kind of tapers.

KK: Mmhmm. Okay. Hmm, interesting. Okay, now we are at Ke'ei.

APN: Ke'ei!

KK: Only got one boat at Ke'ei.

APN: Yeah, that looks like this might be whose hale is, wait, is this Ke'ei?

KK: We can correct this if we're wrong.

APN: I think this is Honokōhau. Wait. If this Ke‘ei, this is probably the Kihe's property. Uncle Kaai Kihe, Ernest Kihe. I can go ask them if this is theirs, because I know they lived out on a point like this, if not, this looks like Uncle Pelipo's House out in Honokōhau, by Aiopio Fishpond.

KK: Okay.

APN: But let me go ask. I can go ask on this one.

KK: Okay.

APN: Yeah.

KK: Yeah, this one is interesting that's why because the ama it's not, doesn't look like it's made out of wood.

APN: No, that's a pipe.

KK: A pipe?

APN: Yeah. Nice fish house too. Yeah, let me go ask. I think, if this is Ke‘ei, this is Uncle Kaai's, and I can find out more stories about it.

KK: Okay. And now to Ho‘okena. [Inaudible]

DM: Is the, is it Uncle Ernest Kaai, is that what you're saying?

APN: Yeah, Ernest Kaai, Kihe, his last name. His first name was Kaai, and I think they called him. Yeah, his English name was Ernest.

DM: Okay. And Kihe.

APN: Yeah, Kihe. K-I-H-E

DM: Okay. So, is this twenty-nine?

KK: Yes.

DM: Okay, thank you.

APN: 29. Yeah, did you talk to Uncle Akemi Kaleohano? We did an interview with him regarding the ‘ōpelu seasons, recently, for Nā Hoaaloha and I did a, um, Pohaku, Kanai's boy did a video about him for a project and I can share that with you guys if you guys want to see it, but I want to say that he mentioned that this one was from an uncle in Nāpō‘opo‘o, maybe? I cannot remember. But I thought it was orange like this and it could be this one. I'm not sure. But I can. Yeah. Are you guys interviewing Uncle Akemi Kaleohano? The Kaleohano family from Ho‘okena.

KK: We hope to interview somebody from the Kaleohano family, but we don't have anybody signed up right now.

APN: Oh, I will get that to you guys, then. He still fishes ‘ōpelu.

DM: Oh! That would be good. . .

APN: Very, very traditionally, too. Yeah. Even though he's from Ho'okena and he still fishes Ho'okena, he's married to my cousin that lives in Nāpō'opo'o village, he's my neighbor. So, I will go ask him if he would be, and you know what he does, he loves doing interviews because he loves to give education about this, about their practices. So, I will put him in contact with you guys? Ku'i, Aunty? Both of you guys?

DM: Yeah, both of us.

KK: So, you're thinking this might be his boat? But, you're going to check?

APN: I think it was one of them like he had two, yeah. Their family had two or three of them. Yeah. Yeah, I'm not sure. Oh, yeah, you see the pipe? (Laughs).

KK: Yeah!

APN: Yeah, we see that pipe.

DM: There's also the pipe, the outrigger one for the, they said they would put them [on the rear and] fish or troll.

APN: Yeah. (Laughs) You see the fish box in the middle and then the seat is only for the steersmen to manage the, to manage the motor, but the rest of the canoe, there's either removable seats or no seats. You sit on the fish box. Oh, popo!

KK: Yeah, the next few are really old.

APN: Yeah, you see how the canoe, because, okay, so traditionally our wa'as were made and then they were sealed with kukui and a whole bunch of like 'ohe maika'i, and a whole bunch of saps that would seal the canoe. And then that practice ended when the knowledge ended, you know, a lot of the heiau practices kind of were prohibited. I hate to say the kapu ended because we still get kapu today, so I always say the heiau practices were restricted and abolished, which connected us to these types of nuances. When you look at this rot, it went right through or underneath the paint. And whereas our tradition, our canoes were turned out black because of the kukui the kukui root that you pound out and you get the juice and you painted on, it seals so that there's it's kind of like a Thompson water seal, but better, if you ask me, we actually do that for our ki'is too. And that's what happened. Look at this, it's all water rot.

KK: Interesting.

APN: Look at that nice, long wa'a. Look how deep and you see that it doesn't taper again, like this one is flat down.

KK: Mmhmm.

APN: Yeah, so definitely fishing, and then the manu was kind of wide and not as skinny. Definitely an 'ōpelu design for fishing.

KK: I didn't know that about kukui.

APN: Yeah, I was the one who had to go get them, that's why. You know, the small kid, the punahele. They call us punaheles, but we were chosen because we were chosen to go to work. That's why. (Laughs) Oh. So, they put the pencil in there to give an idea about how thick the, yup, which is true. It's very thin.

KK: Oh.

DM: I never saw that. You're the first person to notice that.

APN: Oh, I thought they were using it as a measurement? I thought.

KK: I mean, they probably. Yeah.

APN: Okay. All right. Yeah.

DM: Yeah, no good eye.

KK: Yeah, we usually just skip past this one. Nobody has much to say about the really old rotted canoe.

APN: Oh no, there's good designs in them and they way how it rots, like this is the reason why people have a hard time maintaining their wa'a. If you take a look at this because pohō, yeah? Like this wa'a is a nice style or a nice design and then yet pohō, the thing went rot, maybe because nobody fix them. You got to keep painting them, but painting doesn't really, marine paint doesn't really do justice for the wood, so maybe we got to go back to some traditions and modern tools, maybe, I guess, and try to put less nails like what Uncle Ako was saying, like if we do a little bit more tradition and less nails, then we would have less water rots or ability for rots. We can improve our designs with both modern and traditional concepts.

KK: Okay. This one.

APN: Yeah. You see how this one was like, really narrow manu. The manu was very narrow. You can't really put anything in there, but your bailer, your kā. Nice though, oh, they put nice designs on it. That's good. Who is this one? Is there a name on that? Is that a name?

DM: Yeah. (Cross Talk) Somebody it was, it was the last guy who told us. . .

APN: Oh, it's Kuu Leilani.

DM: Yeah, Kuu Leilani.

KK: Oh, Kuu Leilani. Okay.

APN: Oh, beautiful.

KK: We thought it said, Hoo, Koo. I think the other guy told us Leiolani, but. . .

DM: Yeah, Leiolani was the other one. And he had the family name. There was a Leiolani in their family.

APN: Oh.

DM: Who was that?

APN: Alanis.

DM: Yeah, Alani. Yeah.

APN: Alanis, yeah. There's a Leiolani in their 'ohana.

KK: Okay. Here is this same style.

APN: Yeah, this the, yes, so when you look at the wood too, like hard to tell what kind of wood they went use for this ama.

KK: Because it's painted? Or?

APN: Well, if you look at the—so ama's kind of a—hau is kind of a light wood. The color is like light. This one is dark.

KK: Oh, yes.

APN: And then hau will not rot as quick or it rots differently than this.

KK: Hmm. Interesting. Yeah, I never put that together.

APN: And then it looks like, yeah, it's kind of, I don't know, and if it is then maika'i, but I've never, I never knew hau to split and rot like this because it's very fibrous. It's a very fiber, it's not good for carving. Hau is what makes raffia, you know, stuff like that. So, it's very fibrous wood, so it would be good for flotation. But this one looks a little bit like there's some density to it, like whether it's 'ōhi'a or some other, I don't know, some other wood. I don't know if 'ōhi'a would float well. Well, yeah, it does. 'Ōhi'a would float well. But yeah, you see how they make the 'iako, the attachment to the ama?

KK: Mm hmm.

APN: When they screw it in, like they have to screw it, like they have this plate going all the way out to make sure it braces, it's like it braces the ama, too. So, I think they're using it like they're using the 'iako as leverage to keep the ama kind of straight, I guess, or. Interesting design why they, why they went all the way out like that.

KK: Yeah. Not just right here. (Points at photo)

APN: Yeah. Because why would you go all the way out, put screws and you know, it'll rot, right? Like, why would you do that?

KK: Yeah. Interesting. Do you know how often they have to change out the ama?

APN: Not too often.

KK: Okay.

APN: Several years, it wasn't like months. Yeah.

KK: Interesting.

APN: This is Ho'okena still. Yeah, very kialoa. Racing canoe style.

KK: And this one has a date. It looks like it says '91. So maybe they started narrowing the canoes in the 80s, 90s.

APN: Yeah, I would say. I'd say, like, 80s and 90s. Yeah. That's when you get my generation who's like, no patience, hurry up and get out there. Maybe, I guess. Oh. Yeah, I wonder if this is the one that Uncle Akemi was talking about, maybe, the orange one. Yes.

KK: He knew whose this one was or this was Uncle Akemi's one?

APN: I think it was his because I remember it was covered with the piula, the iron roof.

KK: Okay. Yeah, and I just noticed that this ama has this curve, so this is probably hau, you think?

APN: I would say, there's more, and then the thick. . . . I feel like I don't know, like you can see, I don't know. For me, when I look at the wood, I can see like, the density of it. And I feel like the more dense, the less you would want to use it for ama, like you want to have a less denser wood for ama and ama is easy to change out. You know you can always replace. That's something that even our ancestors would replace all the time, is the ama.

KK: Mmkay. I wonder if there's another angle.

APN: Maybe they went narrow the front, Ku'i, because, you know, sometimes during the makahiki Kā'elo seasons when the akule coming out, they've got to go a little bit more out, they've got to cut through the waves, the currents because I'm looking at this, this ama, too, even the ama was shaped so that it goes through the waves versus going against the wave, like punching through it. The thing is going through like, you know, cutting through it, which gives a more comfortable ride, less ha'alulu. Maybe that's why the design changed to a more narrow kind of kialoa style. I just thought about that.

KK: Interesting. Maybe. Okay.

APN: This canoe look like get fiberglass. That's not wood, ah? What is that? What is the hull? That's not wood, ah, that's fiberglass?

KK: Maybe?

DM: Can you go in closer to it to look at it more close?

KK: Uh, if I zoom in like this maybe. It just gets all blurry.

DM: Oh.

APN: Yeah, no worries. You know, what we can do is take these pictures and go down there and just kind of tell, I feel like we can do a huaka'i down to Ho'okena.

DM: Yeah.

APN: And then we can, we can tell. Kanani and I probably can go down and help out with a little bit more depth identification.

DM: Mmhmm.

KK: Oh, yeah.

APN: Yeah. Yeah, Aunty Davi, weren't you guys supposed to come? Or was it for this project or another project?

DM: We were, we were going to come in October, but we had to postpone. We're thinking, Ku'i and I might be able to come middle of May, we have some time.

APN: Yeah, yeah, yeah, yeah. Please keep us posted.

DM: Yeah, we would, of course, because I think it might be able to come travel then. I think we're going to, actually we should put in the request already. We could stay at the Pu'uhonua if we want or up at Manago. And then go. . .

APN: If you guys stay at the dorms, then we can all stay with you guys.

DM: Yeah, the dorms are fun. Okay, we'll try for the dorms.

APN: Okay, I don't know. So, I know Kanani's dad's kind of has this same color. I don't know if this is it. I do know that it was under a tree, but I don't know if this is Kanani's dad's one.

DM: Oh.

APN: Yeah.

DM: Which Enos, is her dad Enos, or is that her married name?

APN: That's her dad, Enos. Yeah.

DM: Dixon or who?

APN: No, not that one. Her father is Alike Enos, so her grandma is Kahumoku family. Haai family. Sorry, Haai. From Keālia.

DM: Okay.

APN: Yeah.

DM: And then somebody told us those markings on the side were for to mark the depth.

APN: The depth, yeah. Yeah. My grandpa's had that. He had three markings.

DM: Uh-huh.

APN: Yeah.

DM: What were they for?

APN: Depth. To tell you and pau, like enough fish already. No need. Like you reached your max. So, they know how much pounds. You know when they sell? They know how many pounds you harvested or how much or how much more pounds you need to harvest. I guess. So definitely commercial boat.

KK: Back to Ku'u Leilani. This, this ama is interesting to me.

APN: Yeah. Yeah, you see how they put the ama up so that it doesn't, I don't know why they do that, though.

DM: Yeah.

APN: Maybe, I don't know. Because to me, if you put them up like that, you would crash more, right? Like. . .

KK: Yeah.

APN: Maybe just for design, maybe just cause they wanted it that way. I don't know, maybe just for aesthetic.

KK: Okay.

APN: Nice canoe.

KK: Mmhhh.

APN: Yeah, you see their 'iako was made specifically for a 'iako with pipe.

DM: Mm.

APN: Yeah?

KK: That curve?

APN: Yeah. And then, yeah, that kind of curve and then it kind of comes back in, down when it comes to the ama, it kind of, little bit comes back in towards the canoe.

KK: Mm hmm. Interesting.

APN: Yeah, that means it pushes the, you see how it pushes the boat in the opposite direction, not just keep it afloat, but pushes it as well, so that you get more leverage to lean on that side so you can fill up your net a little bit more. This guy probably harvests a lot. Yeah.

KK: Oh.

APN: Because if you're pulling up your net and you're wa'a is taking on water, oh my god, guess what you got to do? You're going to have to release your net, yeah, there goes your crop.

KK: This one. With the same kind of ama. Probably same maker, you think?

APN: Yeah, you see how the thing kind of come back in?

KK: Yeah, especially up here.

APN: Yeah, but interesting like it's not high. Like if you look at it when it comes down to the ama, it's not high. Right?

KK: Uh-huh.

APN: You see how it'll make the boat lean on that side, on the ama side versus leaning on the opposite side of the ama.

KK: Yeah.

APN: Or unless just because of the way how the picture is at, maybe, the angle. It looks short.

(Long silence as they scroll through photos)

APN: Nice 'ōpelu boat.

KK: (Long pause) And then we have these. '96 is the year. Lots of people recognize, I think it's this person. And now I can't remember who they said it was.

APN: That looks like, uh. . . . Wasn't it somebody, was it sweet, something, somebody. . .

KK: Oh. Yeah, sweetie. Sweetie something.

APN: Huh, yeah, not sure.

KK: And then we have this one.

APN: I feel like the canoes down at Ho'okena are more consistent in design than at Hōnaunau; there are so many different types of designs, whereas Ho'okena, there's a lot of consistency still.

KK: Yeah.

APN: You know? Yeah? I feel like at Hōnaunau, you still had Japanese families that were fishing 'ōpelu, too, so they might have changed up the designs as well. Whereas, down at Ho'okena, it's still all kanakas. I think that the families were pretty tight or still related, maybe.

KK: Okay. So, this one has a busted nose.

APN: Yeah.

KK: Was it, would it still be used?

APN: Yeah.

KK: As long as water is not getting in, they still use it?

APN: Put a lot of resin, probably.

KK: Ahh.

APN: Yeah.

KK: Okay.

APN: Yeah.

KK: Interesting.

APN: Yeah, nice. Yeah, you see, all the designs are all pretty, pretty much the same. That's what I noticed out of all the Ho'okena ones, they're all the same designs.

KK: Yeah, that's true. They all do look the same. (Mumbles to self as she scrolls through photos)

APN: You see their marker at the tip of the manu?

KK: Oh, uh huh.

APN: Yeah.

KK: Kawale.

APN: Yeah.

KK: Oh, same design as the orange one.

APN: Oh, yeah!

DM: Makes you wonder if it got painted over. (Laughs).

APN: (Laughs).

KK: Yeah.

APN: Yeah, you see how they just recycle the paint, like they don't really scrub it. . . (audio interrupted by phone call). . . off, they just paint right over it.

KK: Yeah, so I think it was one of our first interviews, somebody mentioned how when you see this photo where you see all these blue boats in a row, it usually means they're all from the same family. But then one of these blue boats has this (points to photo).

APN: Yeah.

KK: Oh, I keep pointing with my pen like you can see it. Has this (points to photo again), so it makes me think they're also the same family as the orange boat.

APN: Yeah, I thought the same thing.

KK: Yeah, so is it, and then you said how all the design kind of looks the same.

APN: Mmhmm.

KK: So, is it just like one huge family or are they just so tight knit in all these families that I don't here that they all look the same?

APN: (Computer speaker changed) You know, most of these villages, the genealogies all cross, like they are intermarried.

KK: Oh.

APN: So, just like my villa. . . . Yeah, so at some point, they're related, like not like, maybe close, maybe not close, but, you know, when you when you're looking at like the clans, kind of like the Pele clans or like different clans, they all come from the same clan, but different branches of family, right? So, yeah, like the main ones down at Ho'okena were like the Haais, Alanis, Kaleohanos. Those are like the main branch of families.

KK: Okay.

APN: But I don't know if color made a difference, like to me, if Uncle had enough blue left over in his garage and I need paint, guess what I'm using. Blue, right? Just available resources to me, right?

KK: True, yes. Yeah, this one has a slight design here.

APN: Yeah.

KK: This thing.

APN: Yeah. Definitely progressive, the next generation, right?

KK: Yeah! They didn't want to be like everybody else.

APN: Yeah, this is a typical 'ōpelu canoe right here. This is. . .

KK: Oh, okay. And so, this is hau, you think?

APN: Yeah, definitely, you see how pale looking the world is? There's curvature and it doesn't crack as much, you know, like the other woods really crack a lot. And that's because curation like hau doesn't require a lot of curation because it's very fibrous. So, whatever that other wood was, yeah.

KK: Huh, interesting. Okay. (Whispers) This is the old one.

APN: Yeah, wow.

KK: Yeah, so all these, these rust spots make me think there's screws in here, is that right? Is that how they put the wood together?

APN: Probably what happened was when they patched it or when they're trying to put it together, it's two pieces and they binded it there. It's not one full piece. Yeah. And so, they probably used materials that rusted or they didn't seal it well. Or it reached its lifespan, right?

KK: Yes. Yeah.

APN: Yeah, you can definitely see two panels there.

KK: Mmhmm. Okay.

APN: Yeah. . .(laughs). . . right there. Yeah, so what they did was they binded it on the inside. I wish, I wish we had pictures on the inside to see how they put it together. They binded it from the inside, but they screwed it from the outside or nailed it or whatever. And then they didn't seal it well; you look around the nails and it's fully rusted.

KK: Mm hmm. Interesting. Yeah, what is. . . . Is this to paint this white stuff or were they trying to patch it?

APN: Looks like they're trying to. Looks like they're trying to bondo or like fix the, yeah, see, that's another thing like they don't take the time out to really. . . . Interesting, yeah? They don't really take the time out, like for your car, you would like if you had a rust spot on your car, you would like really take out all of the rust and then put a bondo on, you know what I mean? But these guys, they just slapping it right on top of the rust, not even taking out the rust. I don't know. Interesting.

KK: Yeah. Hmm.

APN: They don't really take care of it as like people take care of their cars.

KK: True. Yeah. Okay. And this is just a regular canoe?

APN: Yeah, recreational. It does have a, have a design of fishing, but looks kind of more recreational, travel. You see, the 'iako is kind of straight ahead. It doesn't bend coming down to the ama.

KK: Okay and then. . . . Oh, just one more. I think this is the last one in this area.

APN: Oh! You see the sections.

KK: Yeah.

APN: Yeah, all the fish compartments. Wow. Try, can you, kind of middle of the picture of the wa'a, can use zoom in to the hull? Yeah, like right around there.

KK: Okay, let me try.

APN: If you can.

KK: I don't know if I can get any closer than that.

APN: That's it? Oh, it gets blurry.

KK: It's really blurry.

APN: Shoot. I'm taking Pohaku with me to go down and take pictures of these wa'as so we can get some nice digitized ones if they're still there.

KK: If they're still there, yeah. This was the 90s, so it's been a while.

APN: Yeah, definitely see if we can get some good ones.

KK: Yeah. What were you trying to see?

APN: The, how they, how they attached, like this one, how they would attach the panels of the hull. Yeah, I just wanted to see how they were putting it all together.

KK: Okay. Yeah, I'd be interested to know if they're still there.

APN: Traditionally it's all one piece. But yeah, this is not traditional, this is modifications. So I wanted to see.

KK: Yeah, interesting. (Scrolls to next photo) No, there's some more, okay.

APN: Yup. (Giggles)

KK: Yeah, this whole area got this *kine* 'iako.

APN: Yeah.

KK: Okay.

APN: Yeah.

KK: Okay, now your place, Nāpō'opo'o.

APN: Nāpō'opo'o. Yeah, oh. Wow. Is a color yellowish or is it green?

KK: Um, that's a good question. It does look kind of yellow. Let's see what it looks like if I zoom in a little bit.

APN: Let me go ask my cousin, I think that was my Uncle Kaeo's boat, canoe. If had, because it was a yellowish greenish color, you know, kind of that.

KK: Mmhmm. That looks yellowish, greenish.

APN: It looks like that. Yeah. I got to ask if that was his. I know these uncles down in Nāpō'opo'o, they constructed their own.

KK: Oh!

APN: They made their own now.

KK: Okay. Yeah, so this is all, um. . .

APN: Ply.

KK: I think plywood?

APN: Yeah.

KK: Okay. Interesting.

APN: Yeah.

KK: I wonder what happened to this one. It looks like it just broke.

APN: Yeah, probably if this is in the 90s, this is probably post 'Iniki, where we had some massive surf damage along our shoreline, like it was really bad. So, if it's post 'Iniki, then I can see. A lot of the canoes got washed out or damaged, just never have time to grab them.

KK: Yeah, okay. Interesting.

APN: Yeah, I want to say this is Uncle Chuck's, because he always had the blue canoe. [It] was always nice. Uncle Chucky Leslie. Yeah, you see his 'iako, yeah? Fishing 'iako, again. Yeah. Very interesting, nice choice of wood.

KK: Yeah, is it hau? Is the wood hau?

APN: Uh, that's mixtures? I don't know what is this.

KK: Okay.

APN: Yeah, you see, there's three different woods. You see how they made it? You see the top layer and then the middle layer and then the bottom layer that goes down and bows down.

KK: Mm hmm.

APN: Yeah, you see those three sections? If you look at. . . .

KK: (Points at screen)

APN: Yeah, you see there? The top. Yeah, there you go. So that's how they yeah, that's how they put it together. So that 'iako has three pieces.

KK: Oh. Okay.

APN: Yeah. And they binded it, right there.

KK: (Points to photo) Yes.

APN: And I think it might have always kept it binded, even though they sealed it. They maybe wood glued it, sealed it, somehow marine glued it, whatever. But it looks like they always kept it binded and then it got removed. The binding got removed.

KK: Oh! Which is why it's different color and that's why you see these markings.

APN: Yeah, yeah.

KK: Oh, okay. I was always wondering about that.

APN: Yeah, it's not as faded as the rest. Yeah, yeah.

KK: Yeah.

APN: If you look at the other 'iako in the back, you see that it's binded by rope.

KK: Yeah!

APN: You see it?

KK: Uh-huh.

APN: Yeah.

KK: Wow. Okay. Interesting, never noticed that before. I always thought this was patched later, and it has this color because there's varnish on it. And then. . .

APN: Oh, yeah. No. . .

KK: . . . maybe like a thin layer of fiberglass or something.

APN: . . . it just never got weathered because it was binded. Yeah.

KK: Ah, okay, okay. That makes more sense.

APN: Yeah.

KK: Okay.

APN: Yeah. Okay, so this is both traditional and modern, you see the screws, but then they don't screw it right, like there's this big piece in between. Interesting.

KK: Mhmm.

APN: And the ama is different, try go back to the previous picture. Get two layers of the ama, too, try look.

KK: Yeah!

APN: So, look like they went carve them out and they went make them, they went modify them. Yeah, they went construct this ama.

KK: Wow, a lot of work went into this one.

APN: Yeah. Well, that's a, that's a fisherman, right? They're going to make sure their tools are maika'i, right?

KK: Mhmm.

APN: Yeah, I do want to say this is Uncle Chucky's, so he probably used this for 'ōpelu and he might still have it inside of his garage.

KK: Oh, yeah because there's no license here, yeah? So not commercial.

APN: Yeah. So, their commercial boat was always parked outside the Hana Like. But this one was probably for his own subsistence or his own, so the Hana Like would be a family business, and then this would be his.

APN: Yeah, Kekoa.

KK: And then Miloli'i boats.

APN: Miloli'i. Yeah, I don't know too much down Miloli'i. Oh, this looks like Oloka'a.

KK: Okay.

APN: Maybe, yeah. Do you guys have any contacts in Miloli'i?

KK: We did, we had, I think our first three interviews were from Miloli'i.

APN: Okay, perfect. Yeah.

KK: So we can just run through them fast.

APN: Yeah, because I don't know too much of Miloli'i.

KK: Okay. Yeah, I know we're like over two hours already. Sorry.

APN: Oh, sorry. Kala mai.

KK: No, no. Okay, so you can just tell me to stop or go back if you see something.

APN: Yeah, you can keep going.

KK: Okay. (Scrolls through photos) Okay, Keauhou.

APN: Keauhou. Yeah, I don't know too many people at Keauhou, either, but I do know the Kahaleoumis that I don't know if they still fish out there and the Kauhaihaus used to fish out there, too.

KK: The Kahale. . .

APN: Kahaleumi. Kahaleoumi, sorry, Kahale-o-umi.

DM: (Muffled) And what was the second family?

APN: What was that?

DM: What was the second family?

APN: Kauhaihau. And Haa, Haa-nio H-A-A-N-I-O. H-A-A-N-I-O, yeah.

DM: What number is this, Ku'i?

KK: Seventy-nine.

DM: Thank you.

KK: Okay, so these ones have very unique 'iakos.

APN: Yup.

KK: I think we get closer on the next one.

APN: Yeah, yeah. Yeah. . . (laughs). . . MacGyver action!

KK: Yeah, it's interesting.

APN: Oh, Aunty. Another family down Keauhou is Alapai. Sorry. Alapai and Kahulamu. Uncle Wayne guys. Those are all fishermen, too.

DM: Mm.

APN: Yeah. (Pause) Yeah, look at that.

KK: Mm hmm.

APN: You see the concept of fishing canoe versus racing canoe, yeah. They need that high 'iako.

KK: Yeah.

APN: Interesting. Oh, I don't know if I like this.

KK: Yeah.

APN: I never even realize that. (Laughs).

KK: Yeah, I don't know how I feel about this—I don't know what this is, a small piece of wood from Lowe's or something, well, I guess not Lowe's, but, yeah. And then, I don't, so these look like coat hangers to me, but I have no idea what these are.

APN: Yeah. Or brackets for like shelves, right? Like to put shelves.

KK: Oh, shelf brackets.

APN: You know the shelf bracket.

KK: Yes, that's what they are.

APN: Anyway, interesting.

KK: Yeah, super interesting.

APN: Keauhou, leave it up to them to bring in the new. (Laughs).

KK: Okay.

APN: That's a nice wa'a, he took care of his.

KK: Mmhhh. (Pause) Now this looks. . . . You can't tell where the, the wood is.

APN: I wonder if you can go to like who issues the licenses to get the names of these people who you know with these license numbers, would you guys be able to research that, to if you guys provided licenses based on research to see if we can get names of the owners of these canoes?

KK: I'm not sure if have access to that.

DM: I think it's, it would be, I think it's DOBAR, but we'll. . .

APN: Oh yeah, DOBAR. Yeah, yeah. DOBAR.

DM: And I'm not sure if you have to go to the island one or if there's a central one.

APN: Oh, yeah,

DM: I think that's. . . (Audio cut off)

APN: Yeah.

KK: I asked my brother in DOCARE if he could.

APN: Yeah.

KK: And he said DOBAR, but they might not give us the information if it's not our boat.

APN: Oh privacy. Yeah. Yeah.

KK: You know, I don't know.

APN: That makes sense. Yeah.

KK: Yeah, we can try. Okay. So even their, I don't know, their tires.

APN: The rollers, yeah?

KK: The rollers, even those are different.

APN: Yeah.

KK: This place is so different.

APN: I think there's a, I think these might be like, you get the Japanese, Hawaiian mixed families, yeah in Keauhou?

KK: Oh.

APN: Yeah. So, I think you're going to get that kind of different innovation, yeah, of the ethnic, the mix of the ethnicities. Like Nāpō'opo'o, you get Portuguese. Down Ho'okena, you get the Pākēs, Pākē Hawaiians. Different, different, I think they come with different backgrounds.

KK: Makes me want to look up some Japanese boats, see if they have this *kine* 'iakos.

APN: Right? What is that? Interesting, yeah, those are like interesting what they use.

KK: Yeah. I don't even know how they get them, I guess screws, but hard to see.

APN: This is all brackets. The concepts there, just what kind of like, what materials they use.

KK: Mmhmm. Hmm. And this is not hau? You don't think the ama is hau?

APN: Oh, yeah, I don't think so.

KK: Or maybe it's paint. I can't tell.

APN: Could be paint. But if you also look at the hull of this wa'a, look how straight it is and the bottom is not even tapered, it's like straight down.

KK: Yeah, it's very different.

APN: Yeah.

KK: Oh, this is our last photo. Okay. That's it. Interesting.

APN: Yeah. It could be hau, though. You know, that, that dark, how it's, that could be hau. You know, when hau dries out or gets weathered? Yeah. Cool. Wow.

KK: Yeah.

DM: Wow, we learned so much from you. That whole thing about the commercial and noncommercial, given the numbering and something we had never heard before. So that's really helpful.

APN: You know what would be helpful is to see, like the different designs for people who are commercial fishermen, if there was any different designs or uses of material, how they maintained their boats. You know, based between, because I feel like the commercial guys used a lot of fiberglass and resin because it'll last longer versus more, like they would use less natural stuff, right? I would guess that, I don't know, but that's just my mana'o. Yeah.

DM: Mmhmm.

APN: So what we could do is like on our side from the descendants group, I can have the two boys, Pohaku and Kauila go do more pictures, if you guys would like. More [in-depth] pictures and detailed pictures, I mean, it's not going to be back in 1990s, but it'll be more present day if that's something you guys would like to have, it's up to you guys.

DM: Yeah, let us check with Maryanne about it, because she seems pretty much fixed on these ones, but I get what you mean about the Ho'okena boats would still be the same design.

APN: Yeah, yeah.

DM: You can get more, the depth and some more about the construction of it.

APN: Yeah, because I just wanted to see, like some of the how, the inside was, you know, because some of the some of the boats, it didn't look like that it was one full panel for the hull. Like, some of them looked like they were designed differently and used two panels or even three panels. And you even saw that 'iako, it used three pieces instead of just one, right? So, I mean, just to see how they were able, like all the different structural designs based on available resources, maybe or whatever. But I think that's important that we understand of how the evolution of wa'a, of the 'ōpelu began because I think it's available resources, the ingenuity of knowledge and how to apply that to making, and then some of the canoes weren't even taken care of like, yeah, like. Just maybe it wasn't commercial, maybe it was more. I don't know. Or it could be multiple owners and I don't know. We don't know what the situations are, but. . .

DM: Well, do you have any thoughts about why then those boats started to decline in use?

APN: Well, I think majority, if we take a look at like our families, like one, I think as I mentioned, economics played a huge role on why we don't fish anymore. Even farming, right? So, we can all go to legislation and advocate for more fishing grounds and more lo'i patches for farms and everything. But if we don't have the fishermen and the farmer, then what's the sense? And so, competing against other economic drivers, such as other professional careers and capitalism, the ability to apply our cultural knowledge in capitalism at this point, I think, is really crucial. How does, how does our cultural practices play out in capitalism and can we, would we allow that as Kanaka because we always say, "Oh, we cannot sell out to the new world." Are we really selling out or are we just trying to survive?

DM: Mmhmm.

APN: So, what happens is these people leave the industry. Nobody can survive on 'ōpelu, especially if it's seasonal, now. And, not everybody's buying 'ōpelu or, you know, there's a lot of competition out there for our fishermen, so it's easy to abandon the practice and just go work for Hawaiian Air or in construction because I can get paid \$32 an hour for 10-hour shifts and instead of suffering, packing my canoe every night and going 'ōpelu fishing, that's a lot of work too. Yeah. So, I think part of it is that, Aunty. I feel like part of it is weighing out their economic options, so it gets abandoned. Number two, I feel like back in the 30s and 40s, even the 50s, fishing and farming was a, was the option, and that's it like, that's all you did. You're destined if you're born into that family, that's what you're destined to do. And so, you didn't even get educated like half of the time, you could only read and write very minimally and so you don't need to. Now, the industry requires you to become more adept in education, and which would then give you more options for more economic ventures instead of just fishing or farming. So, I think that could be one of the biggest things like I know, even in Kealakekua Bay, and Nāpō'opo'o village. Yeah, I would go fishing maybe once or twice a year, just because I miss fishing, just because I miss it. But if you ask me to do it as my career or as my subsistence, like to—for me to survive on—that's not my choice. I wouldn't want to be a lawai'a. And that could be a problem for our industries, our cultural industries. I think that's one way or the other thing is that we look at resources, the available resources and a cost of resources. That's hard, as you can see, like the ones at Keauhou, I

feel like they just didn't have the resource of wood they just started using, or it was easier to go to ace hardware and pick up parts really quick and slap it on your canoe, right? Like to me that instead of trying to go and look for a natural resource that looks like that part that you need for the 'iako, "Oh, this works, more easy." I can hear that in somebody's garage as they drink beer. "Oh, better, you just go ace hardware," guarantee that happened in Keauhou because everybody got those same coat hanger looking things.

DM: Mmhmm.

APN: I would think that would be it, Aunty. I think that's why we look at why people abandon these kind of cultural industries.

DM: Some people said that too, because there were, what they call them, skiffs or other kind of boats that were faster and bigger. And so, they started to use those boats to do the same kind of fishing.

APN: Yes, so I saw skiffs. Yeah, I've seen those before, but I think it was too clumsy, I feel like so the skiffs, I saw them use them like when they do akule surround or, you know, the whole way, which is the ones that they go out in a deep sea and they surround the fish. That's when I see them using the skiffs, because then you can haul all the nets and the big load so that the skiffs would be the ones that would be hauling back and forth versus the canoes, right? The canoes would stay out there, but the skiffs would be hauling in the supplies that needed to go out into where the nets are laid out because the nets are out there for a month, right? And then they just bring a man slowly, by slowly, by slowly, every day, or by the week. But they still got to, so people still got to, they dive in and they, and they pull up the fish right with the nets. So, I feel like the skiffs are the ones that have the capacity to hold all of the nets and all of the fish versus the canoe. So, the canoes would stay out there to hold the lines out there, and the skiffs would be used to haul the fish back and forth. That's when I've seen that happen. Like the Leslies did that.

DM: What were they fishing?

APN: Akule, when they would surround the akule.

DM: Oh, surround akule. Wow, that's wow.

APN: Yeah.

DM: I don't, do we have any other questions, Ku'i, that we need to. . . . Think this was pretty thorough. And then we would like to set up another time with Alana and I to talk with you about the Ki'ilae.

APN: And Kauleolī. Yeah.

DM: And maybe if we have anything else from this one, but I think we pretty much covered what we wanted to ask you and we learned so much. I mean, this is all brand new to us. You're the, you're the fifth person we interviewed and it's all new again. Everybody has something new to add to our. . .

APN: That's good. That means, yeah, that's good. That's a good thing.

DM: I like how you were very conscious of the construction of it, and that was very helpful.

APN: Yeah. Oh yeah. Cool. Yeah. Yeah, I got that from the questions like, I thought that you're looking at how that evolution, why the evolution.

DM: Right.

APN: Because it does change the way how we practice, right? The evolution of our tools does change the way how we practice and how we consume.

DM: Yeah. Very insightful. Thank you.

APN: For sure.

DM: Think about the a very deep thinker, I can't see. (Laughs) Well, stay in touch. I love catching up. And hopefully if we can come out in May, that would be great. We can. . .

APN: Yeah, that would be awesome and drag uncle out with you too, so we can have some wine time. (Laughs).

DM: Okay, you take good. . .

APN: Okay Aunty, Ku'i.

KK and DM: Aloha.

APN: A hui hou, mālama pono, aloha.

KK: Mālama pono.

DM: Okay, that was good.

[End Transcript]