

BIOGRAPHICAL SUMMARY: Hōkūlani Holt Padilla

Kumu Hōkūlani Haila Hi‘ileiali‘i Holt Padilla was born on O‘ahu and raised on Maui. Her maternal side stems from Nu‘u in the district of Kaupō. Later, her family moved to Kahakuloa and Wailuku where her grandmother was born. She is the Kumu Hula of Pā‘ū O Hi‘iaka; the President of Ka‘ehu, a nonprofit organization striving to revitalize the shoreline practices and places of Ka‘ehu; the President of Kauahea Inc., a nonprofit organization on Maui for Hawaiian cultural practices, religious practices, and education; the Vice President of Lālākea Foundation; a former Commissioner of the Kaho‘olawe Island Reserve Commission; and an Advisory Board member for the Office of Hawaiian Affairs trustee Hulu Lindsey from Maui. In addition to her Hālau and many roles, she also participates in numerous cultural gatherings, ceremonies, workshops, conferences, and performances and remains actively involved in hula, Hawaiian culture, and its community.



Kumu Hōkūlani Holt Padilla during a zoom interview, November 16th, 2021

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ORAL HISTORY INTERVIEW

with

Hökūlani Holt Padilla (HH)

November 16, 2021

via Zoom

BY: Alana Kanahele (AK)

AK: Okay, it's recording now. Alright, so I think to start off, could you please give me your full name and when and where you were born?

HH: My name is Hōkūlani Haila Hi'ileiali'i Holt-Padilla and I was born on May 20, 1951.

AK: Mahalo and where were you born?

HH: I was born on O'ahu and raised on both O'ahu and Maui.

AK: Could you tell me maybe a little bit about some of your family connections to Maui?

HH: Yeah, my maternal grandmother Ida Pakulani Ka'aihue Kai'anui Long, her 'ohana has always been from Maui, both her mother and father and back from there have always been from Maui. My maternal grandfather, Henry Dwyer Long, was from Kaua'i and he moved to Maui when he was a young man. And then started living here and continued living here until he passed away. My maternal family, the Holt side were from O'ahu, the Holts are from O'ahu. But my grandfather, Harry Hi'ileiali'i Holt II and Grandmother Lucy Kawaiolohia Richardson Holt moved to Maui when they were young adults, after they were married, and my father and his sister were born on Maui.

AK: Do you know what areas or what parts of Maui your family comes from?

HH: My maternal side began in Nu'u in the district of Kaupō and then moved to Kahakuloa and then my grandmother was born in Wailuku. So her married life and her children have always been in the Wailuku and Kahului area. My tūtū man was born in Kīlauea, Kaua'i and moved to Maui and first lived in Kula and then after that, Kahului and Wailuku. When my paternal grandparents moved to Maui, they had a home in Kula and lived there most of the time, and then they also had a home in Wailuku. And after my paternal grandfather died, my grandmother lived mostly in Wailuku then later moved to Mānoa, O'ahu.

AK: Do you still have any family out in Nu'u or Kaupō area?

HH: We do, not close family, these are several generations back, because the family moved out of Nu‘u and Kaupō after a big epidemic came through the community and many, many folks died in the area. And so my tūtū lady side of the family decided to move out of Nu‘u and come to central Maui.

AK: And how many siblings do you have?

HH: I have with my mother, Leiana Long Holt Woodside, with my mother and my father, my oldest sister and I, her name is Healani Harriet Holt, and myself. My mother divorced my father and married my stepfather when I was about twelve or so. That was David Harold Woodside, and my sister was then born, Ulalia Woodside. So there are three of us, two from Holt, one from Woodside, same mother, two different fathers.

AK: Do you have children yourself?

HH: I do. I have three. My eldest is Lu‘ukia Ruidas. She is a physician, and she currently lives in San Francisco, practicing medicine in San Francisco. My number two is Kauhilonohonua Padilla. He is a kumu hula in Honolulu and also works for Hawaiian Air as a trainer, and my youngest is Papaikani‘au Kai‘anui and she is a teacher at UH Maui College in Hawaiian Language and Hawaiian Studies.

AK: Mahalo. Very successful children.

HH: I am fortunate that I have good children.

AK: And all over, O‘ahu, Maui, California. Can you talk about maybe some of the places you've lived? I know you mentioned O‘ahu and Maui.

HH: Yeah, my parents were living in Waikīkī when I was born, so, Waikīkī, but at baby time, almost from hospital time, I moved with my maternal grandparents to Maui, and so I lived in Waiehu, Maui from when I was a baby until I began school, as was the agreement with my parents that when I was old enough to go to school, I would go back to Honolulu. And so that's what happened. I went back. I attended Kamehameha but every vacation, I was back on Maui and spent those formative years between O‘ahu and Maui until I was about a senior in high school. So while on O‘ahu we lived in Waikīkī, we lived in Makiki, and then my mother and stepfather got married and moved to Waimānalo and the family home in Waimānalo is still there. On Maui, when I was young, I always lived in Waiehu. When I returned as an adult I lived in Kula for a while then returned to Waiehu.

AK: Are you still in Waiehu now?

HH: Yeah, Kauahea, the place that I live is Kauahea, in the Moku of Wailuku on Maui. And Kauahea is more commonly known as Paukukalo Hawaiian Homes right now. But the old name of the place is Kauahea. So, when people ask me where I live, I live in Kauahea in the Moku of Wailuku on Maui.

AK: Mahalo, is Kauahea the ahupua'a?

HH: No, it's just a small area, pretty much right where Paukukalo Hawaiian Homes is, the area of Kauahea.

AK: Mahalo, and can you talk about maybe some of the organizations that you've been part of over the years or some that you're currently with now?

HH: Yeah, I am the Kumu Hula of Pā'ū O Hi'iaka which this year is in its forty fifth year. I am the president of Ka'ehu, which is a nonprofit organization that is striving to revitalize the shoreline practices and places in the area known as Ka'ehu, which is the area that I was really raised in. It's a bay in Wailuku. It's a bay called Ka'ehu and that that's the bay I lived on. So I'm the president of Ka'ehu. I am also the president of Kauahea Inc., which is a nonprofit organization here on Maui for Hawaiian cultural practices, religious practices, and education. I am, I think I'm the vice president of Lālākea Foundation, which is a statewide nonprofit organization made up of Kumu hula who have very similar goals as Kauahea on Maui, which is a Hawaiian cultural and educational practices. I'm a former commissioner of the Kaho'olawe Island Reserve Commission, I just got off real recently. I sit on Kamehameha Schools Advisory Board for Jack Wong, CEO Jack Wong. I also sit on the advisory board for OHA [Office of Hawaiian Affairs] trustee Hulu Lindsey from Maui.

And then, you know, I enjoy interacting with other groups or organizations that are interested in Hawaiian cultural practices and traditions. Some of them don't really have a name. Just last night we completed what is known as Kuapola, which is the celebration of the opening of the Makahiki season. So last night, we had one of the ceremonies for that and just a bunch of us go and do some of these cultural practices.

I'm also a part of an LLC known as Piko A'o; it's a thirty-two-acre parcel in Waihe'e and I look after about five acres of the Paeloko Learning Center. When Covid was with us, we welcomed about two thousand students a year to our area, where they come, and they learn cultural things. And basically, for us, the main thing is that they learn how to do things outside, to get dirty, you know, because sometimes children don't get an opportunity to get dirty. You know, you can yell and scream and laugh out loud, and it's okay to yell to your friend across the open spaces we have, right? And that's okay. So it's an opportunity to learn Hawaiian cultural things about plants, and they can work in the lo'i and do cultural practices. We have educational teaching on kapa making, cordage, plant identification, kalo, pa'i'ai, just a variety of things that our community can be involved in or learn from and enjoy.

And oh, I forgot this one, I just remembered it now, but I sit on Ku Kahakalau's Advisory Board for her EA Ecovercity that comes out of Hawai'i Island. So, yes, things like that.

AK: So you're busy.

HH: I'm busy. Good busy.

AK: Oh, good. Have any of your work experiences that you just mentioned ever interfaced with Haleakalā?

HH: I am also. . . . One of the groups that I help oversee, I don't know what the right words are, they're called Pā Kāneloa. Pā Kāneloa is a group of people that I have been training in the ceremonial use of 'awa, and we go to Haleakalā at least four times a year—at least two times a year, sometimes up to four times a year—which is for the sun ceremonies for Piko Wākea, Ke Ala Polohiwa a Kāne and Ke Ala Polohiwa a Kanaloa. Mostly our Kanaloa stuff was down on the west side and connected to the ocean, but Piko Wākea which is the equinox, we try to do up mauka and definitely Ke Ala Polohiwa a Kāne which is called the summer solstice in English. We go to Haleakalā to do that on a regular basis, and we've been doing that for maybe eight or ten years now. I forget how long.

And, you know when I look at the question, it also asked about taking my hālau. And so, these ceremonial times that we have, it's always open to the hālau and other cultural practitioners who wish to participate which means other hālau, other cultural groups that wish to participate are always invited to attend. But, you know, for some people waking up at sunrise to go to Haleakalā is just a bit much. For us that live downtown it takes one and a half hours to two hours to get up to the summit. But they are invited, and they come.

AK: Can you talk a little bit about what goes on at that ceremony?

HH: They are the sun ceremonies around the world. The solstice, the equinox, are sun ceremonies, and it is the same up there. We mark those sun times up at Haleakalā, we have chants that we do, we offer 'awa up to the sun, and that's mostly the ceremony. There are chants that we do and anybody who wants to go, I send them the packet of chants, I send them the order that we're going to do them. I tell them, "You can bring the paper, you know we have plenty of chants and maybe you don't have a chance to memorize them all, bring the paper so that you can participate."

Oh yeah, that's the other thing, I don't believe in watching. You come to participate or stay in the car. If you're coming, stand with us, you open your mouth and participate. Otherwise, stay in the car. So that's why it's okay for me that they bring the paper, you know, if they have not memorized the eight chants or whatever we have going, they can bring their paper so that they can chant along with us.

When a particular hālau, Kumu Hula Kapono'ai Molitau, he teaches lots of chanting, and he has a group of chanters. When they come, you know, they do additional chants that are appropriate outside of those that I have already designed for the ceremony. And they sometimes, we have just begun to do hei, string figure, as part of the the celebration as well for hei that has to do with the sun and things like that. So those are some of the things that have been at the ceremony. It isn't long, it isn't complicated, but there's no

better thing than to chant the sun awake and to glorify the sun's participation in our lives. Without the sun, we die, so we have to make sure that it lives and we honor him.

- AK: Mahalo for the chants is it the E Ala E, E Hō Mai, some of the more common ones?
- HH: Some, and then we have particular Kāne chants. Kānehoalani, a chant to honor the sun. There's a bunch of different chants and some chants don't have names. They just are. So, not only those, there are other chants about Kānehoalani, about the sun. Hānau Ka Lā which is a chant about the birthing of the sun and the clouds that appear as well, so while we're there, we do some kilo, we do some observations, and then talk about it. What did people see and what did they experience? We'd talk about what did they kilo? What is the sky like when it begins to change from dark to light? What are the clouds like? It's never the same two times in a row, so it's always a great opportunity to kilo and to become aware of that.
- AK: And what is the connection between offering 'awa as a ho'okupu?
- HH: To Kānehoalani, to the sun. to give him 'awa. We do his chant, Kānehoalani, and we give him 'awa. 'Awa is always appropriate to offer to the gods, it is their particular drink.
- AK: Do you remember your first time going up to Haleakalā?
- HH: Yeah, I was young because, you know, I've always lived on Maui and when we used to go it was mostly when my cousins came over for summer. Yeah, because my grandmother's, my grandparents' house, was like the cog in the wheel. Everybody would come in and out to my Tūtū's house, and because I lived with them all the time, I had the great opportunity to always have my cousins around. So they would rotate in, like every two weeks, we'd get another batch of cousins. So we often went up in the summertime when the cousins came. We would go up to see sunrise. We almost never went up for sunset. I don't ever remember us going up for sunset. We only went up for sunrise. So I don't know, it must have been like. . . . well, the first I remember is probably like around seven years old or something like that.
- AK: Did you ever go around when you were young to Kīpahulu side?
- HH: Oh yeah, yeah, sure. Hāna, you know, we would go to Hāna. The 'ohana would go to Wai'ānapanapa and we would a family reunion, you know, a bunch us go to Wai'ānapanapa and spend the weekend and then sometimes come out around the backside before the road was good. You know, the road was not good at that time, but even now, you know, sometimes when you go out, it's like, whoa, there's a cliff over here and over there and it's narrow! Well, it was like that all the way, so now that the road is good, actually just yesterday, on Sunday I came out from Hāna around the backside. I was in Hāna at a little retreat with other 'awa people and flew in because I'm not driving that road with crazy tourists. So I flew in and then drove out the backside with friends, to come back to Kahului.

AK: Nice, and backside is going out through Kaupō?

HH: Yeah, that's what we call from Kīpahulu to Honua‘ula.

AK: And when you were up at the crater, when you would go up with your family, you said you went up with cousins, did you go up there mainly just for fun or did you ever go to see snow?

HH: Yeah, I took my children up, my oldest daughter was born in Honolulu, but the rest of my children, but we moved here when she was like four months old, we moved back to Maui, so my children were born on Maui, and so, you know, I would take them up. We would go see something, you know, they're not always excited about being in the car at 3:00 in the morning and it's freezing cold, but we would go up for that. But when I knew or when I saw that there was snow on Haleakalā, I would pile the neighborhood kids, if their parents let them, pile the neighborhood kids in the car and we'd go up to go see snow. My children would go to see snow.

AK: And, you know, maybe switching gears just a little bit, can you talk about your journey or your huaka‘i to becoming a Kumu Hula starting as a keiki. Was anyone in your family a Kumu Hula?

HH: Yeah, my tūtū, the one I was raised with, she was a Kumu Hula. She had seven daughters and eight sons, so she had fifteen children and thirteen lived to adulthood. Two of the uncles died before the age of five but the rest of the thirteen lived to adulthood. So, she was a Kumu Hula, three of her daughters became Kumu Hula, my Auntie Mae Loebenstein, my auntie Kahili Cummings who's from Maui, and then my mother, Leiana Woodside, became Kumu Hula. Of her grandchildren, it's me and my sister, Ulalia, and of her great grandchildren, it's my son, Lono Padilla, and my cousin Mealia Loebenstein. So hula is our legacy and it's our tradition. My tūtū lady taught all of her children, play music and to dance hula, so that comes along, and all of her children knew how, and her children taught their children, when the cousins came to Maui, if they stayed any length of time, everybody had to stand up and dance hula, have to learn. So, hula has always been a part of my life.

You know, people ask me, “When did you start hula?” My answer always is, “I don't know.” Hula always has been. My mother has pictures of me and it looks like I might be about three or four, but I don't remember. She has pictures of me dancing at that age. I probably remember hula around six or seven. So hula always has been. I was also very fortunate to learn Hula in Honolulu when I was living there and going to Kamehameha. And right after high school, I had the great fortune to learn with Hoakalei Kamau‘u and she was my kumu from 1969 to 1975. And then I moved to Maui, so my education with her in hula stopped. I've also been fortunate to have Pualani Kanahele as my chant teacher, and she continues to be a friend and my chant teacher to this very day. So I have been very fortunate that I have had good teachers.

AK: And when you were growing up learning hula, was there a particular style that was taught in the family or did you guys do. . .

HH: How do I put this, today our family style and by our family, it is those that particularly was taught by my aunty Mae and those particularly that we're taught by my mother. Their style is very similar. My aunty Kahili here on Maui was similar, but a little bit different. So when I became a Kumu Hula, I decided to follow the style of my mother because I thought that Hoakalei had her daughter and her granddaughters to carry on her style. So I, I did not carry on her style. I left that to her 'ohana and decided to carry on the style of my mother, even though my aunty was a very important part of my learning, I decided to carry on the style of my mother. And so it's different. It's super different from anybody else's style because generally, in hula, there is either a three or a four count kaholo. So it's either the number four count is not a foot movement or the number four count is a foot movement. So if it is a foot movement because we have a four count foot movement, if it is a foot movement, then what you normally see is a tap for the number four count. Where the tap happens, how the tap happens, it's a hard tap, it's a soft tap, it's a low tap but it's a definite tap. If you have a three-count footwork, then there is no noticeable fourth count foot movement. But for us, we don't touch, touch down on the floor, it's a swing. The number four count is a swing, so you step together, step the foot swings. It does not touch the floor and it steps out again on number one. So my aunty Mae does it like that, and so, you know, if you watch folks like Hiwa Vaughan-Darval, you watch my cousin Maelia, they don't have a touch and we don't have a touch on our fourth count, we don't touch the foot down. We touch the side of the foot, but we don't touch down. When my son Lono became a Kumu Hula, he became a Kumu Hula with my hānai son, Keano Kaupu, and they had to decide of the four kumu that they had in their hula learning what was going to be their style. So they have decided for their footwork to utilize a touch down on the fourth count which is fine. So it's a little different than most folks.

AK: That's very interesting. And so that was the way your mother learned?

HH: I don't know how or when she learned this, it is how she taught me. Yes, that's the way my mother taught me.

AK: And I guess sort of with your hula journey, maybe even prior to becoming a Kumu Hula, do you remember any instances of dancing at Haleakalā or dancing to songs or mele about Haleakalā?

HH: Well, before becoming a Kumu Hula, no. I do not remember dancing at Haleakalā. But after becoming a Kumu Hula, I forget what year what it was, I'm not good with year dates, but they had the year of the Hawaiian and every place across the pae'āina, they were doing a sunrise ceremony on every island, I think it was on January 1st for the year of the Hawaiian, and we went up to Haleakalā to commemorate that and we danced at sunrise for that occasion. And for me, that was as far back as I can remember, that was the first time that I had danced at Haleakalā, since then we have danced at Haleakalā. You know, like when we go up for the sun ceremony and folks want to dance Kāne, hula or things like that, we have done the same and we've dance those kinds of hula. It is always

appropriate if people want to do that after the formal ceremony is over, it's always open for that to occur. And so it often does if hula people come.

- AK: Are there any oli or mele that you've taught to your students, your haumana currently regarding maybe the area of Haleakalā or Kīpahulu or that part of Maui?
- HH: Particularly. I mean, there's so many mele about Haleakalā and we try, our whole repertoire is not Maui and not Haleakalā, but we try and make sure that part of our repertoire is. But when we go to dance up top, we dance as is appropriate for the ceremony that we're doing. So we've done O Wākea la ko Waolani, which is about Wākea and we've done Kau Ka'āhea which is about the cloud formation, we've done Ke Welina Mai Nei Kikini O Lalo which is about Kāne. So those are when we dance up top, it has to do with the ceremony that we're doing. But you know, there are many mele about the slopes of Haleakalā, about Haleakalā itself, and I don't have all of the ones that we do that has Haleakalā in it. We were just doing in hula the other night, 'auana as well as kahiko, not so much the other side, not so much Kīpahulu. I don't do those, oh, we've done Ahulili which is right to the side there, but not so much on the other side.
- AK: For those morning ceremonies that you do with the sunrise ceremonies when you're dancing are you using implements at all?
- HH: Well, I bring ipu and pahu, but they don't dance with implements. It's normally ala'apapa or hula 'olapa or hula kahiko, during the ceremony we have not done any 'auana, only kahiko.
- AK: And then I know you mentioned that your family, maybe a little further back, was in Nu'u and Kaupō area? Do you have any memories in particular of being out there or was that kind of further back?
- HH: Not to visit family, but if we go back side, then I try and make an effort to go down to Nu'u Bay. I try to make an effort to go down there. One of my younger cousins, he carries that name, Nu'u. I gave him that name in order for him and our family to remember a connection to the place. So it was given as a connection to the place, not necessarily for the translation of what Nu'u means, but because of the place. I believe a lot in that. If we can not only give names of our kūpuna but also to give names of our 'āina kūpuna, so that we don't forget these places that are important to our 'ohana, and if they ask me, usually for name and stuff, that's usually one of the things we talk about. You know, some of the younger cousins just want a new name, they want a pretty name, and okay. But if I can, I encourage them to use the name for the 'āina kūpuna, like I just gave to one of my younger cousins, the name Lamali'i and Lamali'i means Little Light but it is the place that my tūtū lady was born, which is right here in Wailuku, and nobody maintains that name and we drive by it 10 times a day, a park is there, but nobody knows that the name of the place is Lamali'i. So, I asked my cousin if she would give that name, and she said yes, so the new baby will be Lamali'i. And then we have, Nu'u and we have Ka'ehu which is the place, makai, that we were raised. We have Kauahea which is where we live because my tūtū's lived there as well before it was Hawaiian homes. So, I believe

in trying to maintain ‘āina kūpuna names as well as we can. So, yeah, we have a Nu‘u, Nu‘u Sing-Kahalehau, you ever hear his music? He's a musician.

AK: Asing is the last name?

HH: Kahalehau.

AK: Oh, Kahalehau. Yeah, I'm sure I have. And are you aware of any kind of the more traditional names of the areas surrounding Haleakalā or of the area sort of within the national park boundary?

HH: To be honest with you, I think because ‘ohana viewed, I think, viewed Haleakalā as not where they should be all the time. We didn't access it all the time, and because we didn't access it all the time, those names did not live in our ‘ohana. We didn't go to Haleakalā just to go, you went to see the sunrise, you went to collect pūkiawe, you went when nobody looking to collect māmane.¹ Because we're hula people, we go, for the lack of a better word, the resources that would be needed for hula and we did not do that often, we did not do that often. One, because it's a park and you're not supposed to and all of that, but as a whole, we did not do that often even when my son, when Lono called to ask if we could get Miss Hula was going to do a hula that needed māmane and he wanted māmane from Maui to be in her lei, and I said, I don't think I should. You know, because māmane is rare nowadays, and I said I don't think I should, so I didn't send him māmane. But we got pūkiawe, plenty pūkiawe up there. So, you know, you just stop by the side of the road and hope nobody will be. But, you know, even the ‘iliahi we don't go and collect ‘iliahi because it is rare up there. And the māmane is getting rare up there, so we don't go and collect any of the resources up there. We leave our voice. We don't take anything down. We leave just our voice.

AK: And, you know, in collecting the pūkiawe, that was used for within the hālau primarily?

HH: For use in lei.

AK: Did you ever collect and maybe not, I know you said you didn't take much up there, but for lā‘au lapa‘au?

HH: Not so much, our tūtū would do little bit lā‘au but ours was mostly makai because, okay, so this we got to know. You're not going to collect lā‘au if you got to travel two hours to get because you need lā‘au now, you don't need it two hours from now. So somebody's sick, you get it now, you're not going to wait two hours up and two hours back to bring the lā‘au. That was my tūtū lady's thinking. So we grew the lā‘au that was her go-to plants. Every lā‘au lapa‘au person has their go-to plants that serve the majority of their purpose. And so she grew those near the house so that if it was needed even for a sore

¹ Only certain fruits, nuts, and berries may be gathered from within Haleakalā National Park. The gathering of plants or plant parts from Haleakalā National Park is regulated by the terms outlined in Title 36, Code of Federal Regulations, Section 2.1(c). Please see the most recent Haleakalā National Park Superintendent's Compendium for additional details.

throat or anything you get it immediately, you're not going to drive two hours up and two hours back for stuff you need right away. Like when I fell, I split my lip and she used lā'au from the house. She cannot wait two hours for somebody to get lā'au to fix my bleeding lip. You know, she got to use it now. So no, we did not. We did not gather lā'au up at Haleakalā. We did gather tea close to the house, we gathered tea from above our house on the sandhills. We did not go far. We were country people. So you don't go far. You got to find your resources close by. Maybe the Haleakalā people, maybe the ranch guys, maybe the folks in which Haleakalā was their backyard they would collect lā'au there, but for us, makai was our backyard, so we collected there.

AK: Thank you, and so can you talk maybe a little bit more about how you first got involved, maybe in a more professional sense with Haleakalā, was it with the 'awa ceremonies at Haleakalā sunrise?

HH: Well, okay, we'll start with this. Haleakalā is our biggest mountain, so it is an imposing figure, in our view, all the time. So if you live in the central plains or even backside, Haleakalā is the central figure of your life, whether you go there all the time or not. It is your mountain. It is your big mountain, it's the big guy, your grandfather, your grandmother, however you see it. It's your mountain. So where I grew up, we always could see Haleakalā because I grew up in pretty much the Wailuku Moku, Haleakalā is in your vision every single day of your life, so, it was always---how do I put this? It was always familiar. Yeah, because it's there from the moment you wake up till the moment you go to sleep. So it was always familiar.

When I was growing up, while it was always familiar, it was not seen as you got to go there all the time. Not at all. You go there for special stuff like sunrise because when I was growing up, it's even longer than two hours to go up because the roads were not so good, the cars were not so good, would take a long time. You got to have the right car that's not going overheat when you go up or come down. You know, all that kind of stuff. So, it was a chore. It was a chore. You pack lunch, you pack breakfast, you know because it's going to take you some time. So, it was an effort to get there. So, it was not a drive-by, you had to have a reason to go up there. You don't just go up to look around. You have to have a reason. So that's how I was brought up. It's not a casual visit.

AK: Are you aware of maybe any other kind of cultural or Native Hawaiian cultural practices that may be occurred in that area, whether it's gathering, or oli, or burial or birth practices?

HH: Not personally, you know, since then there have been things discovered, but none was taught to me or shared with me when I was growing up. It was basically, you don't go up there unless you need to or you're doing something special.

AK: Were there any mo'olelo that you were taught about that area or reasons to go up there?

HH: Well, the thing that was always talked to me was about Lilinoe and her influence. We absolutely recognized that when it snowed, it was Poliahu, but any other time when there

is rain or heavy cloud, or there is mist, that is Lilinoe. Who that was, how that was, how they connect, how they connect to Poliahu, no. Just that that was who what was. There was no Lilinoe is this or that, and this is her mele, and I haven't found any mele from Lilinoe about Haleakalā, but not that I can think of off the top of my head, those kinds of stories.

My Tūtū-lady and my Tūtū-man spoke Hawaiian. My Tūtū-lady was pure Hawaiian, my Tūtū-man was half-Hawaiian, and they spoke to each other in Hawaiian. They taught me how to say words and phrases and how to pray in Hawaiian, but they did not teach me to be conversant. They were told that was not a good thing, and they did not teach their children—my mother and her siblings—how to be conversant either. So, while my grandparents were very much Christian growing up, and while there were cultural practices that were done by them and done by all of us, there really wasn't any direct connection to Haleakalā other than to kilo, other than to look. What is happening because we live down here, we live down here, so our need to go Haleakalā was almost non-existent. Those guys that probably were on the mountain, that's why I said maybe cowboys and their families, have a different kind of tradition, but we were down makai and it was always the thing to revere, the thing to honor and revere. Not a lot to come personally with. But maybe the guys who lived on Haleakalā, that would be different.

AK: Are there any particular memories or special memories you have going up there with your kūpuna or with your parents as a keiki?

HH: Yeah, mostly it's cold as anything. And with sunrise, that was mostly it, and then when I got to about teenage years, same, but then our collecting expeditions happened a little bit more when I was older. Not so much when I was young. When I was young, it was purely to go see the sunrise. It was not to participate in the sunrise. It was not to even collect. If they went to collect, it was not revealed to me that's what they were doing. It wasn't until I was like a teenager or young adult, and I think part of it is the cultural practice in that you're only given what they feel your age is capable of handling. So, they could have been going to collect, but that was not part of what I did. I'll wait in the car or go someplace else. It's not what I did. And then it wasn't until I was older again, teenager or young adult, that I would go with my older cousin to do collecting and things like that, but not when I was young. That awareness never happened for me. I don't know if other people were aware that that happened, but in our 'ohana, we still to this day, and they really believe, that there were age times for things to happen for you. It wasn't everything all the time. Not at all.

AK: Can you talk maybe a little bit about your connection to Haleakalā today? I know you said sort of that it's changed throughout the years.

HH: Yeah, well, the other part that has changed is that the job that I have now as Director of Ka Hikina O Ka Lā, it is a scholarship program that comes out of a mitigation plan for the Daniel K. Inouye Solar Telescope. And when that agreement or mitigation plan occurred, one part of the mitigation plan was to give scholarships for ten years to Native Hawaiian students interested in science, technology, engineering, and math (STEM), as well as

Hawaiian studies and Hawaiian language. So for the last six years, we're pau next year, I've been overseeing that scholarship program. So since coming here and being the director of that scholarship program, I have visited Haleakalā more often, mostly in connection with the solar telescope. So I've done a little bit of training for them, I've gone up to do some ceremonies. There are ahu that were built by Charlie Maxwell up there that I have taken students to go and see, visit, take any kind of makana that is appropriate. So since then, I have gone up for these other occasional uses of Haleakalā.

AK: Mahalo. Have you ever hiked down through Haleakalā?

HH: Oh no, this body is not for hiking. I know people who have, but that's not me. I stay up top.

AK: Are there any kind of areas in particular, I guess, you know, up top or, you know, around backside that you go?

HH: That I go?

AK: Yeah.

HH: Yeah, we do our ceremonies at Pu'u 'Ula'ula usually at Pu'u 'Ula'ula since it is the highest point on the top and you have the house and then on the other side has the ridge. We always do it on the ridge, we don't go into the house. I don't care what the weather is like, we're not going in the house. We're going to do it outside because it's my belief that if we're going to do ceremonies, we have to do it, ceremonies to the sun, we have to do it where it is open to the sun. And we have been there when it's freezing cold rain and you just do it, we just do it, that's all. So we usually go to Pu'u 'Ula'ula and there is also Kalāhaku. That is the place that can't always be used, but we, we usually go to the top. We don't go any place, when we go, we don't go any place where the tourists would go. So not at the bottom parking lots, not in any of the hale, not outside the hale, we don't go anyplace like that.

AK: Are there any particular areas or features that you feel, features of the park, that you feel particularly pili to or that you're connected with?

HH: When we're at the top, at Pu'u 'Ula'ula, there is a rock outcropping that's just on the lower step down. That's the one that we use as an ahu when we want to offer our 'awa. We will put it there on this natural outcropping, and we put the 'awa there while the sun is rising. And when we finish our ceremony, then in Hawaiian, it's called hāinu, you give it, to drink. So then we would; I don't, but the Pā Kāneloa guys do. The 'awa guys go and pour it. It is not like a dedicated ahu or anything like that, it's just a natural outcropping that is just one or two steps down from where we are and where we can see, and where the sun will hit. So other than that pu'u, Pu'u 'Ula'ula, well, not so much. I don't go into any of the hale places.

AK: Right. And I guess I don't want to take up too much of your time, but I guess just kind of some final questions, but how do you feel that your connection with the park has changed over time?

HH: I think for me, I think it has gotten better, you know, as a cultural practitioner wishing to access the park for my cultural practice. At the beginning, you know, the early years, it was a little bit rough, you know, and I don't really know who the park head people or stuff like that, but it was rough because they were super protective of use. I don't know what the mana'ō was, and then came the thinking that cultural practitioners are able to access park service places freely. Because I was going before that happened and then now that that has happened, it's much easier. Yes, I don't have to let them know that we're going to come and do cultural ceremonies. I don't have to, but I do every time I do. Every time I will call up their education department because that's where I've been directed in the past, to call their education department. I tell them on this date, we're coming up for sunrise and they'll be about these many cars. And we usually come earlier than the people in that little kiosk at the very beginning but if the people in the little kiosk are there, you know, then whoever tells them that we're coming and all we have to say is either with the hālau doing the ceremony or something like that and you know, everything is all good. But I try to do that, not so much because I think I have to or I think they deserve it but I do it because we're on ceremony. By the time we leave our house, we're on ceremony. So I do not want to have any huikau—any unsettling—from then until we complete our ceremonies. So if calling and saying these many cars are coming on this date, it eases that transition for us from the profane to the sacred, then I want that to happen. So I do it so that my people and I will have that transition from the unsacred to the sacred, from the profane to the sacred, easily and without turmoil.

AK: Are there other cultural practices that you do in connection with the park or with Haleakalā that we haven't touched on yet?

HH: Not that I can think of. You know, we did hula up there, we do 'awa up there, we did collecting for hula things, we do kilo up there. Of course, connected to that is oli and those kinds of cultural practices. Not that I can think of.

AK: And I know this is a little bit off-topic, but I was watching another interview that you did where you were talking about long distance marathon running as sort of a traditional Hawaiian sport, and you mentioned a story about someone...

HH: Eleio?

AK: Yeah, Eleio.

HH: Around the back-side? Yeah, amazing the fish was still alive after running the back-side. So there are stories like that, there are stories of Lilinoe, and I think—I haven't done research on that—but you know, many folks have done research on Kahikinui and Honua'ula. I don't know about Kīpahulu and Kaupō so much. I don't know, and sometimes I think. . . . We know people live there that we know, we know people lived in

all those areas, in Kīpahulu, in Kaupō, in Nu‘u, all of those areas, we know people lived and live there, so while today it might seem inhospitable, lives were lived, their families were raised there. You know, people whose generations have come from Kaupō pride themselves, like people who come from Ka‘ū in that they're able to live and thrive in inhospitable surroundings: windy, dry, rocky. But they're able to live and thrive in those areas, and they take great pride in being able to do that and having the resilience to be able to be like that, to do that, and those that still live there, those that belong to the ranch, or do ranching and things, you know, still do. And they find that hardiness, in the ways that they live and who they are as a people.

AK: And including your family who were out in Nu‘u and Kaupō. And I think you mentioned what was the runner's name, did he run from Nu‘u, was that the story?

HH: I believe he actually ran from Kīpahulu to Wailuku. Yeah, taking the fish, but you know, we know that Nu‘u landing, you know, there are lots of people that live in that area enough for there to be that landing. And we also know that down on the bay is where they fished, and so wherever you have and definitely this story, some of the stories that come from there, have to do with shark stories and with fishing stories because that's what happened here. Cliff areas guaranteed would have that kind of stuff.

AK: And then I guess just kind of wrapping up a little bit. Have you been involved with any of the educational outreach programs that Haleakalā has done?

HH: Yeah, I did kind of recently. I think it was still done on Zoom, I don't know if that was because we had to or because I didn't want to drive up there. I'm not sure which reason, but we did employee training. I did some employee training, you know, Honeygirl, was the one that contacted me and that initial contact was between us. You know, the Hawaiians that work there you can count on one hand and have leftover fingers primarily because it's a national park. That means, the way the national park is run, is that they rotate people all the time. They send them to different parks and, you know, I understand why they do that, but for us, it doesn't give us confidence when everybody's changing all the time. For us, we need to develop a relationship that's what our culture is all about, developing relationships. And if you have spent the time developing a relationship with so-and-so, and next year they're gone, and then you've got to start again building relationships with so-and-so and then they will be gone, you just become tired of doing that. It's nice to have folks that make Maui their home truly, not their home for three years, not their home for four years, but their home forever. We have greater confidence, no matter what their kuleana is, no matter what their position is, we have greater confidence in them because it shows us you think about this place as much as we think about this place. It's become a part of your life, just like it's become a part of our life, it's not a part of your temporary life, it's a part of your ongoing life: you, your family, and your children. And we have greater confidence in that. That's right, right?

AK: Yeah.

HH: Yeah, we're all about relationships.

- AK: Yeah and were there any final thoughts or stories or practices you'd like to share that maybe we didn't get to or didn't touch on?
- HH: Philosophically, philosophically for me, Haleakalā is our kupuna because it created this land we live on. This land we live on came out of our kūpuna because just like as humans, the lives we live came out of our kūpuna and the kūpuna before us. So we may not readily interact like a friend, we certainly view and interact like our kūpuna which, therefore, in Hawaiian culture means they deserve a particular level of reverence. They deserve a particular level of appreciation. They deserve a particular level of interaction, much like perhaps how you might view your kūpuna of the past as well as maybe your kūpuna of the present. So for me, I don't see Haleakalā as a friend. I do not see Haleakalā as my friend. I see Haleakalā as my kupuna. You know, and so therefore to afford it, to afford Haleakalā, all those ways that I would afford the honor and time and speech and all of that that we do with our kūpuna, I would afford to Haleakalā as well. So the relationship with Haleakalā may not be as a friend, as a confidant, like that kind of personal. . . . But the relationship with Haleakalā as a kupuna is real for me.
- AK: Mahalo for sharing that.
- HH: So it brings a different kind of way that I see, interact with, bring people to Haleakalā in the same way that if you were going to your kupuna's house, your tūtū's house, you're going to tell your friends, okay, you got to do this, this, this and you cannot do this. This, this, this because she's going to get mad, and you got to do this, this, this because this is what she expects. And you tell your friends that so that when you go to your tūtū's house, everything's good and she's not going to get mad. And she's going to be happy and that's what we want. Yeah, I view it kind of the same way.
- AK: Is that something that, is that philosophy, also something that's maybe carried, or passed on or carried on to your keiki or your haumana?
- HH: Yeah, definitely.
- AK: Well, I have no more questions, I'm just happy to talk story either. . .
- HH: I don't know if this reached the goal that you had hoped to have, but this is all I get.
- AK: No, this is an incredible, your 'ike and your mana'ō and connection to this place. You can feel it even though I'm on O'ahu.
- HH: Yeah, you know, and even when the protests were happening for the solar telescope, I went to those protests because I believe that enough is enough. But, not fun, and even though I work and benefit from the agreement that has happened, and students benefit, that still doesn't mean that I can't voice my dismay that more telescopes happen. If you come to Maui and you look up, the biggest white thing on the side of the mountain is that telescope. You can see it. It's a big white ball up at the top of the mountain and why? I

don't think that's going to happen too much more, I think Mauna Kea showed us that you don't have to accept; you don't have to. And I think we are getting our voice more and more to say we cannot accept, it has nothing, absolutely nothing, to do with science. It has everything to do with 'āina, everything. It's not we don't like the science, TMT is a telescope, so we don't like the telescope, that's not it. It could have been an administration building being put up there, we still would have said no. It just happened to be a telescope that they would put up there and we said no, it could have been an administration building it still would have been no. So, yeah, and I'm pretty adamant. So I don't know what will happen should they decide they want something else on Haleakalā. I don't know.

AK: Are there any kind of future directions you'd hope to see for?

HH: Enough is enough. If you bigger and better and more because, you know, they tell us the mirror on this solar telescope is the biggest of its kind, and so, you know, if you always got to go bigger... okay and this is the other thing, sometimes when I talk to the scientists, you know, I talk to the scientists, I ask them, what? No, not what. How? How will the information you get here help me? How will that help me? Help me! What will that do to better the lives of my children? What will that do to better our 'āina? And you know what the answer is? Nothing, nothing. It is purely for information, purely just to know. And so it's like, that doesn't make sense to me, that doesn't make sense to me. So if the protests start up again, I'll be there because it doesn't make sense to me. That it's purely to know. It doesn't help me, my children, or the future of my 'āina. That's a little hard for me. So Haleakalā has always been that formidable place for us to respect. And for us to appreciate and for us to enjoy, if you listen to some of the mele that includes Haleakalā, and it's almost always about her majesty, about her beauty, about the elevation, and all the ways that it is respected and all the ways it is respected.

AK: Mahalo for sitting down and sharing with us again for project number two.

HH: Yeah, yeah. When Davianna [McGregor] asked, I said I don't know what I can help you with Haleakalā, but yeah, okay, sure, sure.

AK: Mahalo, it's so great. And you know, like I said earlier, I'll type up a transcript in the next few weeks and send it over to you to review. You prefer hard copy or on the computer?

HH: The computer is fine.

AK: Okay. Yes, I'll send you that and then if you have any. . . . also, when we do the final record, if you have any pictures that you'd like to send or if you'd like us to scan to kind of include with that final record regarding Haleakalā and we can do that too.

HH: You know, we have a few pictures, we never take pictures of the ceremony, but we have a few pictures of us. All you see is this kine face because it's cold. You know, we all try to figure out because it's a snow place, you know it snows up there.

AK: Mmhm. Yeah, you only see the eyes.

HH: But we have a few of those when we're doing ceremonies on top.

AK: Yeah, if you don't mind, you can either email them to me or to Aunty Davi.

HH: Okay.

AK: And if you need help scanning them, we're on Maui pretty frequently.

HH: I have a scanner right here.

AK: Oh, good. mahalo thank you so much for all of your thoughts.

HH: My pleasure.

AK: It was awesome getting to hear from you.

HH: A hui hou.



Ceremony at sunrise at Haleakalā, September 2020, photo courtesy Hōkūlani Holt.



Ceremony at sunrise at Haleakalā, September 2020, photo courtesy Hōkūlani Holt.



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