

BIOGRAPHICAL SUMMARY: Nanette “Nan” Ku‘ulei Akau (Cabatbat)

Nanette Ku‘ulei Akau was born in Richmond, California on March 3rd, 1950. Her mother is from Kū‘au and her father is from Hilo. She served as an employee of the Hawai‘i Pacific Parks Association for over thirty years. Nan got involved in the parks along with her husband, Kimo Cabatbat, who was a park ranger at Hawai‘i Volcanoes National Park as well as Haleakalā's National Park at both the Summit and Kīpahulu district. Nan worked at the Summit visitor center and performed Hawaiian oli each day at sunrise. She has served as the park’s leader in stewardship of Hawaiian knowledge and traditions, and has trained many interpretive rangers, interns, and other park staff. She retired from the park service in 2019.



Nan performing a sunrise oli at Haleakalā.

INTERVIEW INDEX: Nanette “Nan” Ku‘ulei Akau (Cabatbat)

00:00:00 - 00:03:57 BIOLOGICAL INFORMATION

Birthplace, parents, education

00:03:58 – 00:09:42 FIRST TRIP TO THE CRATER

Memories of Haleakalā

00:09:43 - 00:12:31 INFORMATION ABOUT INTERVIEW LOCATION

Hawaiian place names; Hosmer Grove; history of interview place

00:12:32 - 00:26:13 SUNRISE CHANTS (OLI)

Nan discusses various chants she recalls at her morning sunrise chants at the top of Haleakalā

00:26:14 - 00:33:22 HAWAIIAN CULTURAL PRACTICES

Native Hawaiian cultural practices;

00:33:22 - 00:50:40 KULEANA AT THE PARK

Nan discusses her various roles at the Haleakalā as well as her husband’s work in Kīpahulu.

00:50:40 - 01:16:22 SUNRISE CEREMONIES

Protocols; chants; geographical information

01:16:22 - 01:22:30 LAND ACQUISITIONS

Discussion around various land acquisitions at Haleakalā

01:22:30 - 01:36:18 FLORA & FAUNA

Lei making, plant collection in Haleakalā

01:36:18 - 01:50:24 CONCLUSION

Final remarks, valedictions

ORAL HISTORY INTERVIEW

with

Nanette “Nan” Ku‘ulei Akau (Cabatbat) (NC)

Hosmer Grove, Haleakalā

June 11, 2021

BY: Alana Kanahele (AK)

AK: Okay, so could you start by giving your full name and running where you were born?

NC: My name is Nanette Ku‘ulei Akau and I married a young man, James Cabatbat from the Big Island. I was born in Richmond, California on March 3rd, Japanese Girls Day in 1950. My mother is from Kū'au and my father is from Hilo. But they met up there and they fell in love and they had two of us and then they came home.

AK: How old were you when you returned back to Hawai‘i?

NC: I was six years old, almost seven.

AK: And you said your parents were from here as well?

NC: Mom is from... well, there's Pā‘ia, which most people know. On the Hāna Highway just after Pā‘ia is Kū‘au. If you surf or if you love to eat, there's Mama's Fish House. If you love to surf, there's Ho‘okipa right after that. So between Pā‘ia town and Ho‘okipa Beach Park, there's Kū‘au. And that's where mama's from. My father's side of the family is from Kalapana. But he is actually from Hilo. He was born and reared in Hilo.

AK: And can you talk maybe about your first trip up to Haleakalā? Did you ever come up here with your family?

NC: First trip, Daddy wanted to see what this park was like. So we came here, mama made lunch, didn't have those barbecue things, so we came up, drove all the way up to the top. Daddy talked about Craig Leah at what is now Kalahaku area. We went all the way to the top, didn't have the fence, the pipe railing around. It was all open, and you could see it down. Oh, that's a way down there. And then we came back here to have lunch. The fence was not here and the pine trees were older.

Ralph Hosmer was selected—he was a New England boy, son of a Lutheran, I'm not sure, but he was the son of a minister—and he came here. And what he wanted to do was reforest this mountain. Because what was here was almost clear cut for cattle ranching, among other things. And he went and he tried Hawaiian plants. But Hawaiian plants, like Hawaiian people, we're very social. We need to be rubbing up next to each other. So, if you take this trail out here, you look at the trees on the left-hand side, big trees, what's growing beneath them are the stack of leaves that fall. But if you look on the right-hand side, there's grass, there's bushes because the plants are allowed to socialize.

So we came, and we looked, and over the years we would come out. We came up during a snowfall. If you know snow, it's not really snow. It's more shaved ice. But we came up during one, had to stop here and have lunch. Again, mama cooked lunch. And so we stopped here and we had lunch and did a little walk. Trail is a little bit different today than it was then. The fence was still not up yet. Over time that arrives, but that's eh. But we had fun just to come up. We never camped here because, sorry, Mom, sorry Dad, it wasn't Mom's thing. She would rather be down at the beach. That was her comfort zone. But Dad wanted us to know mauka makai and so he brought us up with regularity. We will come up in different seasons. Do you remember this tree? Do you remember this plant?

My eighth—my seventh and eighth—grade teacher at Kealahou school, Mr. Kunioki, was a park ranger here. And so there were times when he would come and he would be doing a walk. And one of the things I learned was Alpine strawberry. And he would. . . . at the right time of the year, he goes, “I want you to try it. In order to understand certain things, especially when it comes to food or medicine, you have to try it. How does it relate to you? How does it affect you?” And so he encouraged us. “Here, you eat this.”

‘Ōhelo season came. I had had ‘ōhelo berries from Uncle George. He would pick ‘ōhelo berries and feed us kids and he would make jam and after his little spiel, we would get a little jar of ‘ōhelo berry jam. So, I knew ‘ōhelo berries, but the ‘ōhelo berries I backed off from it and Mr. Kunioki wanted to know, “What?”

And I said, “It’s shaped different. The color is different.”

So he talked about, “Your family, you have cousins, you have brothers, sisters, mom and dad have brothers and sisters, you have cousins. Do you guys all look alike?”

“No.”

“Why?”

“Because. . . .”

“Cousin to what you remember.”

So he had this way of explaining, little did I know that twenty years later I would be up here walking the trail like he did with the visitors and talking about what I called witch's brew, the story of the plants more so than the birds, the story of the plants and how they relate to people back then and now.

AK: What is the name of this trail here?

NC: Because this area is named after Ralph Hosmer, it becomes Hosmer's Grove or Hosmer grove.

AK: Is there a Hawaiian name associated with this area?

NC: That you're going to ask that you want to have to ask Sunshine [Ted Rodrigues]. Sunshine would know. He did a lot of. . . he did a lot of study. Not all study is done this way, but he did a lot of study and there are things that he knew or knows that he'll tell me, you know, and I said, yeah. But at this point in time, because of the people or the groups that told the park, the park took this as the name. If you look at the park brochure now, this is Haleakalā National Park. But if you look at what the Hawaiians called the area, it's a different name and depending on who you talk to is it the way to the rising of the sun or is this where the sun rises? But there's a whole bunch of different points of view. I was not here two thousand years ago, so this is what I have been told.

All of the writing that we give out says “da da da da da.” So not to confuse anybody. The name of this park is Haleakalā National Park. If you were here in 1916, this was a unit of Hawai‘i National Parks. We were a National Park Service area before there was a National Park Service, before we were a state. This was a national park. So how we view things, the names that are given, you have to go back in time. What was happening at that point in time? What has happened since that? There's been a resurgence, let's go back to using the correct names because there are stories about that and that part you revert back to Eric Andersen. Yeah, that's the consummate storyteller.

AK: Do you know of any mo‘olelo or stories within this area or within the Park boundaries?

NC: Most of the stories that have come out, unless you've actually gone and read them, there is a book, People of Old Hawai‘i and they go island by island and there are stories in that. Translation depends upon are you from O‘ahu, Lahaina, or the slopes here, Hāna side, Kaupō side. How you interpret it comes out differently. So it becomes... the one that comes to mind are the night marchers. And I have to smile because---oh, it flew away. On the fence and on the tree limbs back there, there's an ‘amakihi. It's a good place to come, if you like watching birds just sit here and read a book, look up periodically and smile.

But the Night Marchers, there are stories of them coming up, going down, and they pass through that area where the entrance fee is right now. So that becomes... And bottom line, here, you kowtow and in your mind, you don't have to say it out loud, grandma said, you don't have to say it out loud, just know your mo‘okuauhau just know your geneology. And, so as they walk by, they know that you are not just anybody. Oh, this is Teheluna's grand niece—great grand niece. So, you know, there are things it's good for you to know and understand, but not to panic. Just lay there and go, my mommy is - my daddy is - you don't have to say it out loud, just say it over and you say it from your heart. You say it from your na‘au. But you just keep going.

But one of the things when you start looking at stories is to make sure who wrote this story and how much, because we didn't have any. . . . We don't we don't have a lettered alphabet. We just have an oral tradition, yeah. So we listen to that. But when you see things that are starting to write, who did the writing? Did they change things slightly? My maiden name is Akau. A-K-A-U. Not Hawaiian, Chinese. When they came down the

gangplank, there was somebody down there writing and they wanted to know your name. They wanted to log down the names and where you came from. Today's date, the name of the ship. So it becomes, okay, what is your name? Tang Chow. But the person writing heard Akau because that person was used to Hawaiian and English, so they wrote what they thought they heard. So there are a lot of, A-H and A in some, but Akau in this case is not north. It's not right. In this case it's Tang Chow. So sometimes when you read stories, be careful. Who wrote it? Where did they get it from? Time-frame? Got to look at your time frame.

How much of Christianity is in that? For the longest time I grew up. . . . Oh, in church, God, the father got the son, got the Holy Ghost, but in Hawaiian, Kane, Ku, Lono, Kanaloa. So, for a while, some churches turned around and thought of Kanaloa, which I teach the kids is a traveling companion. Kanaloa is not—is not Satan—it's not the negative part of life. Kanaloa is a traveling companion within Hawaiian concept there are, within Western concept, there are. You cannot dovetail. It doesn't work that way, so you take another route to get to it, and you explain culture is the evolution, the ever changing of man's interaction with the natural resources in our physical environment. State of Hawai'i, Department of Education, sixth grade social studies curriculum. And so you explain to the kids it's not the same, and it's not that different. It's just that we look at things from a different point of view, that doesn't mean you're right and I'm wrong. It doesn't mean that I'm right and you're wrong. It just means that I come from an island and you come from big land.

AK: And I know you mentioned you've been going up to the summit. . .

NC: For thirty years.

AK: When you go up, is there any specific oli that's done for this area? Or is it “E Ala E” or something else?

NC: To help the visitor---because some visitors will sit there and realize what's going on? Gordine, Lee and I, us three Hawaiians at a different times worked up here. And Kalei, your daughter. There were four of us over the course of time. We wanted to help the visitor learn. They come and they ask.

At sunrise, you have a multitude of different people and you cannot just sit there and write out and explain because you have all these people who want to do things. So we do simple things like E Ala E. E Ho Mai. Na'au Makua. There was a woman on the island of Kaua'i that wrote one to do, for us to do when it was misty or raining. And it goes to the same rhythm as E Ala E. But it talked about noenoe. And I was like, oh yeah, yeah.

So we did four because you can find them online. So it becomes, oh, I want to try. . . . And I said, “You know what? You go online and you look for this.” They would have their paper and pen and you write just the title. And I said, “Find out who did it, because there are a lot of different versions of it.”

When I learned, I learned from Keali‘i Reichel, only if I gave him hā‘ue‘ue.

AK: What is that?

NC: You're from O‘ahu, hā‘uke‘uke (sea urchin). So it's one of these language things. Yeah. We say hā‘ue‘ue, you folks say hā‘uke‘uke. Not right, not wrong. There's pohole and hō‘i‘o, the fern. Okay, same thing but different island. Okay, but concept is still the same. You pick this way, you clean, you eat. Okay, it's just, same thing. So when you sit down and you hear people saying what family are you from on O‘ahu that you say these things or you say it this way? So, other people listening, the baby is from O‘ahu. Like names are from certain places, so you ask, who are you related to? Do you have this? Like you gave me your last name. Hello, are you. . . .? That's another reason why you have to learn your mo‘okuauhau your genealogy.

AK: What did Keali‘i Reichel teach you in particular? Was it the oli or the. . .

NC: Oh, this is cute. At one point in time. Back to Eric Andersen. This is an island. So if you're an island person, every third person you run into, you either know the same people or you know them. Okay, so that's the way of island people. But Eric wanted to learn chanting and so Keali‘i said, “Okay.”

And I was late to class one day because I was cleaning hā‘ue‘ue. So when I showed up, knocked on the door, I had this what do the Japanese called it? *Furoshiki*? It's a square piece of material. And you tie whatever you want, like a package. And I'm over there looking at him and he's frowning and I'm mouthing out because the class is sitting behind the door. I said, “It's sour poi.”

And he's over there, “Sour?”

Because of all the people I know, I'm the only one who eats fresh poi like right out of the lo‘i fresh, but everybody else I know eats at least day old, two days old, and he'll go past the point where it's hū.

So, I was like, “Okay, this is for you.”

And so I was late, but he taught us songs that he had written and one of the songs was for anywhere you go. But please to do with the sound [mimicking ipu]. Okay. And so, yeah, so he taught us a couple of chants and I opted and I asked him, “Can I opt to do short, sweet and to the point?”

And he said “At that elevation, with what you have to deal with, because you're supposed to sing it three times on one breath—”

“Excuse me, I'm at 10,000 feet, there's less oxygen up here.”

And so he said, “No, I don't want you keeling over.”

So he talked to me about it. He talked to me about how to break it up, where to take your breath. But to please bring all of that knowledge together. And then listen. So I said okay, yes, thank you. Auntie Edith encouraged us to do one, and so it was like, yeah, okay.

But they're short, sweet and to the point. They're easy for me at sunrise to just write down three words, "Go into your computer, type these words, you're going to get addresses. Go through, listen to what's going on, and if they can't—if they're only seeing it, but they can't give you any information about why they do it the way they do, look for one that does. I want you to understand it's just not a matter of doing it. It's a matter of understanding why it was created and why you're doing it this way."

So they're like, "Oh, okay."

AK: What was the name of that oli?

NC: Ok, the thank you one is 'U hola 'ia ka maka loa la [Oli Mahalo]. . . . Na'au Makua, that one you can change out depending upon - long - and then there's, I am totally blank. I am actually really right now totally blank. One was Auntie Edith, and she wrote that for the Woodsey one year in South Pacific. And then, Keali'i, wrote one and it oh, shoot, this is bad, when you don't do anything for two years, you lose. I mean, if I start to do it, yeah. The only thing I remember is both Keali'i and Hōkū saying, if you do it, understand why you're doing it.

AK: Did you ever come up here with halau or with hula hālau with Keali'i?

NC: No, I know Hōkū brought up one year, she brought up a young person and because she had been teaching and she wanted this young one to know this, to move on in life so that he could become kumu. And so she came up and she came in and I'm like, "What are we doing here?" You know, it's like. . . .

And so she explained what she was going to do. And it was like, "Oh, you're kidding. Can we. . . ."

So there were people that were still here, so we invited them to sit. "You cannot take any pictures. We will take your camera away from you and delete. You cannot take pictures. You cannot take any recording. But we do invite you to watch. This is what's going to happen. This is why, this is what he wants to do in order to. . . ."

And so everyone was like, and I said, "No recording of any kind. We will take that piece away from you, delete it and then give it back to you."

They understood.

AK: Are there other Hawaiian cultural practices or ceremonies that you've been through here or been a part of within the Park, within Haleakalā?

NC: At one point in time, and this has got to be twenty-five years ago, in the late 1990s, Uncle Charlie Maxwell, just because he wanted to see if it could be done, we had for a couple of years in a row celebration of the New Year. In October, Makahiki. We had it up here. No one was allowed here unless you were Hawaiian. The park was closed for that morning sunrise. There were different people who came in and blessed the area. One year the superintendent came. I just want a nice. . . . Uncle Charlie is like yours to deal with, but he came he stayed back and he watched, he listened. And then one of the boys, one of the boys brought him in when it was okay for him to come in. And everybody was seated inside the visitor center just talking stories. Why? Why do we celebrate it this way? Do you know the different chapters that we need to go through in order to get to this point? Do you know how we know? And just one by one, why is it that we have to go through a cleansing ceremony? Is it a good thing to do? Should all cultures be doing this now? Is it just an overnight thing? Is it like you go to church, go to the priest in the in the box and say, "Oh, I've been a naughty girl because I've dadadadada," and the priest tells you to do... does that say that you are cleansed? Or are there other things? Do you need to go to the parish priest or whatever, the equivalent?

And it's like, no, we just need to do it between us and our makers. That's all we need. And if we do it with regularity and we know why we are doing what we did, is that not? Because if it's not and you know that you're carrying over to the next year, so you are piling layer by layer. And in the story of the boy with the bowl of light, if you put in too many stone, can you see your light? No. So when you pass on, you have all of this weight that's holding you back. Are you going to have an easy time or are you going to have a hard time? You need to dump all of your bad stuff. You need to understand why it's bad. If you need to go to somebody and say, "We need to talk stories. I did this, and I think I hurt you. I know I hurt you." And so you talk about it, you can agree to disagree. But you have to talk about. Yes, there's what, all of nine steps in there? And so you have to but you have to get rid of it that way you can move on. If you cannot get rid of it, all of that weight is going to hold you back. And you, your tires are going to get stuck in that quagmire. You're not going anywhere. And we want you to come with us, you may not agree with us, but we still want you to come with us.

AK: What was your first role here at the park, were you in cultural resources?

NC: I was interpretation at Hawai'i Volcanoes National Park down at Waha'ula.

AK: Was that the area that got wiped out by the volcano?

NC: In July of 1989, there were three homes in the back. Sandy's home got burned. The interesting part, the middle house was a researcher's quarters and Ku'ulei Pavao lived there. When the lava came, the lava walked in the back door (all wood structure, you understand) and out the front door. So the floor is charcoaled—was charcoaled—on either side. And then somebody said a prayer or something, I don't know what happened, and very slowly it burnt and the walls (mimics burning). And then our house burned except for our bedroom. My husband died in January of that year. And then it just went around

the house, burnt, and then the boys told me, no, took the bedroom the last. I was like, oh. Aku's sister's house, two story, wood, again, four by four posts. Lava comes through, goes between the posts (mimics burning).

So one wonders, this is wood, wood structures. Thirty yards away, a finger of lava about a foot high going at that plywood wall, exterior grade, one inch by one inch thick. The heat off of that is enough to cause that to [incinerating motion]. So, why in the case of these three homes or four homes, if you Aku's sister. Why didn't it just (incinerating motion)?

When she entered Queen's Bath, they closed the Park so nobody could come down, and it was all, for the most part, all park employees, and the question becomes, "Whoa, why is what is happening the way it is happening?"

When the lava entered it was a woman entering into this bathtub. And you listen to some of the boys and they talk about, "Whoa, sexy" for want of a better word, the boys are like, "I cannot watch—it's not right for me to watch this."

And so they looked away and the girls, on the other hand—and my sister are going to—but for the boy, some of the boys had a real hard time because it was like it's not correct. And so some of them walk away, some of them turned away. So like something grabbed at them, told them no. And you sit there and you go, thank you for being respectful. Well, and then when the tub was full they all turned and looked back and everybody talked about their memories of Queens Bath. And I was like, yeah.

AK: How long were you at Volcanoes before coming to Haleakalā?

NC: Three years. My husband was up here as interpretation. I was a census taker.

AK: What does that entail?

NC: Going to people's homes and finding trying to find out who they are, what they're doing here, because the forms that you get or that we had to fill out, help our representatives from back then. Well, before 1959 for the territory and then for the state to get money for things like schooling, education, for upgrades, because we just had two lane highways and we had too many people. And what do we do and how do we do it? How do we be safe? How do we set up? How do we get money to do whatever? But basically education and health. And so we have to try and get as much information from the people. Because some people, "I don't want to help you." But you do like driving on the road? Well, the road needs to be better. In order for the road to be better we need. . . . because there are standards that have to be upheld and we don't have the money right now unless you want to pay more taxes.

AK: When your husband worked here, was he out in Kīpahulu or was he up at the summit?

NC: He started up here Monday, March 12th, 1979. I had just given birth to my oldest son. And he got a call, "We need you now."

Pack up, come over. Back then no housing. The only housing were the three homes in the back of park headquarters, but that was for law enforcement, that wasn't family units. So we came up here for a year. Then he worked back country with Sunshine [Ted Rodrigues] sorry, Ted. He worked in that country with Ted. And Ted taught him how to ride a horse, how to skin the goats, because we had a goat infestation and so how to clean, how to work the trail, blah, blah, blah. But he learned from Ted.

Came June the following year, 1988, he got transferred out to Kīpahulu. He wanted the job in Kīpahulu, so we went to live in Hāna for seven years and then from Hāna we went to Waha'ula. The young man who was in Waha'ula had a mother in Hāna, Frances Kuailani, James' mother was in Hilo. Both mothers were not doing well, so they did a lateral transfer and we ended up at Waha'ula and we were---be careful with mover's. If you put the office keys on the box that they're packing, the office keys came here to Kīpahulu. So we had to wait for another set of office keys before we could actually get into the building.

AK: Were you working with the park at that point at all? Out in Kīpahulu?

NC: No, at Kīpahulu I did volunteer work. There were times where Uncle Eddie—Walter's uncle—Uncle Eddie had to do talks in the evening at the hotel. . .

AK: He was the one who walked around the island?

NC: Thanksgiving, the week of his birthday. He always walked around. So as we went our different ways, if I was working out in Kīpahulu, but I was going to come out this side, because my parents live on this side. The boys would say, "Look down, look down at the ocean, see if you can't see."

And if I saw him, I would call when I got home, I would call and say, "I think that was Uncle Eddie at this point."

But everybody knew Uncle Eddie was walking later in his life because he had a bad ticker, everybody was very concerned, so there was always a lookout. One year, I know one of the boys drove and we'd go down to a certain point and look for him. And if you found him, call it in. And drive to the next point. Drive down to 'Āhihi-Kīna'u. He's coming in, but there were people who he would stay with in certain areas, and I was like, okay, we know he's here, and then when he got home, oh, he's home, okay.

But he and James always work Thanksgiving. Because his kids were grown, he had one more at home, Lance, and I had three, but we would take Thanksgiving lunch out there. Because somebody had to be at the Park. When the Park is open, unless there's a government shutdown, they're open seven days a week. Very rarely do we close overnight. So somebody has to be there. And I said I could not drive out later. So I

cooked the lunch, drove out. We had lunch, we sat in a place where the two of them could watch people, and if there was anything that was going on, one of them would go over and find out. But we were there for not quite seven years and then back to Waha‘ula, three years.

AK: Was there any housing at all out in Kīpahulu or did?

NC: No, there is no housing in Kīpahulu. There is only three houses in Waha‘ula. So the housing...

AK: Was it people coming and going?

NC: People were coming and going, and there were certain places. . . . so the house we took was owned by the guy who was there before us. And he went to Pu‘uhonua o Honaunau National Historical Park. And that's where he retired from.

AK: When did you start officially working with the park?

NC: I was at Waha‘ula---actually part time with the fire crew. I became the daytime dispatcher for the fire crew line. It's on a different frequency than the Park. And then at night or during the late afternoon/evening, I became the---we closed down the visitor center. Sometimes there were visitors there and I would stay there and do that. But daytime I was the the daytime dispatcher there.

AK: Were there any major fires while you were there?

NC: The fire line comes into play because there are fires. So, we'd have to close off certain areas and these fires were up on the slope. There's a couple of subdivisions up there and they were coming over. Sometimes you could look up at the slope and you would see a finger of lava coming down and it would form a kīpuka.

But nighttime, I remember one night the boys called, “You gotta come and get Ahi.”

I go, “Why? Just put the rope around his head.”

“He won't come.”

One of the kupuna in Kalapana had a horse named Keahi. Keahi was a stallion, a beautiful animal, but, one man, “Where where's my daddy?”

“I don't know who you are.” It would sidle away.

So, I went and I went with the apples and every time I went to visit Uncle Sam, I always had an apple. So I took an apple. The horse recognized, “Oh, it's the lady with the apple. Okay, I'll go with her.” So I had an apple, I put a halter on him and I rode him out.

So, it was like, well, I'm not going to go stumbling all over. This horse knows his own pasture. So it's like, okay, okay, go. You don't want to. . . . Because the horse puts his head down for the branches and it's like, okay, go, go, go, go. Hang on, beautiful animal.

We got out, walked down to our housing area and the boys had set up a makeshift fence area and put him in there, had water, had feed, the boys brought down from the stables up above and got him out.

But yeah, you help everybody. It's like I had never been in a place that was so Hawaiian. You hear all these thoughts, well, this is what you have to do, this is what you should be doing. You hear, but I had never been in a place where this is what they do.

And I was like, okay, so that was nice, but yeah. So a year up here, but I didn't work in the park and then I came back after my husband died and I worked because I worked over here simply because Kim Sikoryak, National Park Service, didn't have chief of interpretation here then, so he was a supervisory interpretation ranger. And he said, "Where are you going to go now?" Because he knew my husband passed.

And I said, "I think I want to go home, go look for a job."

And he goes, "I got a job for you."

He liked what Aunty Ku'ulei Pavao was teaching me in interpretation and he wanted that here. So I came here, did the basic interp, and then he told me one day, "You can talk about geology, but not out of the book. I want you to tell the stories."

And I'm like, okay. So I started doing that. He wanted me to do crafting. I started to do that.

And then Sharon came one day and she goes, "Ugh!"

"What's the matter?"

"I cannot get the children---"

And you have to understand when I say, children, these people—my coworkers—were at that point in time about the same age as my children, they were. . . . Here I am. I'm thirty-nine. And they were twenty-two to twenty-four. She couldn't get them to get up early enough for sunrise to go open for sunrise.

She goes---I said, "I'll do the sunrise. Summertime, I will do sunrise."

And she goes, "You will?"

I said, "I'll do sunrise five days a week, okay? That will get me off work and off this mountain to pick them up for summer school, my younger ones."

And she goes, “You will?”

And I've been doing sunrise since then. So a good twenty some odd twenty to twenty-three years I've been doing sunrise up there five days a week.

AK: Can you share some of the stories that you would tell in your interpretation and the geology?

NC: Well, you do the chant and you tell everybody, “I am not calling the sun to rise. I am asking for all of us, as we wander, journey, whatever word you want to use through this day, do so by understanding what you're looking at, what you're hearing, what you're eating. I don't want to hear any of you say, ‘oh, I don't want to eat that.’ You can only say that after you've eaten and only to yourself.”

Now, geology. So, we start with the sunrise, and if it's full moon, “Turn around.”

“What?”

“Turn around.”

Sunrise.

“Oh.”

Moon is setting. One day, every month, sunrise and moonset happen almost simultaneously. And we have what seemingly is four nights of the full moon. If it's misty, then we have moonbows.

If they've seen sunrise, like, “Okay, don't walk away. Turn around.” And they turn around and you point out the moonbow, posts like rainbows. And I said “Far end of the parking lot, you see our sign?”

“Yeah.”

And I said, “You see that circle moonbow?”

“Yeah.”

“Now put your hand up, either hand, and wave.”

And they're over there going, “It's waving back at me.”

“Because that's your reflection.”

And they're going, “What?”

“That's you. Not the man next to you, not the woman on the other side of you, that's you. You are looking at your reflection.”

And they're like, “Oh, take a picture, take a picture, come on!”

So, they go and they take a picture. And then you, okay, you've done the heavens, and then you come back, “Look at the way the rocks are. This is not a crater. This is an erosional depression.” And you go, “Western concept. All the words, except when you come to things like pahoehoe.”

And for those of you, “I don't want you to hear you saying a‘a. Because ‘a‘ā is not a‘a,” and you explain. Sometimes I carry the dictionary with me and I say, “Okay, now read the definition and they're going, ‘Oh!’” I said, “Yeah, our language is a little bit of fun, but technically very embarrassing at points.”

And so they look up different words and they go, “I've been saying that?”

And I go, “Yeah, that is Lāna‘i, not Lanai.”

And people are like, “Wow.”

And I said, “No, just stand there and whoever you're looking at, tell them ‘I got to try this,’ and try it. They'll help you. But if you just blurt it out like whatever, they'll look at you, like, ‘eh, yeah, right, move right along.’” But you know, you just work your way down.

And then they want to know the silver domes. So you talk about the silver domes and again, you go back to, “Okay, don't worry about it now. Paper, pencil. Haleakalā observatories. You'll get a whole bunch like two or three dozen addresses. Click on them when you have the time. Don't do it now.”

So you talk a little bit about each one. And you just have everybody turn so that nobody misses anything. Sometimes you have cloudy, rainy, windy. And people go, “Aw, nothing's going to happen, the sun's not going to rise today.”

“The sun always rises. Your ability to see it is not the same.”

And so they're like---and I said, “Sun always rises.”

And sometimes if you've been up there long enough, you can tell it's going to happen and all these people are going to run to their car and then they're going to. . . . everybody at the railing who's stuck around, they're going to turn around because the sun is rising and they can see it. So the people—they're screaming, they run back just enough time to see the clouds close up again. It's a lot of fun. It's a lot of fun. Sometimes people do not see, and you know they're not going to see it at all.

So I did a talk that was called “Hot Fudge.” And so I would tell people, “Okay, I want you in this room,” because it's wet and windy, bad outside. “I want you to stand face to face with the one you love or the ones if the kids are there, pull them into the circle with you. In your mind, I want you to take a long iced, a tall ice glass, slather the inside with your favorite sauce, strawberry—mine is hot fudge. Just put in a scoop of your favorite ice cream, some more sauce, ice cream, some more sauce, ice cream, whipped cream around the bottom. Your favorite chopped nuts, whipped cream, some more chopped nuts and a long stem maraschino cherry.”

And they're like, “Okay.”

“Hold on to the one you love. I want you to hug that person like that person was your favorite hot fudge sundae.”

And they're like. . . .

And while they're holding on, I say, “Sweetheart, no, look at me! You look at her or you look at him, you know, whatever, I want you to look at each other. The best place in the world to stand for sunrise, whether you're going to see it or not, is where you are right now, in the arms of the one who loves you. That's the best place to be, hold on to them like they were your favorite hot fudge, because that's what it means. Anything else you get out of this morning is fun because you were with the one you love. That's all. Whatever you do today, you make today the first day of the rest of your life. You make it a great day and love the one you are with.”

And then they just for a moment---and it's really neat for me to see, because when I was growing up, boys were not as touched by their softer side. Like today, a lot of boys are. But back then, no. So for me to watch them hold on to each other for a moment, that's nice to see. You know they're going to have a good time here.

And “I hope you guys come back and spend money.” Oh!

AK: Did you also do cultural demonstrations up here in Haleakalā or was that only at Volcano?

NC: Yeah, okay, Volcanoes National Park. Aunty Ku‘ulei was the one who taught me, and she explained why we do some things that we do. Kim Sikoryak loved it. And he goes, “What do you need?”

“I need a lauhala stripper and I need a kūka‘a.” So he went out and he got it. He actually went to Honolulu and he got it there. And then he found me doing—because Sandy taught me how to make feather leis—so he caught me doing feather leis one day up at the top. And so I would open up there, come down, have lunch.

Dominic Cardea, one of the chiefs, wanted a stage for us, so on windy wet days, we could set up a couple of chairs and we could actually have an indoor, very, very small hold only fifteen people at max kind of auditorium where we could do these things. And so he had what looked like an old plantation house lanai and it was right there, you walk in now and you do a U-turn when you're doing the U-turn, there's this green area. I don't think the roof is there anymore. But he had a roof put up and so it looked like some old plantation house. Well, one of the camps. And you did your talk there. And you could hide whatever you needed behind the pony walls. And I was like, yeah.

But I started because of Kim Sikoryak. I started doing it here and I would do it from 10:00 or whenever I finished lunch. I would do it from like ten to twelve at least and set up a table. Anybody who came in and wanted to learn how to make a lauhala book marker in the niho style, finish it like you started or finish it like it looked like a pineapple.

AK: What is niho style?

NC: The teeth, the teeth. Yeah, you had teeth on both ends and so I did that. Taught how to make---in Rapa Nui they take feathers and they will take a piece of kaula and at the end of the feather, they will, or at the end of the kaula, tie feathers and it will become to tie your hair back. If you look at their costumes, the skirt has strips of kaula and at the end, these little collections of feathers.

AK: What kind of feathers did you use?

NC: The feather light colored Chinese---I mean colored chicken. I would use chicken feathers. I would have everything cut and cleaned and I would tell the kids---otherwise the kids would just like take the whole jar---and it was like, no. So we talked about feathers, why they were used.

AK: Did you collect them yourself?

NC: No, it's called, well Aunty Mary Kekuewa in Honolulu, Kaimukī. I can't remember, but the store, when you're coming down the road opposite side of the zoo, above the fire station. You could order from her whatever color you wanted and do it.

And then one year I was just sitting there and making and the kids wanted to. . . . And I said, "You know, hold that thought." And I looked at the parents and I said, "Do you have five minutes?"

And then another ten minutes added to that and they go, "What?"

And so I had raffia, made the kaula, took the feathers that I'd already cleaned, I had thread and I taught the kids to make---and I said, "This is not from Hawai'i."

I got the map and we talked about the Pacific Ocean. “This is Hawai‘i. Samoa. Fiji. Tonga. New Zealand. What does this say?”

“Easter Island.”

“Easter Island? That doesn't sound like a Polynesian name.”

They go, “No.”

“What do you know about Easter?”

They would tell me what they knew about Easter. And I said, “Okay, so I wonder who found it when?”

And so the father, the father is already walking out the door and I'm going, “Oh, too much time?”

And she goes, “No, just keep talking.”

They had their little marble composition tablets. They were writing notes. What did I learn? Where did I learn it? And Keith is on the other side of the walls and Sandy on the other side of the wall or Bessey. And they would come and put out different brochures that they had gotten from wherever that these kids could take home in their composition tablet.

So, talking about my culture. I belong to a dying race, a dying group of people. The more somebody asks about our culture, like a domino, boom, boom, boom, boom. The more people—the children, even adults—how do I do this?

This lei that I'm making, this technique---there was a woman who came in one day. She wanted to learn it. I taught her and she started crying. I don't know what you're crying for. The husband had walked out the door and he was coming back. He came back with a palm frond. Same technique, palm frond. For what day? What Sunday of the year? Yeah, Palm Sunday in Poland. They use this technique so that they can wear. . . .

So you start doing that with these children. People ask you about your culture, your culture lives. People ask you to teach them something about or to understand something about the culture, your culture lives. And Kim knew this. So he had me at least three times during the week.

And then one of the supervisors working out in Kīpahulu, Ida Hanohano, she submitted—she didn't tell anybody she submitted—to the National Association of Interpreters she wanted to teach what we do in June, July, August, November. She wanted to have cultural demos. And so we had the first one. It was interesting because we stood just inside the door and lined up in a V so that the people outside could come in after we did it. And she explained what we were doing. And one of the boys had a drum and he was

keeping the beat for us. And next door to us, unbeknownst to us in the next room, was the master interpreter for the NAI. And he was giving his spiel and he looked at everybody in the room and he goes, “You know, there comes a point in time, you don't run your head into a cement wall. You close up shop and you go next door and find out what is going on because it sounds so interesting.”

We were to have one hour. We started at 3:00 pm. We didn't finish until quarter to 6:00 pm. And so what the master interpreter did was he opened the wall and we just flowed into that wall. So people came in one door, they wandered around and they walked out the door. And we do what we love to do.

And the number of people who come (gasps). And they go, “How do you do this? Why do you do this? How much are you getting paid?”

“My airfare and my hotel room.”

And they go, “What?”

“We're just having fun. That's all we're doing. We are having fun.”

At the summit I would—on windy, rainy days—I would put out a tablecloth, like one of my old pareos. And I would put on a different thing that I had made or that Mary had. Water kākāus for the babies. And I tell them, “Okay, play trivia with me. You answer the question correctly, you get to choose.”

And there was one little girl from Japan, I remember her distinctly because she started to cry. And that hurt. And I asked her---Yoshi, that was her bus driver—and the mother came, little bit English, she goes, “Yoshi?”

And I go, “Yoshi.”

And she goes, “Yeah, yeah!”

I called for Yoshi, and I go “Baby doesn't know English. I need help.”

And he looked at her and she still had the tears. And Yoshi said, “You want to play with Auntie?” Because there was something on the table she wanted for her classes. They knew she was coming.

And so I asked Yoshi, “What does she want?”

“The kākāu.”

So I went in the back and I got the box because I wanted her to pick and choose what kākāu she wanted because it was going all the way back to Japan. And so I gave her a

question, and I said, “No, no, no. The word cannot, do not, will not, does not exist here. You will be able to and you will get it correct.”

And so she goes okay.

And so I ask the question, “What is the name of your driver?”

And she turned around, Yoshi asked her, and she said, “Yoshi.”

So, I forget who was working with me that day. I said, “You go through this. Yoshi, how many does she need? She gets to pick and choose which one she wants. It's going back to Japan.” And so, I was like---and then you get all these other people from all these other countries who come and talk stories with you. . .

AK: Can you explain what kākau is?

NC: Tattoo. We had during the time somebody found online, you could order just during the transit of Venus, had a circle with the sun rays pointed out and in the middle, what was to represent Venus. And you take it and you wet your hand and you put the back down and you hold it down and it shows up, but it washes off after like three weeks. But they had the kākau and she wanted the kākau.

So I told—I asked Yoshi, “They use. . . .” I'm over there, “Pencil?”

And he's like, “Yeah.”

So I said, “Go in my locker, get out twenty-five pencils.” And I go, go. Because I have a bad habit. I will pick up things that, oh, people don't like—table decorations. They had turtles one year on something, take the turtle. Because it was round, take the turtle, take this. And I use it. So you put it on children's whatever. You make a lei for the child and you put every once in a while, “Okay, what is this?”

“This is a. . .”

“In Hawaiian. In Hawaiian.”

And they don't remember. So you pick it up and the mother can see it on the inside of the carapace is written, the name. You take them home. So your culture lives. May not live in a Hawaiian by koko but it may live in a Hawaiian who has heart and wants to see this happen. So, yeah, do.

So the farthest it took me was Washington, D.C. and they have a Coldstone there too.
(Laughs)

AK: I bet, and I was thinking maybe kind of nice transition from cultural resources to some of the natural resources. We have a map here. Yeah. And I was wondering if you might take a look at it. So the red is all kind of the fence lines.

NC: Okay, this red here, this here, it'll go down to the green. This is the latest addition, so we're looking this is the Park boundary down Kaupō there's a little the trail and then you have this area, this area in here is closed off to the public.

For Hawaiians, when you're up here and you look back, you always want to look back in this corner. Waistline. Slightly below the waist line, below that button. What do you have, either an inney or an outey (reference to belly button). Every living thing, whether you understand it to be living or not has a piko. So if you go look at the university maps, okay, you spread out the map and you're going to find a yellow line that denotes moku or ahupua'a. Where they meet is the piko. So, the piko for Haleakalā is up here, Pohaku Palaha. So, when you're up here and you look down into the back, because it's kind of rectangular, a little narrower here, but you look back left-hand side where the ridge line comes just beyond the ridge line and a little bit down, that's Pohaku Palaha.

AK: Is there any traditional Hawaiian significance to that area as well? Has it always been referred to as the piko for this area?

NC: For this part of the island, that's the piko. And that's what, usually that's what people. . . . There was a point in time some people refer to this side as the piko. But it's not. Most people will tell you here. Again, I wasn't here two thousand years ago, so I don't know.

AK: Can you talk a little bit about the maybe the extent of the Park today and if you're familiar with any of the land acquisitions?

NC: This is the latest land acquisition. There's another piece.

AK: This is Nu'u?

NC: Yeah, this is Nu'u. This green area here.

AK: Does it go all the way makai?

NC: All the way to the beach. When you're going down, you know where the road goes into the riverbed and it's rough over the stones and all? Okay, right after that, I strongly suggest you look mauka. There are these little what looks like a license plate, little white signs with green. And it tells you this belongs to the Department of Interior. But that's right in here. So, you know, more or less of what this area is. And then when you start up the hill, the zigzag, then you're outside the Park. But this is the latest acquisition.

I don't know how much of the fence line they've done, they're trying to clean it up. There are archeological sites. There are plants. When you have plants and you have to get rid of

the goats. So they have to. . . . There are a lot of things that have to be done. I know Ted was in on the cleaning of the goats in this area.

AK: Could you tell us about some of the major features or physical features in the Park? The cinder cones or anything else?

NC: There is, and I see this line, doesn't exist anymore. Oh, that tells me how old the map is. Okay, you see this line here?

AK: There's Ted [Rodrigues] up there (points to Ted off camera).

NC: Good morning, Sunshine!

Okay, this goes out to Ka Lua o ka 'O'o. It would have been okay if everybody stayed on the trail, but they didn't. Now cinder is like sand, dry sand. When you're walking down the beach and it's dry, your foot goes down in and if you're walking down, it slides. Well, people started walking up and down where they shouldn't have been. So they went in. They closed the trail and said, no, no, no. And some people were really upset. It's the only cinder cone that you can walk up onto and look down inside and go, oh. So people wanted to know what was that like? So, I would go outside, get a bowl of cinder, a plate, take that, pour it, and then take your finger and you go weee! Go down in the thing and they looked out and I said, "That's all you're going to see. Really, that's all you're going to see." I was like, "Okay, I am so I'm sorry that it has happened. It's a very interesting way of learning by looking, by feeling, but it is what it is." So your cones in here. Smithsonian Institute did a thing on sound, found out that this is one of the quietest places in the world. And people were like, okay, if nobody's in there with you and you go, and don't stand because then you're going to start doing this thing at seven thousand feet, but kind of sit down on your backpack---

You want to come sit over here (motions to Ted Rodrigues (TR))?

AK: Yeah. You can sit here.

NC: This is where he lived for I don't know how many years.

AK: Yeah.

NC: The one to ask is that one because there are places he has been that I can that I've only read about and there are places that he has been that are not written about.

No give me that look (jokes with Ted).

TD: What face? You went find place to go doodoo?

NC: Be nice.

AK: Do you have some favorite areas in the Park that you often have visited?

NC: Billy Han took us up. We went in this way, but we came out of Halemau‘u trailhead.

(Ted’s phone rings)

Oh, I like your ring. That's why I left mine the car.

TR: Sorry, I forgot to turn it off.

NC: There's a point out here where the trail actually goes outside the Park, like where we're sitting right now. We're not actually in the Park or did they do. . . . They still haven't. But we're actually not in the Park?

NC: We're on State land?

TR: No, this is Waikamoi, originally Haleakalā Ranch.

NC: Oh, this part is okay.

TR: Yeah, this is the land of Kalialinui.

NC: Okay. I see that in the book. I can see it written. I have to stop and think about it.

Kind of hard to draw a straight line when you actually get on the land. So it's like, okay, or where the koa trees used to be by the water tank that I like.

AK: We've heard a lot about that koa tree and that area.

NC: Yeah. I'm not going to ask which ones. No, I had to go pick up some people at the koa tree. So, somebody stepped on the uluhe.

TR: Search and rescue.

NC: No, just rescue, because I had to go up, pick them up because she stepped on a dry uluhe and it went through the bottom of the boot, her foot, came out the top.

TR: Wow.

NC: Yeah, uluhe is a very interesting---beautiful, if you're doing appliqué stitching.

AK: I don't know uluhe.

TR: Uluhe, the fern, it's dominant.

NC: It has a fiddle. It's purple. And if you take it when it's purple and you literally strip it down—if you find a long enough stock—you take it, you clean the inside, tiny opihi shell required, but you clean the inside and you put it down under a board or something or between two boards. You wait a couple of days, you take it and then you can weave it into your hala. Interesting.

AK: Have you ever made it?

NC: The only way I was taught, the only way you're going to understand is if you do. And so I was like, okay. And so one of the girls wanted to do. And we went. There was a place she knew and I said, “No, not short.”

So we went and look, we found, taught her to clean. We went and got the. . . oh, there was a, I forget what his name is for the National Park, he's scattered up at Leleiwi.¹

TR: Peter?

NC: Yeah, he's one of those people, but I came in one day and Marilyn wanted maile lei.² So Kyra picked me up and she took me down. And we went because she wanted to learn how. And so Michael gave her the keys and we went and we picked. “You picked this way because. . . you do not you pick here, you move six feet away. You pick here, you do not get it.”

So you walked up one side, you walk down the other side and you pick this. And I said, “Do not throw away,” because I wanted the woody inside stem, like you do grape vine you make, and you twist inside. So everybody wore a little wreath of the inside of his leg. So I made and as I made it, I said, “Oh, you gotta wear this.”

AK: Are there other kinds of leis that you've made from the foliage here?

NC: Close your ears! (Laughs)

TR: But it's okay.

NC: But the thing it is, you don't just pick. So, you pick with a purpose. You pick only what you need. We will pick the ‘ōhelo, the pukiaawe. In back—housing by the garage—there is ‘a‘ali‘i and the bush is humongously big so I have no problem with going (makes chopping sound). There were protea back there ,which is not native, but if you take the

¹ A Special Use Permit is required to scatter ashes within Haleakalā National Park. Haleakalā National Park must abide by the terms outlined in Title 36, Code of Federal Regulations, Section 2.62(b), which states in part: “the scattering of human ashes from cremation is prohibited, except pursuant to the terms and conditions of a permit, or in designated areas according to conditions which may be established by the Superintendent.”

² 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 detail.

protea and you break it apart, you can pull petal by petal, and use the petals like you would taking a different feather and add it too, and so it pokes out.

The boys found, down at Hōlua cabin, they had to eradicate a peacock. Yeah, I know. I had a. . . . There was a point, somebody came in one day and said there were two peacocks and so I had to call somebody because I didn't know what to do with it. I mean, I knew, I knew what I wanted to do with it. And then a couple of days later, we had three peahens. This woman comes running in and she goes, "Oh!" (gasps).

I said, "What's the matter?"

"You have peacocks here."

And I go like, "No, no, no, no, no." Because in my mind, he got rid of them. He had removed the peacocks. So there were no peacocks.

Went outside, they weren't peacocks. They were peahens.

And it was like, "Okay, there goes my Komoda pastry dinner roll." I got the dinner roll, I went right in front of the threw it out in front of her. Turned around, dropped here and there, all the way down to the bathroom. I'm looking around, she went in, I threw the bun in and closed the door. The three in there made a total wreck. I had to make a pineapple upside down cake for maintenance. I felt so bad.

One of the boys said, "You didn't make us bacon brownies."

I said, "I didn't know bacon brownies then."

So, every time I had to apologize for something I did, it was either a pineapple upside down cake or bacon brownies.

I was like, but, you know, and then they come along, they know what to do. And one of the boys had to really eradicate it because they couldn't catch them. And he came down in front of Park headquarters and he calls on the radio and he says "Aunty!"

And I go, "Yeah?"

"Look out the window!"

Oh, called Alicia, called Elizabeth, called my boss. "You got to watch this. We'll be back in fifteen minutes."

Ran out the door and she's like, "I'll explain later."

"Okay."

And everybody goes, “Does she do this all the time?”

“No. But this only means she's getting something, so I don't have to buy something.”
Because then she'd have to go out and purchase the dyed chicken feathers that I use, but didn't do that.

So I went out. I took the neck. Alisha took the tail because she makes earrings. So the peacock earring. And there were some, I took two feathers from her because the long strands, I don't know what they're called when you're making a feather, every once in a while you put in down the middle and when the wind blows, it ruffles, and so that feather flies back and forth. It looks nice. It's different. Nothing goes to waste. And I think the actual bird went to Auntie Rose [Freitas].

TR: Could be, yeah, Elizabeth.

NC: Yeah, so she takes it down.

TR: They got to see her.

AK: We saw her peacock feather

NC: Oh, you saw it?

AK: Yeah.

NC: So, it's like we take whatever shows up. You don't say no. You look at it, “What are you guys going to do? You're wrapping the paper.”

“We're going to throw it away.”

No. Take all the turtles, take the giraffes. Sometimes you make something and it becomes native or non-native. And if you get the answer correct, you get to choose off my trivia table. But that way, mom and dad don't have to go someplace special for the kid to find whatever. The composition tablet comes out, they start writing. You take tape and you tape the turtle and you tape the giraffe, and they write down information about it, and that's okay, definition, whatever.

AK: Wow, well, aside from the peacock, are there any other birds in particular here that, you know, you find kind of especially special or connected with? Or plants? Animals or plants.

NC: I saw a kiwikuu once, only once. And now to find out in five years, it will be extinct. Department of Land and Natural Resources. That's how I keep in, I told you, if you need help, you call me I come.

NC: Where did you see it?

NC: In there. It was like. . . . I didn't know what I was looking at. And she went and told me "That's. . . ."

And I'm like, "You got to be kidding me."

"No."

I brought a sixth-grade school group from Samuel Enoka Kalama Intermediate up here. One of the girls was sitting or standing in the middle of the parking lot, and the kids are all talking stories dividing into groups. Dark, chestnut-brown hair pulled back in a ponytail. She had a green scrunchie with very tiny burnt orange dots. There was a bird that lit on her head. I told her, "Sweetheart, you have one tx card complete, if you stand there. You're okay, you're fine. You've got a very rare bird, endemic to Hawai'i on your head."

And so people took pictures of her and she stood still and she goes, "Ah."

And I said, "No, no, no, no, stay right there."

So slowly by slowly, I said, "Don't move quickly. Don't move towards her."

And everybody took pictures and she's there with this bird, not getting anything. I've got to figure out what's wrong. You know, it's like trying to get this pilo and it's not coming.

TR: Amazing.

NC: She stood there. What happened was at the end of the tour group, each of the teachers—because she stood there so long—each teacher came up with a TX card, one hundred TX points on each card, six classes, six teachers, six cards. The TX card allowed them to go into the TX store. Because some kids didn't have money, and so they could go into the store and purchase something that's in there. And on occasion when Mother's Day was coming up, you could purchase one long stem red rose for a TX card and take it home to mom or grandma or whoever, because some of the kids had lived with their grandmother because the parents didn't know how. And so, you know, but she got six. And there were other people who were looking at the science teacher, what's his name, Molina. The representative he is. . .

TR: Manuel?

NC: Huh? No, no, no, that's the uncle. He used to---he's a, I think he's retired. . .

TR: Mike?

NC: Mike Molina. Thank you. But he used to teach social studies and so he saw that picture and he's like, wow, he goes, "You keep that. You don't know how very, very special the environment made you that day."

Because it was like, she was like---she graduated from King Kekaulike [High School] and now she understands. So, it's one of her favorite pictures. And she goes "And I got. . . ."

I said, "Yeah, you got six TX cards that I know of."

But she was just. . . . I mean, there are birds, there are things that happened with the kids. Yeah. So it's like, okay. If you look out and you have fun, but when they come back to visit you. . . . I was here, I had one child come in and she put down in front of me the lauhala book marker she had made.

And I looked at that and I go, "Where'd you get it from?"

"You taught me how to make it."

There's nothing better than to know somewhere along the line, you help somebody understand your culture. And then you sit down there, yes. okay. My culture will live because there's this child who has heart. She may not have koko, but she has heart. And she will apply what we were all able to teach her and they will do the same for her. Oh yes. Yeah, yeah, yeah, yeah.

AK: Oh great. And then just the last maybe one or two questions and then we'll get to, Ted. How do you feel your relationship with the park has changed over the years? You know, you used to come in as a keiki, and then working here.

NC: I had Mr. Kunioki for my seventh and eighth grade teacher. Kealahou School, it's now Waldorf. Yeah, Kealahou School. But from him, I was able to learn. Didn't understand, but knew that it was the correct thing to do. So that when I did get here and I did my first witch's brew, it was like, oh, yeah, now, I understand. You don't have to understand in that given moment, but you have to understand this is the reason. There are times—and maybe I shouldn't say this—but there are times my bosses were not understanding of why I did, what I do, and the way I did it. And they go, "We don't do that."

And I said, "No, you don't do that."

I worked for the nonprofit and even sometimes my boss. . . . And I said "No, I am Hawaiian. I am sorry I am Hawaiian. If that's what. . . . If you want me to, I will leave. But I am Hawaiian first, and this is correct for me to do."

When everything was said and done, the people I worked with at that point in time, were like. . . . Natalie made sure I showed up at the video. She sent one of the kids to get me. Because that morning at four o'clock, I served Continental breakfast. They did not eat, they were not going to have breakfast until nine o'clock. And at that age and this

elevation, hmm, I didn't want it. And I put my foot down and said no. And so I made cornbread. We had cornbread, Betsy made oh, she made good rolls, like Komoda pastry. She makes them good, tastes like that. We do coffee, tea, hot cocoa, hot water, whatever you want. So, something to get in you because at elevation you need that.

And Natalie apologized after. She goes, "I am sorry I yelled at you," in her office, but she's like, "I never thought of it from that point of view."

And so it was like, "Okay, you know, but understand, I had to do it and I didn't know how to explain it, but I did it."

But it's what happens at the end. Did the people who come get what they needed and more? Like I told you, the hot fudge sundae. Whether you see sunrise or not, it doesn't matter; it's who you stand with. If you stand with the one you love, anything else you get out of that moment is like a hot fudge sundae.

(Laughter)

NC: And people are like, you know, this is terrible, cold, windy, rainy, and I want a hot fudge sundae. I don't know. You tell me. I don't know.

AK: And sorry, one last thing, I just wanted to ask.

NC: Go ahead, ask.

AK: Can you talk about, I know you mentioned, because we're staying at the seasonal workers homes. You blessed that area, right? Or what was your connection with. . .

NC: The Superintendent at that point in time was Don Reeser. Abraham Akaka's brother—Daniel Akaka, yeah. Daniel Akaka came. And there was another one—I forget her name. They came because it was correct to have it blessed.

Uncle Charlie was known, but not that well known, Uncle Les was known, but not that well known, then. I was in the Park. "Oh, you work for the Park?"

(Whispers) "Oh, good, we no need pay you."

(Laughter)

NC: Hey, we're looking at we're looking at a group—a service—federal government, you don't give very much money to do the things that you should be doing to make it safe for not only the visitors who come, but the environment.

I was like, I said, "Yeah, I can do it." So, I did.

When the road had to be repaved, I went out, because the boys wouldn't do it unless the road was blessed, so I went out blessed the road and blessed this, blessed that. Hello, hello.

Oh, Hawai'i Natural History Association became Hawai'i Pacific Parks Association. The girl who was supposed to come up and do the blessing landed up in the emergency room, so she couldn't do it. So Mary turns around, "Um, Nan?"

"Yeah?"

"You want me to take my tent down and go home?"

Well, no, I don't know. Oh, here I go again. I don't know whether it's Navajo or Hopi. Sign language, this guy had gone to Wibsey, he wanted to see the pope, so he went to Rome. And he's standing there. The guard comes down, asks him what he wants, and he wanted to talk to the pope. He was from da da da da. So the guard thought about it, went back in, and the pope comes down to sit. Typical in Catholicism, Name of the Father, the Son, and the Holy Ghost (gestures). Okay. So he's coming down the steps.

Southwestern sign language, "Take your tent down and leave."

He picked up his ukana and he left!

And the pope is over there, "Wait!"

And so when they talk, they had to laugh. What I think of this interpretation or definition, may not be what you think. So when I excuse the kids from sixth grade when the bell rang, they would sit and look at me.

(Laughter)

NC: And they knew. And the parents are like, what? Communication varies from different to different which brings us full circle, hā'ue'ue and hā'uke'uke. I was late for one of Keali'i Reichel's classes at Eric's house, and I was late because my niece brought a big bag of hā'ue'ue and my mother had sour poi, so my mother was cleaning and she said, "Oh, here, take to the boy."

So, I was late getting to class, but I had it wrapped in a *furoshiki*, and I showed it to him and he told me, "What?"

Well, the class was behind the door so it was easy for me to mouth, "Hā'ue'ue."

And he's over there going, "Hā'ue'ue? Oh," he tells them, "practice your pronunciation. I'll be right back."

And so we're sitting on the lawn outside and he's over there and he goes, "Oh, it's already cracked?"

I said, "They're cracked and mom already salted them. And for you, she gave up her sour poi."

And he's over there going, "It went hū?"

And I go, "Yeah, yuck."

You know what hū is?

AK: Spoiled?

NC: Well, it has that white on it. I got dirty lickens because I threw a bowl away one day, so, yeah. But we've gone full circle now. We started out with hā'ue'ue and she said, "What's that?"

I said, "Where are you from?"

She goes, "Honolulu."

"Oh, hā'uke'uke."

She knew. She knew, she knew, she knew.

AK: Thank you. Thank you.

NC: You know, they tell you of all of the videos that I've taken, everybody tells you, because I did one for four hours. They only use, well, the one in Japan was for two and a half minutes. That was an interesting one, but they will video you for an hour or so. . . .

NC: (Looks at a park ranger off camera) Who dat? I don't know anybody. . .

TR: I know, same with me.

NC: I came through and I'm looking, where is everybody, you know? Who? Is this person here? No, they're gone. Is Keith here? Let me share with somebody I know because I know Sandy retired. They live Maui Lani.

TR: Oh. I didn't know that.

NC: Yeah, if I'm not mistaken at all.

NC: Yeah, well, it's her house, not his, and, well, because she has arthritis. Yeah, yeah, so down there is better for her. Yeah.

AK: I'm sorry, real quick, before we shut off, any final thoughts or memories or stories that you'd like to share that maybe we didn't ask about?

AK: The only thing I'm sad about is that this didn't happen earlier when the kūpuna were in Kīpahulu. I know there were different people who have come through and wanted it done, but for some reason, whatever that may be, I am glad you are doing this sooner rather than never. Because he's still alive (gestures to Ted).

TR: (Laughs).

NC: That's the good part too, huh?

TR: That is so true.

NC: What?

TR: That is so true, and those opportunities are still there. And not here at Haleakalā, we're talking Maui. Because the mountains are connected to all of the Hawaiian people, and there are stories to be told.

NC: Oh, yes. Yeah.

TR: Chicken skin kine. (Chuckles)

NC: You can---see, there's a lot of stories that give you a chicken skin. Some people don't want to hear some stories, but you're only going to grow if you hear it. You hear, and you understand how come at that point in time that's what went on? Some stories no happen, no happen.

TR: For many, they don't want to tell you.

NC: But then some other things come up, I wonder how come that happen? This one would have known. But who is it? Aletha Ka'ohē on Kaua'i. Her father was a kahuna na'au lapa'au, and there's some things she learned, and people would come and ask her and she goes, "That time was then, this time is now."

And there are some things that no, we shouldn't. At that point in time, yes. At this point in time, no.

I need a drink, so here. (Hands Ted a water bottle). I get mine in the car. Yeah, I go, I get mine in the car too. So yeah.

That is the smallest lens I have ever seen. (Laughs)

TR: Mr. Kunioki, in the summer, worked here at Haleakalā, as a seasonal.

AK: Oh wow.

TR: Every summer.

NC: Now, if you want to start. . .

TR: He was the resource management man.

NC: Yeah. If you want---yeah, if you want to talk about the 'ua'u. Remember, when I talked about no railing? He would climb down the side and what's his name. Tim? Oh shoot. Tim Simmons? Tim Simons?

TR: Tim Simons, the law enforcement ranger? I knew him.

NC: No, but there was another one who came from Alaska. Tom or something, Simons or Simmons to study the 'ua'u, and I can't remember his name, but he used to go climbing over no rope and the boy was like (gestures like a strong man).

TR: He wasn't a young man either?

NC: No, there's a picture of him in his book. Keith has a book of—there's birds, plants and geology. In one of them, there's a picture of Mr. Kunioki standing by the railing up at HVC [Haleakalā Visitor Center]. Yeah. And so people are like, “Who's that?”

“Oh, that's the science teacher/math teacher from Kealahou School.”

And I had somebody who was living here who said, “There is no Kealahou School.”

“Not now, 1964 it closed.”

And they're like, “What?”

I go, “Yeah. The name Kunioki.”

TR: He was my mentor.

AK: Oh, was he?

Here, let me get your mic off of you.

NC: Okay, yeah. Oh yeah.