BIOGRAPHICAL SUMMARY: Martina Fuentevilla, 72, former farmer and entertainer

"He was from Hilo, I think that was Henry Martin and his Hawaiian name was Kekapuhili. And a song was composed for him, his deeds, what he did and places that he went to. Those things were written into the song and also names of his friends were included in the song. . . Nowadays, of course, we don't do that kind of [political] campaigning and today it's entirely different. Now you just go and vote and that's it. . . . It was a lot of fun back then and you would hear all of these speeches being made, you know. Now it's so dead."

Martina (Kekuewa) Fuentevilla, Hawaiian, was born September 30, 1908 in Honaunau, South Kona, Hawaii. She is a lifelong resident of Kona.

In her lifetime, Martina worked as a coffee picker, tobacco stringer, hat weaver, and entertainer. In 1927, she married Leon Labadios Fuentevilla and eventually had six children.

She is a resident of Honaunau and is an active member of the Catholic Church.

Tape No. 9-38-1-80 TR

ORAL HISTORY INTERVIEW

with

Martina Kekuewa Fuentevilla (MF)

December 16, 1980

Hōnaunau, South Kona, Hawai'i

BY: Larry L. Kimura (LK)

[NOTE: Interview conducted in Hawaiian. Translation done by Larry L. Kimura.]

LK: So when you were born you lived with your parents?

MF: No, I lived with my kahu hānai [Hawaiian system of guardianship commonly practiced till today] who were the ones who raised me when I was small. My mother was living with my Kūkū [grandparent, could be grandmother or grandfather].

LK: I have to document the names of those who raised you [kahu hānai].

MF: 'Ana Lo'e Ma'inui and Mākia Ma'inui, her husband. 'Ana Lo'e is the wife and Mākia Ma'inui is the husband, commonly the two were referred to Lo'e and Ma'inui. They didn't have any children of their own, they only raised grandchildren. They raised the brother of my mother, they raised my mother. There were a lot of people after that, uncles, aunties who they raised up until the time I was born. When I was born they took care of me. My parents did not live together. My mother lived with her second husband. The houses were next to each other but I lived with my grandparents. I lived with my grandparents until my mother died.

LK: How were your cousin kahu hānai Lo'e related to the parents of your mother?

MF: Well, when my mother's mother gave birth to her she was taken as a hānai by Lo'e. Moku'-ohai lived with his wife and his children and my mother became a hānai for Lo'e and lived with her until I was born. They were related, my mother's mother was either an older female cousin or a younger female cousin of Lo'e, I think. Because Lo'e them didn't have any children you see so they had hānai.

LK: There sure were a lot of hānai.

MF: Yes there were. My grandmother had a lot of hānai, I think about eight or ten and I was the last one.

LK: Ma'inui and Lo'e were from Hōnaunau, right?

MF: Lo'e was from Hōnaunau here and I think Ma'inui was from Keālia, his family is there but Lo'e was born here [Hōnaunau] and also she was Hō'opuloa.

LK: The story is very interesting because before I came here to Hōnaunau that is when I was working at the Bishop Museum I saw this book by Stokes. Do you remember him at all?

MF: Yes I remember him I was big already then. He was just a skinny, thin little haole man. He wasn't that big.

LK: He came to look for stories?

MF: Yes he did, that's why they searched through that area down at the beach [Pu'uhonua o Hōnaunau]. He hired these Hawaiians to work down there. My grandfather was hired to work with Mr. Stokes. They went with shovels and dug up the dirt. They were looking for the bones of Kamehameha but they didn't find it. My grandfather Ma'inui knew where the bones of Kamehameha were but you know they don't tell.

(Laughter)

LK: So they had to look for them?

MF: Yeah, they searched and searched because the pay was by the day see but my grandfather didn't tell where and where. They were well concealed. So they'd tell him, "How come you can't tell us where they are?" He would answer back, "No, no, we can't tell."

Well, once they were hidden that was it, you couldn't tell where they were. So they were the people that worked for Mr. Stokes. They would go and search and search and find something, a bone, and take it and they would have to return it because they didn't find the right one.

LK: This digging was down at the Pu'uhonua, wasn't it?

MF: Yes, the Pu'uhonua and 'Ālealea [Note that in place names of Hawaii by Puku'i Elbert and Mo'okini this heiau is listed as 'Āle'ale'a rather than the pronunciation given by Martina.]and Haleokeawe. All those places were dug up. The Hawaiians went down to work. They didn't know where the right bones were. They would find a bone, it might be a dog bone or a human bone, who knows.

LK: As far as you remember, what was the name that the Hawaiians called the City of Refuge before? Was it Pu'uhonua?

MF: Yes, Pu'uhonua but the real name of that place was 'Ālealea, ma kai of Haleokeawe.

LK: That stone foundation area?

MF: Yes. And that's where when babies were born before they would take the piko [umbilical] cord down there to stick it in.

LK: The wall?

MF: Yeah, they'd take that fallen off umbilical cord and plug it in with a small lava rock. There are a lot of babies' umbilical cords buried down there.

LK: And that Haleokeawe, well that's just a house foundation now, isn't it?

MF: Yes, but before there was a building on it. But there wasn't a house at that time [that is when MF was young] and same thing with the walls there wasn't a house there.

LK: And when you lived in Hōnaunau did you live up ma uka or down ma kai?

MF: We lived up ma uka all week from Monday to Saturday then we'd go down to the beach to stay. Then it was Saturday, Sunday. Then Monday go back up ma uka to farm. We'd go up ma uka to farm and down to the beach to fish.

LK: But your kahu hānai they were really kama'āina of that area [long time residents].

MF: Oh yes.

LK: That's why the stories were sought from them by this haole man, Stokes. I saw in a document and also their pictures that they were the ones from whom the stories were gotten. They are the ones from whom most of the stories were obtained.

MF: Yeah, because they were the ones who knew them.

LK: The stories that they talk about now, one about the Pōhaku o Ka'ahumanu [Ka'ahumanu's stone].

MF: That's why I ask my grandfather, why did they call this Ka'ahumanu's stone and he said, "Well, Ka'ahumanu was as big as that stone (Laughter).

LK: And how did she stay there?

MF: Well she would go underneath the rocks to hide. That was when they were searching for her you see and it's called Ka'ahumanu's rock.

LK: Why were they searching for her?

MF: I guess she hid there because they having a war. My grandfather said that they were having a war so she went under there to hide.

Same thing with Keoua [this refers to another stone in the area]. He [Keoua] was as long as that stone. That's a real long stone, isn't it? People go and see if they can find something like it but you can't find anything as long as that stone.

LK: And what about the other rocks? Pōhakunānālā [stone for watching the sun]?

MF: That's further ma kai. That one I went and dove in the water, you know you do see the sun. You go down below and you can see the sun.

LK: You look up?

MF: Yeah, you dive you know then you look up and you see the sun. But now I don't know, I haven't gone but I think the rock turned over in the recent big seas we had.

LK: What do you think of the recent changes down at the Pu'uhonua?

MF: Well, well in some ways I don't really like it that much because in the old days, before when I was young, that place where they dug up, it was a kapu area [sacred]. But now anybody can go down there. Before you couldn't go down there just because you wanted to look around. You know, you don't take into consideration the fact that that was a place of the religious observance for people before. Nowadays all types of nationalities go down there.

Before when we were young you'd be very, very circumspect when you went in there, very careful. You didn't just go in there all crazy like. My grandparents would tell me don't commit the sin of going in there without any business. In the olden days that was a kapu place. If you go, you had to go in very respectfully. You don't go in there with the idea that that was nothing, no you didn't do that because they would sit there and watch to see who was humble and who wasn't [they seems to refer to the olden days people and not necessarily MF's grandparents]. So you didn't go in there in a crazy way.

The feeling that you had inside you was that that was a place where the olden days people used to worship. And they prayed to clear the way for you, you'd say please forgive me because I am a stranger here and here you are trespassing in this area so my grandparents taught that to me.

LK: I heard them say that women weren't allowed to go in there?

MF: Yeah, it was kapu, [sacred]. Women were forbidden. More worse if they were sick [had their monthly period]. They couldn't go on top of that area. Same thing with Haleokeawe you couldn't go in there. It was okay for men but women weren't allowed.

LK: Then who took the umbilical cords in there to the wall?

MF: The people, the people living down the beach who weren't living up ma uka. The baby would be born and when the umbilical cord would fall off they would take it down there. There was a big black rock all full of holes down there. They would put it in there and plug it up with a little rock, lava rock. The recent big seas, I went down and looked and it flipped over, you can't see it now. That rock flipped over.

LK: You mean just that one rock, not inside the wall, is where they'd take the umbilical cord?

MF: No, no just one rock. That's where they buried the umbilical cords. Then years later eventually people didn't go down there and do that, it's over now.

LK: There's a real old heiau in the Pu'uhonua too ma kai where all those stones are laying around.

MF: I don't know anything about that. I do know about that area called 'Ālealea because my grandparents pointed it out to me.

LK: So when this haole came down to look at the area,...

MF: Yeah, yeah, yeah. Anyhow my grandpa said he [Stokes] is going to be the sacrifice [Hawaiian word pani meaning the closing or ending]. My grandfather said that Mr. Stokes' body would be the sacrifice to that place because you not supposed to dig in that place, it's kapu. You bury it one time and that's it. But this haole man wanted to go look for the bones of Kamehameha then when he took the bones [these are not the bones of Kamehameha but the bones he found there] back with him he died.

Then my grandfather said, "See he shouldn't have done that but us we not involved because we just worked for him because we were paid. We went to work for him because we were paid. But him he ended up as the sacrifice for digging down there at that place."

LK: And your grandmother, guardian, she knew the stories from that place too, didn't she?

MF: Yes because her ancestors were kaukauali'i [people of noble ranks but lower than the ali'i]. My grandfather was a makawela. You know how the Hawaiians call that word or how the Hawaiians used that word makawela? I asked my grandmother what is a makawela and she said you know someone who has no royal blood, a commoner. My grandmother would get mad at my grandfather and she would say oh you makawela.

(Laughter)

That's a makawela, but my grandfather he would never go and say I'm a kaukauali'i, no he wouldn't say anything. My grandmother would

call him names but he wouldn't say anything, he couldn't say anything because he didn't have any blood connections to the area. My grandmother could talk because she was a kaukauali'i and her grandmother and grandfather were from that place 'Alealea. But they didn't go around and make a big deal out of it and say I'm an ali'i.

I would sit in the house and listen to what they were doing. You know me I didn't know how to speak English like the way the kids know English today. I just spoke Hawaiian. So when this husband and wife would start to get mad at each other I would just listen to them (chuckle). I was the only grandchild around them at the time. So I would listen then ask what's a makawela then she would go [pointing to the husband] That, that's a makawela." My grandfather wouldn't say anything because he knew he wasn't a kaukauali'i so he'd just sit there (chuckle).

LK: The house your grandparents owned was a grass house wasn't it?

MF: Yes it was.

LK: And you lived there too?

MF: I was born inside that house, that's where my mother gave birth. It was grass, you know this pili grass. There weren't any rooms, it was only one room. Where you ate was different from where you slept. The place where we slept was all mats, only mats. The mats underneath were different from the mats on the top. The mats that went next to your skin were very small weave. In the area of the base [kumu seems like the bottom of the sleeping area, the bottom of the mat] there may be four or five, you know what I mean that thick, yeah and the rest is one. They have the small weave for the body, just like a bed, you know you have the under sheet and upper one.

LK: Yeah, yeah. But you had blankets didn't you?

MF: Yeah, we had kapa 'apana [quilt with applique design]. You know the old people they would quilt those, that's the kind of blankets they had. But you know, in those days you didn't feel that cold. The kīhei pili (a type of light blanket) was warm.

LK: There was only one door to the house wasn't there?

MF: No there were two doors, one on one side and one on the other side. There were these kua [rafters or beams] that stood up there and the area where you slept was separate from where you ate. And you cooked outside, you know, the outside stove.

LK: And where is the house foundation located? Up here, close to where you are living now?

MF: It's over that way, you know, you come down on this side and you go down you turn and go down towards the beach, when this road goes

up, that corner, that's where the house stood. That place has been sold. The Bishop Estate came to us with the idea of selling, they wanted to bring down the road there.

LK: So that was private land for your . . .

MF: No, Bishop Estate, it was Bishop Estate land.

LK: Because you know I heard that house stood for oh, long time.

MF: That was the oldest pili grass house in this area. That pili grass house stood there and then my grandfather made another house that was sugarcane leaves. You cut down the sugarcane and cut off the upper part and dry it then made it. You go out and get bamboo. You go up and get bamboo, get it all together and then make it. He made it with a hammer but you are actually supposed to make it with rope, cord, excuse me, cord. You're supposed to tie the bamboo together with cord and then put on the sugarcane leaves, pa'i [dictionary says, to add a lining] just like a pā'ū [skirt] from the bottom on the top. My grandfather died in that sugarcane leaf house.

LK: Your kahu hānai were quite old weren't they?

MF: Yeah, they were quite elderly. They didn't know when they were born. You know old people didn't know what year they were born in.

LK: Who was the first one to die?

MF: My grandmother died first and then maybe one year later my grandfather died.

LK: How many years did you live in that kind of a house?

MF: From the time I was born. There was a wooden house there too; the pili house and a wooden house. That's where I lived with my uncle and aunty and their hānai children. They lived in the wooden house and I lived with my grandparents in the pili grass house.

LK: Lots of visitors used to come and take pictures.

MF: Oh, the tourists, it [the house] was always full of them, every day.

(Laughter)

Morning, noon and night. The car would come, the tourists would get off, after that they would get back on, they would leave and another one would come in right after that.

LK: What did they do, take pictures?

MF: Yeah, they took pictures. The pili grass house, there is a big kukui tree and they would go up to that kukui tree and take pictures

of the house and say, "Here, here, come." Me and my grandparents would stand up in front and they would take a picture.

(Laughter)

LK: So then you were big already when that house was broken down?

MF: Yeah, all the bamboo rotted out. The pili grass was okay but the bamboo all rotted out. But there was nobody to repair it so we just, that was it. The same thing happened to the sugarcane leaf house.

LK: And of course in those days there was no electricity.

MF: Of course,so what we had to do was to use this green papaya. Well we didn't buy oil sometimes, you know to have our lights so what we would do is get this green papaya and we would make a hole into this green papaya and stick this rag, you know, pieces of rag, we would entwine it one with the other and then stick it into this hole on this green papaya and we would light this rag and it would burn. It would burn all night until morning.

LK: And how did this rag wick burn without any oil?

MF: We didn't have any oil then, it just burned, if you entwine that rag and stick it into that green papaya, it will just burn without any oil.

LK: What kind of rag was that?

MF: Just regular old rag, you know like this kind of clothing we have on now. You just entwine those, that rag and stick it into the green papaya, that's all and then you light it and then that rag would just burn. It would just burn until morning and see, that's the kind of light I remember back then that we had this green papaya. When we couldn't buy the oil, we would just use the green papaya and this rag wick.

LK: What section of the papaya plant are you talking about that's used, is this the fruit itself?

MF: Yes, this fruit, you know you get the green fruit of the papaya then you cut in in half.

LK: What, do you scrape the seeds out?

MF: Yes, scrape all the seeds out then you get this rag, pieces of rag and entwine them until they are good and tight. Then you make a hole in this papaya, green papaya fruit that you cut in half and then you stick all this entwined rag into this hole and then you light it and it will burn.

LK: I guess there's some oil in this green papaya.

MF: I guess so because it will burn all night. This is what I saw my grandparents do because I lived with them and they would tell me to go and get the green papaya so that they could make this kind of lamp. I have never seen other people make a lamp out the papaya, just us, just my grandfather folks, they are the only ones I've seen do this.

LK: Do you remember when papaya first came here to Kona?

MF: Gee, I really don't know about that.

LK: Because by the time you knew about papaya it was all over the place.

MF: Yes, there sure is a lot of papaya scattered all over the area. And you know there weren't that many varieties of edible fruits and vegetables then. Of course there was the papaya, pear, mountain apple, banana, pumpkin and of course that was what I ate, that was my food and you know, sweet potato. The sweet potato was made into this poi and you know the pumpkin was also made into poi too if we didn't have the taro then we used pumpkin to make our poi as well as 'ulu [breadfruit] poi. We also made sweet potato poi.

And you know my grandparents used to make the sweet potato sour. You know they would leave it until get sour and then drink that and that would be their alcohol for them in those days. You know because those days there was no alcohol you could go and buy, so of course they made swipe and the sweet potato was used as alcohol, it was fermented and drunk that way. You would have to smash up the sweet potato and leave it for several days until it got sour and fermented.

But one thing strange about the sweet potato liquor, you know when you got drunk on that, you can't stand up, your feet would be all weak. You know this sweet potato swipe was made in the gourd calabash, it would be filled into the gourd calabash. And do you know we would get the leaf of the banana and lay it down on the ground as a mat. Then we would get these gourds filled with this fermented sweet potato and place them right in the middle of the banana leaf and maybe if we had broiled fish we would leave it there on the leaf too. Then what they would do is just sit down and dip out this fermented sweet potato liquor and drink it, you know, and you couldn't stand up once you got drunk. So all you did was sit there and keep drinking until all that was gone. Then you just went to sleep right there, you couldn't stand up. If you stand up then you just gonna fall right down, your feet would have no strength in them.

That was the kind of alcohol or liquor that was drunk in those days. And you know we kids used to go and sneak and try a cup of this fermented sweet potato liquor. Boy, did it taste funny, wasn't to our liking but of course to the older people they were

accustomed to this and they could drink this. We would see them drink this then pretty soon you know it, they would start chanting. They would do all this various kinds of chanting and you would hear this and it's pretty nice when you hear them doing this.

LK: Do you mean this ancient style of chanting?

MF: Yes, the old style. My grandfather would chant and then later on my grandmother would chant, you know. And you know, when we went to bed to sleep, well, I would be in the middle, my grandfather would be on one side and me and then my grandmother on the other. Sometimes maybe around 2 o'clock in the morning, you know, I would hear this chanting. The chanting would be so pretty and then my grandmother would get up and start weaving her mats. That's what my grandmother would do, that was her job that early in the morning. She would get up and start weaving her mats and my grandfather would be sitting there with my grandmother and what he'd be doing is chanting. And I just listened and enjoyed it, it was very pretty to hear.

LK: You mean that this is around 2 o'clock in the morning that they would be doing all of this activity?

MF: Yes, you know those people of the olden times they would get up about 2 o'clock in the morning to do their work. They would weave, you know my grandmother would weave her mats, or if it was hats that she was weaving, then she would do that and chant too, until dawn.

LK: I guess that was a good time for weaving lau hala.

MF: Yes. You know before they used to get up very early in the morning and just as the sun would be coming out we would already be finished eating our morning meal. We would already be finished drinking our coffee and eating our sweet potato and we would be all through eating by the time the first light of dawn came.

We would go out into our potato patch or sugarcane patch and start weeding there and our pumpkin too. Hill up our sweet potato hill and weed all the weeds in our sweet potato patch and entwine the vines of the sweet potato around this sweet potato hill. Nowadays I don't see that being done. You know, before we used to plant our sweet potato in this big hill and then as the vines got long we would entwine them back around this hill so that the vines would not be mixed up with anything else. That's why early in the morning, work was done.

Work was done early in the morning hours because it wasn't hot then, you know, and as it got warmer, well, most of the work would be done by then. All the weeding would be finished and so then when it got hot, then we came back to the house and ate and then took a nap or rested in the house, in the cool of the house. Then later on in the afternoon, toward the evening time when it wasn't too hot then they would go out again and do more work but noontime well, they stayed in the house, stayed at home.

LK: And how was the daily cooking done?

MF: It was very different, today is very different from how we did it before. Nowadays you eat all kinds of different varieties of food. Before no, all we had to eat was our Hawaiian kind of food. You know we didn't have all these different kinds of illnesses we have today, we had of course, you know things like colds and running nose but not all these other kinds of diseases we have today. I never saw my grandparents sick, not once because you know we had our poi that we made from different things such as the taro, [the pumpkin, the sweet potato, the breadfruit] and of course we went down to the beach to catch our fish. Of course we also had our lū'au leaves [the young taro leaves] that we cooked and ate with our poi; when we pulled our taro, well, we used the corms for poi and the tops for greens [we used like spinach].

My grandfather would say to me, "Grandchild let's go down to the beach."

I would say, "Where, down to the beach where?"

And he would say, "Down to Pu'uokahakai."

I would ask him what are we going to do there and he would say just come, let's get on the donkey and go. And then we would go and get this hē'ī [a kind of vine-like plant that grows down towards the beach area]. That's what was used to braid into baskets and fish traps. You know this vine-like thing, this hē'ī, it's something like the maile vine.

LK: Isn't that word hē'ī also used to refer to papaya?

MF: Yes but this is another kind of plant. This is a vine and it's used to make fish traps. It grows down towards the beach area, between the beach and this upland region here, on the flat lowlands. When it grows it crawls all over the pāhoehoe lava. So we would go and get this thing to make this fish trap basket. And we would bring these vines home to the house and take all the leaves off. The vine itself was used by my grandfather to make this fish trap. It's like a basket, looks almost like the shape of a calabash and openings would be made in this fish trap basket and when that was completed we would go down to the beach. My grandfather would go and dive in this and then my grandfather would dive in a certain area where he knew the fish would be, and of course the fish he was going to get would be the hīnālea, that's the kind of fish he was after. And so my grandfather would position this fish trap down there in the area in the water and by building a little stone wall around it and he would put one rock inside of this trap to hold it down in the water. And then that trap was left there and we'd go upland, a little further in from shore and we'd wait there a couple hours and later we'd go back and my grandfather would dive to get the trap. And there would be all this hīnālea fish, all inside of the trap and they couldn't get out. They could get into the trap but they just didn't know how to get out of it.

END OF SIDE ONE

SIDE TWO

MF: Then he would bring the trap up and shake all the fish out of the trap. Then my grandfather would say this is enough fish, let's go home.

LK: Who made the fish traps, was it your grandfather or your grandmother?

MF: My grandfather made it by braiding it together. It was braided and it resembled a net, you know, the looks of it.

LK: How large was this trap?

MF: Not so large. (MF through gestures indicates the trap's size to be that of a large head cabbage.)

LK: And was there an opening to this trap?

MF: Yes, there were openings on either side. There were two sides.

LK: Was this trap round?

MF: Yes, it's round but there's openings on either side of the trap. (MF gestures again, what she indicates is more of an egg-like shape. The trap's center portion is the rounded, fuller portion and the two ends, the more pointed portions, where the two holes would be situated.)

And all you had to do is just wait there a few hours. Then the fish would go into this trap and you know this 'ina [sea urchin] you get that and you crush it up, then you put it into this fish trap. That would serve as the bait for the fish to go in after it. Then when my grandfather would think that it was enough time waiting, then he would go down and get the trap and bring it up and take the fish out.

That's how we used to live before in my young days. We had the poi. We grew our own taro and things to make our own poi and then, of course, the fish from down in the ocean. Also the young taro leaves, the greens, and green onions and kukui nut relish, that was my food when I was a youngster. I didn't eat beef, we didn't have any meat. You eat the meat today and you get into all kinds of illnesses.

LK: And was this fish trap saved and used for another use or was it just a temporary thing?

MF: It was just made for that one use and then the next time when you wanted to go back down and catch fish again with a trap, you would

make a new trap with the hē'ī. You know that's how we would do it. Weekly, every week we would do this, we would go down to the beach on the weekend, Friday you know. And then stay there the weekend, do our fishing and then come back up to our house up here. This was done on a weekly basis.

LK: Did you folks have a canoe?

MF: No, we didn't have a canoe.

LK: What about the fishermen down at the beach?

MF: Sure they had their own canoes but we didn't have. We would stay down at the beach sometimes from Monday to Saturday or sometimes we stayed there Saturday and Sunday and come back early Monday morning. Then of course sometimes we would make a lot of poi and fill it up in big calabashes, you know these big gourd calabashes and we would make taro poi and 'ulu poi and take it down with us to the beach and spend the whole week down there. Then when that's all pau then we go back up again to our house up ma uka. Of course, we would go down on our donkey, you know we would ride our donkeys down and of course go home with our donkeys, ride the donkeys. And you know when you think about those days you really feel a lot of aloha. You know the way I was kept as a little girl and I grew up, you feel a lot of aloha.

LK: And how was this hīnālea fish cooked, was it broiled?

MF: Yes, just broil it, you don't scale it, leave the scales on and broil the whole thing. Because you couldn't scale the hīnālea fish very well anyway, it's very slippery, slimy. All you did was salt it up a little bit then throw it over the coals or onto the fire to broil it.

LK: When you broiled the fish did you have a grill to broil it on?

MF: Before there was no grill or wire for broiling, we just threw it right onto the coals or the hot ashes and when the fish was cooked, well, you just peeled the scales off, you know, or the skin off and then eat the meat inside.

LK: And were the internal organs eaten too?

MF: Well, you know in those days they didn't take the guts out when they broiled their fish in the hot coals. They left the whole thing there because they say that's what makes the fish delicious. And then gravy, you know some kind of sauce is made with that, you put it in the bowl with water and a little salt and dip your fish in that. You know nowadays you have all kinds of illnesses. In those days, you know, we didn't have that.

LK: Did you folks plant taro?

MF: Yes, we did plant taro. And you know before there were many Hawaiians living there in Hōnaunau and so everybody would plant taro. We would plant, somebody else would plant, so you know when it was time for planting taro, everybody got together to help to plant taro. When it was time to pull, pull the whole works up except for the offshoots that would be used for replanting again. So right after you pulled the taro up you would plant again.

When it was time to cook,the whole works was cooked, all that you harvested and sometimes there would be one or two big, huge imus to cook all this taro in and all the people would get together to peel the taro and pound it. Five big poi boards to pound the taro; these would be all Hawaiians and these would be men that did the pounding. Everybody got ready to go down to stay at the beach and everybody would go down to stay, down at the beach. And everybody divided and shared the food, the poi.

And sometimes when they would go out to feed the 'ōpelu, that was only to feed it, not to fish it. That would be for about three months at a time, just to feed the 'ōpelu. All the canoes would go out maybe five or six canoes, whatever there were, and they would all go out just to feed the 'ōpelu, not to fish it.

Then they would say I think this would be the time to catch the fish, let's get ready and then they would all go out just to catch the fish. Maybe I would go with my net and you would go with yours, we would all go out to catch the 'ōpelu. Then all you did was pull your nets up and bring all the fish in.

Of course, if you disobeyed an order not to fish, you would be hearing it, you know, they were very strict in those days. Nowadays you could be the one feeding the 'ōpelu and then somebody else can come along and catch all the 'ōpelu. In those days, no, if you did that,you would get into trouble, you would get the paddle on your head. You'd get a beating with the paddle.

And when you see all the fishermen coming home we would all go down to the beach to help them. Even if you had a baby in your hand you could go down there and help pull the canoes up and help unload the canoes. And you know in those days if you had a baby the fishermen would give a share to the baby plus to you just for helping them out in a very minor way.

Now if you go down to help the fishermen pull their canoes then you wouldn't get anything, only if you have money, then you get their fish from them.

LK: That seems like a lot of work to dry the 'ōpelu isn't it?

MF: Yes, I've done that. You have to cut it and then salt it and rinse the salt off and then dry it. You know you salt it overnight. Then the next morning you wash all that salt off from the 'ōpelu then you let it stand in the water maybe for about an hour or two hours then you dry it.

LK: When you dry the 'ōpelu which side is faced down? Faced up first?

MF: The back is up first and the front is turned down. Then you turn it over later on when the back became dry then you turned the front up to dry in the sun. Sometimes in one day or two days then the 'ōpelu was good and dry. If the sun is good then one day and the 'ōpelu would dry.

LK: In your time did you dry the 'ōpelu in these drying boxes?

MF: No, we dried them right on top of the pāhoehoe lava.

LK: Didn't you put anything on the pāhoehoe lava before you put the fish on?

MF: No, but some people they went to get the coconut leaves to use that to put the fish on. They would spread the coconut leaves onto the pāhoehoe lava and then put the fish on top of the coconut leaves. And of course, other people they would just put the 'opelu fish on the pāhoehoe rock to dry.

You know before when you go down early in the morning to clean and rinse your 'ōpelu you had to get all this brackish water coming up along the beach; that's where you would wash and rinse your 'ōpelu fish that had been salted overnight.

I would do that right there you know where all the kids swim now, that's called Kapua'i. That's all in that area there are hollows of brackish water that's where we would rinse off the 'ōpelu. That's where we used to also wash our clothes and that was done on top of the rocks you know. Now I don't see too much of that brackish water. That's the area before where we washed and swam and washed the 'ōpelu off and washed our clothes.

LK: Were there all kinds of taro that you folks planted before?

MF: Oh yes. There are four kinds that I know of and the same with the sweet potato and the sugarcane. There are all different kinds of varieties as well as banana and now of course we have all kinds of haole names for the banana. You have the Bluefield and I wonder where that kind of name comes from.

LK: And with the banana, these varieties of Hawaiian banana and sugarcane, are they still being raised now?

MF: Yes, some people are still raising them. You know my grandparents had about, gee, at least an acre or more planted in sugarcane. That was just filled with sugarcane. People who regularly went down to the beach they always stopped my house just to get some sugarcane, and my grandparents would always give them some to eat.

LK: Was 'ōkolehao made with that sugarcane?

MF: No, my grandparents didn't use that to make <u>'ōkolehao</u> but some people they made their own <u>'ōkolehao</u>.

LK: And was the sugarcane milled or ground?

MF: No, it was just eaten. You just used your teeth to strip the bark off and then you would chew on the sugarcane inside. You know when I was small everytime I came home from school I would go and get about maybe three stalks of sugarcane to eat. You would look for the sugarcane laying down, you know, that's the sugarcane that was ready, not the ones that were standing upright. Sometimes my grandfather would go and get some for me and say, "Here's your sugarcane, you go ahead and eat it." Sometimes there would be two to four of us children and we would divide it all up amongst us. We'd get maybe two pieces per person and you know the sections between the joints of the cane was very long and then we would sit down, just chew on the sugarcane.

(Laughter).

Sometimes after school I would go and get the papaya to eat, you know, these very huge papaya. You know after school I would come home and change my clothes and then I would get the papaya, sugarcane, then I would climb up this big <u>kukui</u> tree, you know, the <u>kukui</u> tree that was right in front of our house. That was a huge tree and I would climb up there and sit on the tree and eat my papaya and the sugarcane.

My grandparents told me that when I was a baby I didn't drink my mother's milk. There was this Korean man that worked for my grandparents and he would be the one to go and buy milk for me and the milk was divided up for me, some of it was for me and some was for my cousins and that would be our milk. Then my grandparents also got mango, we ate mango you know, the ripe mango that was what I was told I was fed when I was a baby.

LK: This Korean was a man that stayed with your grandparents?

MF: Yes, this was a man.

LK: So were there a lot of Koreans here during that time?

MF: Well, they were here, there were some of them. There were quite a number of them in fact and you know, you know my grandfather had some sisters, well they had Korean husbands and there were a lot of part-Korean children then.

LK: Do you think there were more Koreans here than Chinese?

MF: Yes.

LK: But now they are not so noticeable, the Koreans?

MF: Yeah, I guess so. I had an uncle and some cousins, well, they are part-Korean. (There's a short break then interview resumes again.) I didn't go to Konawaena School, all I went to was to the school here in Hōnaunau.

LK: Who was your teacher back then?

MF: There was this Mr. Kauwē [Kauē in new orthography].

LK: Oh is that the Kauwē that was a song composer too?

MF: Yes. There were other teachers as well.

LK: The children that were attending the school back then, what was the nationality breakdown of the children?

MF: Well, there were several nationalities but most of the children were Hawaiian back then and Japanese. There were no Filipinos. Filipinos were the most recent to come here but there were Japanese and Hawaiians. When I was six years old I started to go to school.

LK: How did you go to school?

MF: Walk.

LK: Was that very far?

MF: No, it was very close to our home. It wasn't that far from our home. Where the rodeo grounds are now, that's where the school was.

LK: And Kauwē was the teacher then?

MF: No, when I first entered school Mrs. Kamakau was the teacher. That was Mrs. Ben Kamakau and then later there was Mrs. Lydia Kekuewa. And I think he was Samoan, I'm not sure, Mr. Bocknight, I think he was part-Samoan anyway and he lived at the school cottage. There was a Mr. Grace, John Grace.

LK: There seemed like there were many Hawaiian teachers then.

MF: Yes, and one Japanese teacher, Mr. Albert Inaba. He's on Molokai now but still living. Those are the only teachers I can remember at that time when I went to school.

LK: Who was the principal?

MF: Kauwē.

LK: How did you folks get along, the children at school.

MF: We got along very well and I remember Arbor Day when we planted sweet potato and other vegetables, that was done on Arbor Day. We all planted, you know. The Japanese kids and the Hawaiian kids, we planted papaya, sweet potato, whatever other vegetables we planted.

LK: Of course I heard that there was maybe a difference between the kind of lunches that the different children took to school.

MF: Yes. The Japanese would bring their own kind and we Hawaiians would bring our own. The Japanese kids would bring rice and whatever kind of fish or meat thing they had to eat with their rice. But we Hawaiian kids would take poi, we kids, Hawaiian kids living up in the ma uka region, we'd take just poi and the Hawaiian kids down at the beach, they would bring the fish and then we would eat together.

LK: And did the Japanese kids join you in eating during lunch time?

MF: No, they ate together on their own and we Hawaiian kids we ate on our own during lunch. But of course we had a few Japanese kids who were good friends with us and they ate with us, they were the ones but not all of the Japanese kids.

LK: So there weren't too many other nationalities like the Portuguese?

MF: No, there wasn't any Portuguese, the majority were Hawaiian.

LK: So were there any Korean kids?

MF: No, there weren't any.

LK: But you were talking about Koreans a little earlier.

MF: Well there were a few half [-Korean] or part-Korean kids because their fathers married Hawaiian women but there weren't too many.

LK: For those of you who could speak Hawaiian, were you allowed to speak Hawaiian in school?

MF: Well, there were some of us who knew the Hawaiian language, we were brought up with our grandparents or we were familiar with the language. We could speak Hawaiian but we were not allowed to speak Hawaiian in school. Of course when we went home, we would speak Hawaiian, but not at school.

LK: So you never knew how to speak English until you went to school?

MF: Yes.

LK: Was it difficult for you to learn English?

MF: No, it wasn't difficult at all. The teachers were very helpful then and they would ask if you understood everything and if you didn't you would just tell them. And in reading they would tell you to stand up and read in front of the class and we would memorize these things, sentences in the book. We would recite them from memory and whatever you couldn't remember then you would look at the book and recite them.

Do you know that Kauwē, he was a very hot-tempered teacher. If you didn't do well you would get a whack from him with his pointer or else he would stick it into your stomach and twist it. He would twist the pointer in your stomach and if he started to hit you in one area of the body that's where he would concentrate his hitting. Boy, did that hurt. He didn't attempt to hit any other place. When you think about it, then you would think that he had this terrible temper and beating or hitting children. He's a good man, however, when he lost his temper he was terrible. And the children learned a lot from him. He taught the children well. Only when he got very angry was when he was terrible.

And me of all students in my class--my fourth-year class--was the worst cry baby. I was afraid to get a whack. I would stand up sometime and look over to the other children in the fifth and sixth grade and he would give me a good spanking for that. He kept hitting me until there would be white marks appearing on my clothing. It was from this constant hitting.

He used to always hit on his own daughter too. He had a son but that was an adopted son but he had only one child that was his daughter. And he used to give his two kids lickings in school. And sometimes the mother at home would hear about this'cause you know he would sometimes hit their heads against the blackboard. The people in the other room would hear this noise and they would get startled and the mother would come because she would know that her daughter was being given a spanking by the father.

I remember that when it came time for arithmetic we would be called to stand up and do our arithmetic at the blackboard and I was the worst student in the mathematics. What I would do is copy somebody else's work because we would all be at the blackboard and you could copy one another real easily. And the teacher would ask me how did you get this answer and I couldn't tell him how because I copied from somebody else. And before the teacher could come to give me a spanking I would already be crying so that I wouldn't get a spanking.

All the other kids used to tease me a cry baby and I would tell them that was because I didn't want to get a licking from the teacher. Then they just laughed.

LK: In one room all these different classes were combined?

MF: Yes. According to rows of seats, you know one row would be third grade and one row would be the fourth graders and then another row, the fifth graders, but there were not too many of us children in one room. We would be called by classes to stand up and read the, about Captain Cook, what year he arrived and about Vancouver and etc.

LK: About how many students were attending school at that time?

MF: I'd say about a hundred or more.

LK: And these few teachers, Kauwē and Kekuewa, their names are famous in music. They were song composers as well.

MF: Yes. Kauwē was very smart in teaching music. He could instruct the students in singing English songs as well as Hawaiian songs. He was very adept. Every child learned his music lessons very well. And it was the same for Mrs. Kekuewa as well. She was very adept in teaching music.

LK: And how is the Kekuewa's related to you?

MF: Well, she was the second mother to my father. In other words she was stepmother to my father because my father's first mother, my father's mother, died and then his father married again.

LK: And where was Lydia, Mrs. Kekuewa from?

MF: She was from Waimea, she was a Nāwāhine and she was one of our teachers, one of the earlier teachers when I came to school.

LK: There were quite a number of Hawaiian instructors and teachers in those days and they could all speak Hawaiian but they never did of course in school.

MF: Yes, they only spoke English in school. They were not allowed to speak Hawaiian in school, only at home of course we could do it. And of course in school we could only speak English.

LK: So when it came time for you to go to fifth grade . . .

MF: Well, the fifth grade was supposed to be at Konawaena but I never went to the fifth grade, I only went to the fourth grade at Hōnaunau. And Kauwē stayed at the teacher's cottage, too, at Hōnaunau school.

LK: So you went to the fourth grade and you continued staying with your grandparents and they were still living at that time.

MF: Yes, they were still living. I was old when my grandparents passed away, I was about nine years old.

LK: And when your grandparent died, who did you stay with?

MF: I stayed with my uncle.

LK: Do you remember what year it was when your grandparents passed away?

MF: Gee, I can't really recall although I was about nine years old.

LK: So was it your grandmother that passed away first or your grandfather?

MF: My grandmother. Let me see what year that was. I was about nine years old and so maybe that was about 1921 or 1922 because my mother died in 1915 and so I stayed with my grandparents. We were all living together till about 1921 or 1922, and my grandparents both passed away. My grandmother died first and one year later my grandfather died. Then I lived with my uncle, of course, my uncle was also an adopted child of my grandparents too so I stayed with my uncle until I got married.

LK: Who was your uncle?

MF: Mākia Ka'anā'anā.

LK: Isn't that name Ka'anā'anā' from Waimea?

MF: Gee, I really don't know because his parents, his mother and father are from here, Hōnaunau. His wife is the family of Kihoi Kōkī, that is the family of my aunt.

LK: Oh yes, that name is from Waimea.

MF: Yes, I always used to hear her talking about that family, Kōkī [Kōkī Kihoi] being from Waimea.

LK: So when your grandparents passed away you didn't have that much opportunity to speak Hawaiian or to carry on your Hawaiian language?

MF: Well, not that much but I still spoke Hawaiian with my uncle because they spoke Hawaiian every day. It was the daily language with them and of course when they passed away, well, then I really didn't use my Hawaiian language daily. You know it's not like living with someone who spoke it daily. Of course I knew people who spoke Hawaiian but that is not the same as living with them. Friends who lived down at the beach, where they were living is separate from me and only when we get together, that's when we speak Hawaiian, so of course now I speak English.

(Laughter)

LK: You told me that you got married in 1927 and so from that time both of you lived right here in this present location until now?

MF: Yes.

LK: Now concerning occupations, different jobs that you did, what was your first job that you can remember doing?

MF: Well the first thing, the job I did was to be a tobacco stringer.

LK: What kind of job is that?

MF: Well, you know there were people who planted tobacco here and MacFarlane, he was more or less like the supervisor or boss at that time and there was a guy named Frank, he was like a foreman. Well,

anyway the men folks did the planting of the tobacco and they planted tobacco all over this area here.

LK: Do you remember when the barn, the tobacco barn, this building you talked about earlier was built?

MF: No.

LK: Well, also the planting of this tobacco, when did that start?

MF: Gee, I don't remember that, I was very young when they started planting tobacco.

LK: Was tobacco planted right here in Hōnaunau too?

MF: Yes.

LK: Where else was tobacco planted besides here at Hōnaunau?

MF: Well, besides here there was tobacco planted at Captain Cook as well and I think way over at Honomalino. I'm pretty sure they planted some there too.

LK: And this barn building, what is that all about?

MF: Well that was the building where they dried the tobacco.

LK: Was the tobacco dried indoors?

MF: Yes, it was dried within that building. That was a huge building and we had to go up stairs to dry the coffee upstairs, I mean the tobacco. And what we would do is to string the tobacco leaves onto a needle.

LK: What kind of needle is this?

MF: You know the long steel kind of needles that lei-makers use. Well, we would use that to string the tobacco leaves on and then we would string that all onto string.

LK: Oh like sewing a lei.

MF: Right and we had to string the tobacco leaves back to back and front to front then back to back and front to front. We had to string it in alternate pairs like that. Then we would string maybe three or four needles full of this tobacco leaves in that manner then at one time string all of this onto a piece of string or cord. And then we had these pieces of wood, long wood, oh I would say about five feet long. Then at one end of this stick we would tie this string then we would string all the tobacco leaves onto this string. Then when this string was full of tobacco leaves, we would tie the other end of the string to the opposite end of the stick.

Then we would carry the stick upstairs to dry the tobacco up there. And when we put this string of tobacco upstairs that had been tied to this stick, when we took it upstairs we had to again sort of separate the leaves that we strung onto the string because that way it would allow the air to get between the leaves equally and so they would all dry in an equal manner. And then they would be left there, hung there to dry for maybe about two weeks.

Then once the tobacco leaves were dried then we had some more work to do. Then we had to go ahead and remove all of these dried tobacco leaves from the string and pile it up to a pile. Then we would steam these leaves, you know; we had to steam them and then we had to later remove the back mid-rib of the leaf and then the leaf itself was used to make cigars. Yes, we did that, we rolled the cigar, you know, we made the cigar right there.

LK: Was the rolling of the cigars done with a machine?

MF: Yes, we used a machine to do that. We used the maching to measure the length of the cigar so that they would be all even and we would cut it so that they would be all even and then we would put the cigars in the boxes. Then we had to finally, before we put it in the boxes, of course we had to put something, some sticky thing on it to hold the whole cigar together then put it in the box and the boxes were sent out.

LK: I guess the final leaf, the outer covering of the cigar was the one that you made sure was treated with the coating of sticky matter to hold the cigar together.

MF: Yes, but this final leaf was not any old tobacco leaf, it was the finer tobacco leaf that was nice and thin. That would be the younger tobacco leaf. You know, that was a lot of work we did with the tobacco.

LK: So most of your work was indoors?

MF: Yes and also when we planted tobacco seedlings, we did that too you know. Then we would make small little gardenlike things outside, on the ground to plant the seedlings, the tobacco seedlings. And all this tobacco seeds were planted in a line and then when they were so high (gestures about six inches) then we would go and weed. You know pull all the weeds out between the tobacco that was growing and then the tobacco was allowed to grow until they got very big then the menfolk would go in and pick the leaves. And they would fill up these big bags with the leaves of the tobacco. Of course they had to put the tobacco leaves in the bag in a layered manner, it couldn't be all mixed up.

LK: Were these grass bags?

MF: No, these were canvas bags. And these canvas bags were specially made with wire so that the bag would stand upright. They would fill up these bags with the leaves then later a truck would come by

and pick up, pick the bags of tobacco leaves up. And all of us inside of the barn, we would all have our own tables. Each person would have a table for herself. We would be all women working inside the barn and we would string the tobacco leaves and they would weigh the bags and each lady would get a bag of tobacco and that's how we got paid.

LK: Oh, so you got paid by the bag not any other way?

MF: Yes, we got paid by the bag.

LK; How much did you get paid?

MF: It was cheap then, I think we got only dollar a day. You know we didn't complain about it because, well that's the only work we had here in Kona back then, so that's what we did, we worked for that.

LK: Well of course now there is no more tobacco industry here.

MF: That's true.

LK: Do you remember what year that the tobacco business went out from Kona?

MF: Gee, I guess it was about, well let me see. We got married in 1927 and they were still making tobacco then so maybe around 1928 or 1929 or so. Well, anyway so we used to string the tobacco up here at the barn. And there was a barn at Keokea and then we would go down there to string tobacco too. Of course, sometimes we would go by truck but sometimes we would walk to that barn, too, to do the work that was there.

LK: Were there many people working in this business.

MF: Yes, quite a number and especially women. Menfolk did the work outdoors, women worked inside.

LK: How many women worked in the barn at a time?

MF: Sometimes there would be 15, 20 women at one time working in the barn.

LK: And were most of these women Hawaiian?

MF: Yes, they were mostly Hawaiian women. There was no other nationality, all Hawaiian women working in the tobacco business. The Japanese came but later; and some of them did come to work with us at the tobacco barns, but not too many, about five or six, that's all. Most of the women were Hawaiian, that was from here Hōnaunau all the way to Ho'okena. The truck went to get all these workers, you know, they went to pick all the women workers up from between here and Ho'okena.

LK: Well I guess that was the <u>haole</u> people that started this industry but you mentioned this name, Manalili?

MF: Yes, that's Frank, you know, Frank Manalili, the foreman. He was the one in charge of the making of the cigars.

LK: You mentioned your husband was also working in the tobacco business.

MF: Yes, well when he came from the Philippines, he stayed at 'Ola'a for one year and then he came here to Kona and he's still living here till today. And he was one that worked outside in the fields.

END OF INTERVIEW

Tape No. 9-39-2-80 TR

ORAL HISTORY INTERVIEW

with

Martina Kekuewa Fuentevilla (MF)

December 17, 1980

Hōnaunau, South Kona, Hawai'i

BY: Larry L. Kimura (LK)

[NOTE: Interview conducted in Hawaiian. Translation done by Larry L. Kimura.]

LK: What about your working as an entertainer, playing music?

MF: Yes, when I was young I used to go and play music with my aunty, Mrs. Kelekolio.

LK: What Kelekolio is this?

MF: This is Dickie's wife. That's when she came from Kohala and married my cousin Dickie.

LK: Oh, that was Elizabeth Kama'i.

MF: Well, Kama'i is her second husband. She first married my uncle, Kelekolio. Because my uncle Kelekolio, well, he went to Kohala to live, and there he got married to Elizabeth. Then they both came back here to Kona to live.

LK: And what was your uncle's first name?

MF: Benjamin, we called him Ben but he was also known by the name of Benedict; and she played music, you know she started playing music in Kohala. She was known as the songbird of Kohala, that was my aunty Elizabeth Kelekolio. But she was a Nāhaku girl, that was her maiden name. Her brother also played music, that was Moses. And she was well-known throughout the islands and also she was involved with the Protestant church. You know, they used to go to Honolulu to present concerts.

Then she got married to my uncle. Then they both came back here to Kona and she started her hula school here. She instructed in Hawaiian music and Hawaiian dancing; and then when it was time for elections, she would go and take her troupe to campaign for various candidates. We'd go to Ka'ū and Hilo and to Kohala and all over,

Waimea, too. Whether it would be the Republicans or the Democrats, we went. And I was the one that went with both of them to play music. That was when I was young.

LK: What kind of instruments did you folks play then?

MF: 'Ukulele as well as guitar. I played the 'ukulele.

LK: And did you dance too?

MF: Yes, she taught me to dance. I was the first that she taught how to dance; and later she taught my cousins and all of my children, my adopted children, she taught them all how to dance hula.

Well, you know, Dickie, whom she married later after her first husband died, that was my uncle Ben Kelekolio. Well, Dickie was living at that time and he is an adopted child of my uncle and my aunty, that is Elizabeth and Ben Kelekolio. When my uncle died, well then Dickie married my aunty. (Laughs)

LK: So Elizabeth is much older than Dickie?

MF: Of course, she would have been 69 in April when she died, but she died in March. [I know] because my husband is four years older than she is. Of course, she lived with Kama'i up until her death and they didn't have any children.

LK: So Dickie Kama'i was the adopted child of both Elizabeth and Ben Kelekolio?

MF: Yes. Because Dickie's mother and Ben were brother and sister you see Dickie and Ben were nephew and uncle in relationship but since Ben didn't have any children he adopted his nephew. And then when Ben died then Dickie married his wife which is Elizabeth and, of course, they were married until the wife Elizabeth died.

LK: So you folks used to entertain at the hotel down in Kailua?

MF: Sure, we entertained at all those hotels in Kailua. Of course the number one hotel back in those days was the Kona Inn. It was the first hotel built in Kailua. That's where we would go to perform our show and dance and we used to go by bus.

LK: At that time were you married?

MF: Yes. Of course before I was married, when I was 16, that's when I used to go with my aunty and uncle to entertain. We used to go all over the place, especially during election time. We'd get through in Hilo, then we'd come to Kona, and entertain here, too. And we reached all the way to Kohala, too. That was for both the primary and general elections that we went around campaigning.

LK: Were there any other entertainers during that time that you folks were entertaining?

MF: No, the only entertainer I know of at that time was my aunty folks.

LK: You know because I remember them entertaining down at the original King Kamehameha Hotel, they must be old-time entertainers.

MF: That's right. Because we entertained there too, at the King Kamehameha Hotel which is the original King Kamehameha and that was after Kona Inn was closed down, you know. And, of course, we entertained in all the other small hotels and I entertained with other people who wanted assistance, you know, in entertaining. I would help them out, too. And the last place we entertained at was at King Kamehameha Hotel, the old King Kamehameha and we retired because we were getting on in years, you know.

LK: What did you folks call yourselves as entertainers? Did you have a name for your troupe?

MF: Yes, we were known as the Kelekolio Orchestra.

LK: What about Mrs. Canda folks, they were also entertaining.

MF: Yes, but they came later, after us. They are only young.

LK: I guess your aunty also taught them how to do that?

MF: Yes, my aunty taught them how to play music, to sing. When I started I played 'ukulele first then the guitar. I still have my guitar but I don't play guitar anymore. Nowadays I just don't play music. Before when people used to ask me to come and play at a party then I would go. They'd ask me to dance and I would dance. Now I don't and, of course, people that knew that I used to play music before, they would ask me if I still play music and I tell them, "No, I'm all finished now." I'm getting too old for that. So, all I do is sing for the church now. I sing in the church every Sunday.

LK: There are so many entertainers nowadays.

MF: Oh, there sure is, there's haole, Filipino, Japanese, all kinds of people, all kinds of nationalities playing music and entertaining nowadays because there are so many hotels now and so many tourists.

LK: Since you were born, you were always a Catholic?

MF: Yes.

LK: And what about your grandparents?

MF: They were Catholics too.

LK: What is the name of this Catholic church up in Hōnaunau, the painted church?

MF: That's St. Benedict Church.

LK: And the priests during the earlier times, did they speak Hawaiian?

MF: Oh, certainly. That was Father Eugene Orrman. When he gave his prayer and his sermon it was in the Hawaiian language, there was no English. And the priests after him did not carry on the Hawaiian language, they did it all in English.

LK: And the hymns that are sung in the Catholic church, are they done in Hawaiian?

MF: No, they are in Latin. Just recently now, well we have English and Hawaiian, too, in our hymn singing. The way we do it at our church is one Sunday we do it in English and then the other Sunday we sing it in Hawaiian, but we were taught to sing in Latin. Now I've forgotten all of that Latin singing, we don't do that now.

LK: You're still going to church though?

MF: Yes, but there's no Latin hymn book now.

LK: Do you have a book, mass book in Hawaiian?

MF: Yes there is, but we don't use it now because there is no priest who knows how to speak the Hawaiian language and carry on the mass in Hawaiian. And all those books have disappeared but I still have mine. I maintain my Hawaiian mass book because I still conduct my own worshipping in Hawaiian. Of course now we have our English so we have to participate in the English worship service.

LK: And yet when you walk into that painted church you see on the walls all these writings in the Hawaiian language.

MF: Yes, that's right.

LK: What about the nuns, were they also here?

MF: Yes, we have nuns too. Their convent is at Kailua and on Sundays one of the nuns comes to our church and another nun goes to another church. But for South Kona there is only one nun and North Kona has one and at Kailua I think there is two.

LK: Did your grandparents approve of you playing music, the 'ukulele and the more modern type music?

MF: Well, my grandparents didn't say anything about that, they were'nt really familiar with that, they had their own kind of musical instrument that was called the 'ūkēkē [a traditional Hawaiian instrument played by strumming a few strings stretched across a piece of wood using the mouth as the soundbox.]

LK: How was that played?

MF: Well, I'm not too sure but I think it's a bamboo piece of wood and maybe one or two strings. I don't know if it's through your nose

that the sound comes out but you strum it with your fingers and make the sound.

LK: So I guess when you were playing music and involved in entertaining, and playing music that you got around to composing your own songs.

MF: Yes. And you have to understand something about this kind of activity because a lot of people have said this--that if you are not careful about the kind of words you use in your song, then you will get into trouble. Because some words are not good, they don't have good meanings and if you use them in your composition, then you can get into trouble. So when you compose, you have to understand the story and the meaning that you want to use and you should listen to it and observe it. If you see that there is something that's not good in it then you should get rid of it, you should adjust it to make it better.

LK: Because your family, Lydia Kekuewa and Kauwē, they were well into music.

MF: Oh certainly and my aunty Lydia Kekuewa especially. I still have that book of my aunty Lydia, I think you're the one that gave it to me.

LK: I guess so.

MF: Well I still have that book and people have asked me if they could use it but I don't let them the book. But I did let my cousin, Eleanor Makida, I loan her the book because she still entertains today, you know. For several months she didn't bring it back so I had to keep calling her up until she returned it to me.

LK: Wasn't that only with the words?

MF: The words and the notes.

LK: Because the song I remember that you composed was done for the opening for the restoration of the City of Refuge Park, that was when Mr. Apple was here.

MF: That's right.

LK: And in the [other] song that your aunty Lydia Kekuewa composed for the place of refuge, entitled, "Eia Hōnaunau," there is a line that says in translation "the distance is nothing to the visitors." It seems that in those days, getting to the place of refuge, the City of Refuge was quite a distance.

MF: Yes, in those days there was no road, only a foot trail to that place. Because, you know, we didn't have this road as we have now. When we used to go to school before we had to go on the trail, there was no automobile road, there was just a foot trail. These roads that we have now are all recent. That was pretty far, you know but we were accustomed to walking on the trails. For us it

seemed close but for people who are not accustomed to this, it would seem very far. I remember when we were small and we walked up from the beach to school there were so many of us children. There would be 20 to 30 kids all going up to school from the beach. We all walked up together to go to school.

LK: I guess that City of Refuge Park was under the county before?

MF: Yes.

LK: And before the county took care of it, who used to take care of the park?

MF: Well before that, I guess it was just as it was, nobody had official care of it.

LK: But was that place well taken care of?

MF: Certainly it was. There was a caretaker's house there, you know, during the county's time, that was Eli Carter who was the park caretaker. That was Eli and his first wife.

LK: And before him, who was there?

MF: Well, before him was his grandfather, Kawaihau, that was Nāhau Kawaihau. And so that was Eli's grandfather; and after him was a cousin of Eli's, that was Moses, Abraham Moses, and he is still down there now. Then Eli took over and he was the last of the caretakers for the county. And Eli worked there for so long, he was a long-time park keeper there, so it was these two grandchildren and their grandfather that were the park keepers there. That is Eli and Abraham were the grandchildren and Kawaihau.

Of course before there were all kinds of bushes growing down there, this opiuma and all kinds of shrubs. When the national park came in, well they started caring for all these shrubs, the opiuma, kolū. Before there was so much of this kolū at the beach and kiawe. They kept some of that kiawe when they started clearing the opiuma, and the other shrubs were cleared out by the national park.

But nowadays there seems to be a lack of funds for hiring people to work down there. Not like before there were a lot of funds so people could work there. Before so many people worked down there, Japanese, Puerto Ricans, all kinds of people working for the national park. And during the county's time too, there were all kinds of workers working down there. Now there seems to be a decrease in employment. Of course, there are still some people there. My husband worked there for quite awhile and then afterwards he worked surveying with the Bishop Estate as well as with the park people.

END OF SIDE ONE

SIDE TWO

MF: Well those people who were adept in composing songs, well they would make songs for the political candidates. Of course, sometimes these candidates would have their campaign chairman who would present a song in honor of their candidate and they would teach us how to sing his song. Then we would have a song to sing for him wherever he went and when it was his turn to stand up and give his speech then we would have a song to sing for him at that time. Sometimes there would be two or three candidates that had their own songs that were composed just for them. And for those who didn't have any songs composed for them, we would sing just any song, as a back up music for them.

LK: What was the kind of song that were composed for these candidates, how did it go?

MF: Well, the people who composed the songs for these candidates, they observed the characteristics of this candidate, his ways, and they would try to incorporate that into the lyrics of their song.

LK: Were these Hawaiian words?

MF: Yes, all Hawaiian lyrics.

LK: Who were some of the well-known candidates, political candidates of that time from Kona?

MF: Well, they were mostly from Hilo, like Cunningham and Kalei A'ona and Doc Hill and others and we all went along with them on their campaign rallies, and Ahuna.

LK: Do you remember any of these candidates that had special songs made for them?

MF: There was Martin Pence. His campaign chairman would give us the song to sing for him and that was Kalei A'ona.Kalei A'ona was his campaign chairman and I don't know whether Martin Pence understood what we sang about, whether he understood the meaning of his song, anyway that was the song that was composed for him and we sang it. It was composed by Kalei A'ona.

Another one was Kekapuhili, that is Sheriff Martin. He was from Hilo, I think that was Henry Martin and his Hawaiian name was Kekapuhili. And a song was composed for him, his deeds, what he did and places that he went to. Those things were written into the song and also names of his friends were included in the song. I forgot the song, that's because I don't sing anymore, I've forgotten it.

Nowadays, of course we don't do that kind of campaigning and today it's entirely different. Now you just go and vote and that's it.

LK: How was it back then during election day or during election times, where did you folks vote?

MF: Well, before we voted at Ho'okena. Everybody voted in one place, that is those who were living in Miloli'i and 'Ala'ē, they all voted at Ho'okena and as well as the people of Hōnaunau.

And during those times, as soon as we got off the bus we'd see all of the candidates there with their campaign cards and banners. Now they don't do that, before they used to talk to you and try to sway you into voting for so-and-so,you know. When you got through talking with one, someone else would pull you on the side to talk to you. That was how it was. When you came home, you would have a handful of campaign papers.

It was a lot of fun back then and you would hear all these speeches being made, you know. Now it's so dead. Before there were so many campaigners and campaign chairmen. Then at evening time, about 4 o'clock p.m., we would go on the car and listen to the results. Then you would follow the results by keeping a tally on your own sheet of paper. Nowadays of course you just watch T.V.

LK: How did they count this voting, did they count all the votes in your area first before sending the count over to Hilo?

MF: Yes, that's how they did it. They counted the voting that was done in our area first and then the totals were kept track of in Hilo. If you were a vote counter, then, of course, you had people there watching you. They were there to witness your counting. Of course, before you had to make your mark with a pencil and you had to keep your mark within the block. Nowadays, of course you just have a machine to punch the holes in the ballot. And we would stay there, you know at the election, voting area until the ballots were counted and then we would go home, that wouldn't be until about 7 [o'clock] or 8 o'clock at night. Because nowadays the counting is all done by the machine and you just go back home and watch it on T.V.

LK: Was there any 'awa here before?

MF: Yes, that was gotten at Pāpā as well as up here at Hōnaunau, up in the mountains.

LK: Was that sold?

MF: Well, in those days it wasn't sold. People didn't really know how to drink that but, of course, the old people they knew how to drink that. Way over on the other side where the first lava flow, that's where there is a lot of 'awa. I don't know if it is still kept up or not, if the 'awa has just died out or not. Those old people [who] drank 'awa before, well they are the ones that used to take care of the 'awa,of course, all the old people have now gone.

LK: Did your grandparents drink 'awa?

MF: Yes, they did; but because it was so far to go and get the 'awa they didn't drink it that much. Their main alcoholic drink was the sweet potato made into liquor, they would let it ferment.

LK: You mentioned earlier that there were several varieties of sweet potato that you folks planted, what were some of them?

MF: There was the kaniala, that is the purple with white type sweet potato and there was also the hi'iaka, and that is all purple.

LK: What do you mean by these colors because sometimes when you cook the sweet potato it changes color.

MF: Well, the kaniala has white flesh with purple stripes, the hi'iaka is all purple and there was one with orange flesh, almost like the egg yellow of an egg.

LK: Well wasn't that the Hawaiian name for it huamoa (egg)?

MF: Yes, that's what the children would call that sweet potato, huamoa. But I think there is another name and there are others but I forgot. They used to be just so common to us but now that I don't use it, I've forgotten. Nowadays, just recently, I see all kinds of sweet potato, before there wasn't all these new kinds that we have now. Just kaniala and hi'iaka and, gee, I've forgotten the other one.

LK: And what about the sugarcane?

MF: There was the kōkea variety and kō'ula, the laukona and some others, gee whiz, I've forgotten them. Since I don't eat sugarcane now I've just forgotten the names of these sugarcane.

LK: And another Hawaiian plant that's not so commonly seen now is the pia [Hawaiian starch plant].

MF: Before we used to plant that, the Hawaiian starch plant, the pia. We planted the pia until it was matured then we pulled up the tubers and then we would grate that. It looks something like flour and we would put it in a tub and let it stand in the water and take it down to the beach and dry it there at the beach. Then we would shape them into ball-like shapes and dry them. Then we would have our starch for starching the clothes or for making haupia [a Hawaiian pudding].

LK: What is piepiele?

MF: That is made from banana. You grate the green banana. We used to make our graters from the, you know this pan and make holes in the pan with a nail and the jagged edge would serve as a grater. You peel this banana and grate it. Then you get ti leaf or banana leaf and then you put this mixture in this leaf and bundle it up, fold it up and then boil it. That's what I used to eat when I was small. My grandparents used to make that for me.

LK: So that was made with banana and starch?

MF: Yes.

LK: Was that it, anything else? Was there anything else added to this?

MF: Well, you know the coconut water. We used the coconut juice for making haupia or kūlolo [another Hawaiian-type pudding]. You know before when we made our kūlolo we would get the taro and peel its skin and grate that taro flesh; and you know this raw sugar, the dark brown sugar, we'd mix that with the grated taro [she mentioned earlier that coconut milk is also added to this pudding mixture] and nowadays all kinds of things are added in making kūlolo. Before that wasn't so.

LK: And was this kūlolo baked in the cracker can?

MF: Yes, that's what we used to bake the kūlolo. And we would mix all these ingredients up, you know, the grated taro, the coconut milk and brown sugar. We didn't have the white sugar but the brown sugar and we would mix it until the right consistency, not too hard, something like when you mix the poi, comes to be that consistency then we poured it into these cans and we would close the top with ti leaves then it was baked in the underground oven. Boy the kūlolo was sure delicious. Nowadays they put all kinds of things in the kūlolo, it doesn't taste good.

LK: What is piele?

MF: Well, I only know the piepiele that was made with grated coconut, I mean grated banana. And another one that I know of, well, it's not the same kind of food but it's something else that we used to eat that was called palaoa pūlehu [bread broiled over charcoal]. We would make that with raw flour and shaping it into a pancake [MF does not mention here that water is added to the raw flour and then shaped into pancakes]. Then we would broil this over the charcoal and that's what we used to eat before. Also a little sugar was added and it came out to be something like a cracker.

There was another one called palaoa lūlū. You just get a pot of boiling water, not too much water; and you just scatter this raw flour inside this boiling water and keep stirring it until it becomes the consistency of sticky rice and that what we called palaoa lūlū. There is another one called palaoa pōpō. And that's of course dumplings. Yes, when I was small that's what I used to eat. That's what my grandparents used to feed me when I was small.

LK: How was Christmas and New Year's here before?

MF: Gee whiz, in those days we used to have Christmas for one whole week and all we did was eat. We would go from house to house and have a feast at each house. Each house would prepare food. That's what we did for one week for Christmas and also one week for the New Year's. All you did was eat and eat. Every house would prepare

food for those holiday times and that's how it was done before. Everybody would be happy, of course, some people would play music. Maybe you would hear that someone was playing music at so and so's place everybody would go there and listen to the music. If you don't go out to someplace nowadays, well, you just stay at home and have your Christmas right at home.

LK: What about Christmas at church, what was that like?

MF: Well at church we would also have a feast prepared for Christmas at church. We also did a tableau-type presentation there, you know on the Christmas story. Nowadays we don't have that anymore but the sisters are starting a new program with the children there--teaching the children to perform the nativity scene. But before we didn't have any special instructors, we had our own, just from our own people, amongst our membership. I think they are having a program this Saturday evening at the hall. They were asking if my granddaughter could be an angel. But I don't think she can, she is a little too small. This year we have Mass at 9:00 o'clock in the night and last year we had a midnight Mass. This year Kealakekua has a night Mass and after Mass we have coffee, tea, or cocoa with pastries.

LK: When you folks were small, what kind of games did you kids play?

MF: Well, we played jump rope and we jumped sticks, I think there were 12 sticks that we had to jump and we also played marbles, also jacks.

LK: And of course you folks swam down at the beach too?

MF: Oh yes. I think I must have been over ten years old and we went swimming with no clothes on, just us and Eli folks. We didn't know what was shame, we just were accustomed to swimming that way. Then we would come out and lie down on the pāhoehoe and dry off on the pāhoehoe because we would be a little bit chilly, right after swimming. The pāhoehoe lava would be heated from the sun so it was nice and warm and we would lie on there and dry off and then when we dried off we would jump back in and swim again. Boy, nowadays, the kids are just so tiny, just small and they know what shame is. They are shame to go swimming without clothes. But when we were small we didn't know what that was all about.

LK: And you know there is a big rock in the water there where the entrance to the little canoe harbor is down at Hōnaunau Beach, that rock is, I think, called, "Pōhakuokau."

MF: Yes, what is the name of that rock? Gee whiz, I think that's right. Where the canoes go out, well anyway, that's where we kids used to play and the children used to jump off from that rock. Of course, we used to swim too in Kapua'i and that's just further inland from there, you know, all that beach area there. And children who didn't know how to swim, well that's where they learned to swim, right where that rock is; and the canoes go out, and that

would be just about where the entrance of the canoe harbor is. Yes, that's where we kids used to practice how to swim until we knew how. Yes, it sure is different nowadays compared to before. It's just not the same.

Before we didn't know how to swear, how young kids today, no matter how small they are, they begin to swear. They pick up these swear words. Before if we were to say one swear word, our grandparents would hit us with the coconut mid-rib broom. Boy, did that hurt if it hit you. It stung, it had a stinging sensation. That's how my grandmother, or grandparents used to punish me, just with that coconut mid-rib broom, pūlumi nī'au. Boy, did I run when I saw that. My grandmother just had to yell once, and I stopped right where I was. Then she would come and hit me and I cried. She would say, "In the future, don't say any bad words, I don't want to hear any bad words coming from your mouth." She would say, "Who taught you that?" and I couldn't answer her because I just heard the other children saying those words. Wnd my grandparents didn't like that, you know, words like, "God damn" and "son of a bitch." You know the tips of the coconut mid-ribs, boy, did that sting if it hit you. (Laughs)

LK: And at Ki'ilae, were there people living there during your young time?

MF: Yes, there were Hawaiian people there.

LK: Because now there is no one living there.

MF: Yes now, but before people lived there and you know on holidays all the people from Ho'okena, from Keālia, from Ki'ilae would all walk on the trail and come to Hōnaunau and from Hōnaunau we would walk over to the other side. It didn't matter how far the distance was in those days, there were so many Hawaiian people living here then. In Ki'ilae there were many people, they would have their little homes there and their sweet potato patches.

LK: Did the people race canoes before?

MF: Yes, Milol'i had a team, Hōnaunau had a team, Nāpo'opo'o; and it was here at Hōnaunau that the canoes were raced. Sometimes a pig would be baked in the imu [underground oven]. There would be so many people coming to watch those canoe races before. There were a lot of observers, you know, people just to watch the canoe racing. Some people would come the night before with their cars and leave their cars and sleep overnight to watch the races the following day. And you know in those days we changed from the various districts from Miloli'i and from Ho'okena and from Hōnaunau and also you know from Nāpo'opo'o. Well, all these teams sometimes they didn't see eye to eye and you know some of them would brag that they would win; and there were these kahuna [black magic] people who used to perform black magic things on other teams and you know they would do things to cause bad luck on the other team. Well, maybe Miloli'i had its kahuna and Hōnaunau had its kahuna

because you know back then there were a lot of the old people still around who knew about doing these things. Then they would argue one with the other you know sort of like debating back and forth. Of course nowadays it's not like that, they don't get into those kind of quarrels and fights. It's much better now.

LK: What kinds of food did you folks have for special occasions, you know like holidays you would prepare a feast. What kinds of food did you folks have for those times?

MF: We had 'opihi, raw fish, 'a'ama [a type of crab], salt salmon and poi and those were the kinds of foods we had, just those kinds of food. Nowadays you see all kinds, you see salad and rice and all kinds of things and you know those are not just Hawaiian food; there's haole food and there's Japanese food, gee whiz, there's, it's all mixed up. Before it was just Hawaiian food, nothing else. And we didn't have all this sickness that we have now and you know you just ate what you had and you didn't feel jealous of what somebody else had. My grandparents taught me to be satisfied with what we had and not to complain about anything.

LK: I guess in the old days there were many ways of preparing raw fish.

MF: Sure, nowadays you see it done with shōyu, we didn't do that.

LK: Nowadays you see mostly fish that has a small amount of bones being used to make raw fish such as aku and 'ahi but before I imagine all kinds of fish were used that are not being used today to make raw fish.

MF: Yes, well if you go and catch fish with the gill net then you would catch all kinds of fish, you know like manini, maiko and mā'i'i'i. You know my grandparents would make, as well as other old people, they would make these fish in a very clean manner. You know, well, you know during the World War II my husband was working in Ka'ū for the NRA [National Recovery Act] and the USED so I went to live with my aunty in Ka'ū to be close to where my husband was working.

And this woman from Ka'ū well her father was still living then and she was living close to where we were staying. So one day we went down to South Point and this friend of ours well he went to throw net and he caught weke, weke'ula, and moano, these were all good fishes that he caught and this woman she didn't know how to clean fish. She left all the gills inside of the head of the fish. By right that is supposed to be removed and then the tail should be cut off when making raw and the body should be chopped into pieces and then salted. But that woman she did hers by just cutting the fish in half, of course she gutted it first, then she cut the fish in half and she didn't even remove the dorsal fin.

Then I did mine down at the beach then we went home, we took our fish home. Then her father asked who made this fish [the father was asking who made the fish, who had prepared the fish that MF had

done]. Then the daughter told the father that Martina had made this fish.

So the father said, "Oh, this is really clean, very well done the way this fish is prepared. You can tell that the one who did this knows how to prepare fish."

If the hands prepare it well then the mouth will eat it well. And that lady's one was not done properly, of course, she was not taught so she didn't know any better. But I was taught by my grandparents to do it well and not in a haphazard fashion.

LK: That's right, it all depends on how it is prepared. You know we used to sing this song about the uhu [parrot fish] and there is a line in there speaking about the liver of that fish being mixed together with its flesh to eat raw. I have never seen that done.

MF: Oh you haven't seen that done, well that's what makes the uhu meat delicious when you mix its liver with the meat. And when you get that fish, you know the uhu, it has to be the uhu 'ula [red parrot fish] that's the good uhu.

LK: What color is this liver of the uhu fish?

MF: It's yellowish, it's like the yellow of the egg, the chicken egg. And you know when the uhu fish is fat because the liver gets huge. Then you peel the skin off because the skin is tough, you know. And the meat is what you cut into cubes and then you get the liver of that fish and mix it together with all this meat that you've cut up, the fish flesh. And there's a little bit cartilage or vein-like things within the liver so you have to remove that as you are mashing it up with your fingers and mix that all up, mix the liver up with the meat of the fish. And sprinkle a little salt on it, not too much salt. And that's when the raw uhu tastes good. If there is no liver then it doesn't taste delicious.

Sometimes when you get the uhu fish and its liver is small, then you know that the fish is not fat, it's skinny. You'll know if the uhu is fat because by the size of the liver, it's huge, it's large; the liver is large if the fish is fat. Nowadays I don't see people eating the uhu fish in that manner, maybe some people are doing that but I really don't see it like they used to do before.

LK: And eating the gizzardlike part of the fish, is that just eaten by itself like a snacklike way of eating?

MF: What is that?

LK: You know that gizzardlike part of the fish, you know as you are cleaning the fish and some people like to rinse that little part off and eat it just like that?

MF: Oh yes, the little gizzardlike part of the fish they have that in their stomach. I do that too, I like to do that when I am cleaning

fish, you know I get that little gizzard thing, I just rinse it off and eat it like that, just like a snack.

LK: Is any other portion of the intestines kept?

MF: Well depending on the fish you know, you can save some of its intestines such as the manini and the pāku'iku'i fish and the 'ōpelu. Those fish have certain parts in the intestines that can be kept to make palu [a kind of fish delicacy]. You clean all of these intestines out, of course, and then you rinse all that and then you sprinkle salt on it and let it stand for several days, at least a couple days then you eat that with poi.

LK: Just salt, is that the only thing you add to that?

MF: Yes. You can, of course, add chili pepper but some people don't like chili pepper and that's what we call palu. You know the pāku'iku'i fish sometimes it's fat and you can see the oil in its stomach. Well, that's when I like to keep some of the stomach portion of that fish and I clean that and keep that for making palu [a relish made of certain parts of the fish]. But nowadays I can't eat salty things, the doctor doesn't want me to eat too much salt so I don't eat palu anymore. I also used to eat chili pepper and I would make a sauce with that but now I can't eat that, I'm not allowed to eat that.

LK: Oh yes there is this other thing I wanted to ask you about fishing, nowadays we hear in English, people saying, "Let's go and paepae." They are referring to a way of fishing, are you familiar with that? Maybe it's a mispronunciation.

MF: Is that hukilau [a method of fishing]?

LK: No. That's when, you know, people take a net out and lay it and then some other people splash the water.

MF: Yes, they paepae, that's where you have some people that splash the water and chase the fish towards the net. That's done by setting the net in a certain place where the fish goes out and then four or five other people from above splash the water and chase the fish towards the net, that's what they call paepae.

LK: Is that word paepae a correct Hawaiian word?

MF: Well, some people say "paipai" and some people say, gee whiz, what do they say now, because I also did that. I also used to do that pa'ipa'i [note the similarity between the words paipai and pa'ipa'i which MF now says. Pa'ipa'i is to slap the surface of the water in this method of fishing.] We would splash the water, splash the water to scare the fish. [Martina uses the word pa'ipa'i again to express her meaning of splashing the water or hitting the water to scare the fish.]

Of course, hukilau is a different way of catching fish and 'upena ku'u is another way of catching fish. Totally two different ways.

When we went 'upena ku'u we did it all the way from Ki'ilae until Hōnaunau, till the bay at Hōnaunau. In those days there were a lot of people who used to do that kind of fishing, 'upena ku'u. We would go from channel to channel, you know all these different channels where the fish could be caught with this way of fishing. Then bring the fish up to shore and divide it all among the people who participated in this fishing. If there were ten of us then all the big fishes would be divided among ten of us. Then all the small fish would be divided so that all the people gets an equal share.

Nowadays it's mostly young people who are doing that kind of fishing that's called 'upena ku'u. Before all ages went, from the young to the old, and some people would go with a stick. They used the stick to splash the water, to hit the water with. And sometimes this stick was used to move the rocks to scare whatever fish was hiding under these rocks so they would swim into the nets. Of course, other people didn't use this stick at all.

LK: What about the larger fish such as marlin, was that eaten before?

MF: Yes, it was eaten but I really didn't see Hawaiians eating that but I'm sure they ate it. The only fish I see Hawaiian people eating a lot is those smaller fish, you know like manini and this other fish iheihe and nowadays those little fishes aren't being fished for too much. People are fishing for the big fish you know.

LK: And this is other fish that I heard a lot about that was eaten here in Kona but not now, and it's body is long like an eel and it's skin is rough and it's black.

MF: Oh yes, that's hāuliuli. Boy, is that fish delicious. The head is the best part to eat of that fish. Those fishermen who fished for that fish they sometimes sell it, they peddled it on their car or truck. And I'd buy it but nowadays they are not catching it. Fishermen are not going out to catch that fish.

LK: What about this fish called the walu?

MF: My husband goes and catches that sometimes, you know, when he goes out at night to catch 'ū'ū and 'ūpāpalu and once in a while the walu bites the hook. But the one thing about this walu fish, if you don't clean or prepare this fish right, you're going to have diarrhea from this fish. You have to dry this fish outside in the sun for days and days, in the rain and in the sun, you just dry it out. You have to drain all that oil off the fish. You leave it on the wire and its oil keeps dripping and dripping from this fish. This is for several days, you know, you have to do this, rain or shine. But one thing about this fish is it tastes so good. If you know how to prepare it that is. But if you don't know, boy, you're gonna get the runs, you're gonna get into trouble with diarrhea.

(Laughter)

LK: What about the 'ōhua (the young of the manini)?

MF: Oh yes, the 'ōhua it is gotten in April and May, but the times seems to be changing somewhat now. The season seems to be changing now. The 'ōhua is a good fish to eat and you know the whale, that's what brings this fish in to the shore. Because you know the whale when it comes here during that time, it blows all this mucus out from its head and in this mucus bag is found this 'ōhua. This mucus bag floats towards shore and when this mucus bag with all this fish inside hits something hard, then it bursts open and you see the 'ōhua all over the shoreline.

And when you hear the whale blowing all that mucus, especially during the season time, because sometimes the whales come and it's not the season. But anyway when they come especially during the season time and they blow their mucus, that's when you're gonna see a lot of this 'ōhua. And that's when everybody is ready with their nets and they go down early in the morning to catch it; and that's when this 'ōhua is transparent. And so when you go down and put your net in the water, you can't really see them but then you put your net there and you have something in your other hand to scare them in, like some kind of leaf or stick. Then when you pull your net up they are all in the net. You can hardly see them because they are transparent.

But as the sun comes up they get darker and darker until they take the color of small manini. That's why they stopped us from catching that, they don't want us to catch the 'ōhua because it is supposed to turn into manini later. The taste of the 'ōhua is much different, more different, much different from the manini. Of course, the manini is a different taste, too.

LK: Is that eaten both raw and dried?

MF: Yes. When you bring the 'ōhua home you rinse it in fresh water, then you sprinkle some salt on it, then you let it stand a little while, and then dry it. Every now and then, you turn them around so they will dry well on both sides. Or, you can eat it raw like that, I like to eat mine raw.

LK: Are the intestines removed?

MF: No, not at all. You just eat it like that, the whole thing.

LK: Have you actually seen this 'ōhua in the mucus of the whale, enclosed in this mucus bag?

MF: Well, it's inside of this mucus because when the whale blows, this bag comes out and in this bag is all this 'ōhua.

LK: But have you actually seen that?

MF: No, I have never seen that but my old people, my relatives, older relatives, they have seen that and they have told me that that comes from the mucus of the whale. They say that that bag, when it hits something hard, it bursts but sometimes these people who go and catch 'ōhua are lucky and they get this whole bag that hasn't broken yet and within this bag there are just so many 'ōhua in there. All in this bag so they are lucky, they get millions in this bag.

Of course when it hits something hard then the bag breaks open and all this 'ōhua comes out. That's when you have to go and catch them in all these little ponds all along the shore. They are all scattered. The 'ōhua season is next year. You know you can tell when it's the 'ōhua season because you can see on the horizon these black streaks. Sometimes it rains and that's the sign that it is 'ōhua season. When people see that then they go down early in the morning to catch the fish.

LK: What is this black stripe?

MF: You see this light streaks, I mean dark streaks coming heavier and heavier and just like rain in the sky over the ocean.

END SIDE ONE

SIDE TWO

MF: Well this church was actually down the beach [the church she is referring to is St. Benedict Painted Church] so they broke it down and brought the church to be built up here where it is presently located. And down at the beach the concrete slab of the old church is still there yet. You know as you go down the beach and you make the Nāpo'opo'o turn, well that's where the church used to be. And that property is the Catholic church property and if the members want to go down and spend the day down there then they go down and spend the day there.

LK: Did you weave lau hala hats before?

MF: Yes, before I did that to sell at the store and when we took our hats to the store, well we got paid in food things, not money. We picked up the kind of food that we wanted for our hats. Sort of like a trade.

LK: What stores were those?

MF: These stores here owned by the Japanese.

LK: Was that Morihara Store?

MF: Yes, Morihara used to take our hats before and Kirihara, it was Ethel and Aggie, they used to take the hats and exchange them for food.

LK: And I remember before coming to the dentist, to Dr. Nakamura and I used to see children selling mango and poka during the season, they would pile these piles of food on tables along side the road to sell.

MF: Yes, we did that too over here on this side.

LK: Nowadays I don't see that.

MF: Yes, that's true. Only at some few spots they do that. Before at the church parking lot here at St. Benedict, those people wanted to peddle their fruits and things, they could come and sell over there.

LK: There are all kinds of mango here in Kona?

MF: Yes.

LK: The small mango that's the Hawaiian kind mango they call that Hawaiian mango?

MF: Yes and then there's some mangos that are so big, some are long shape.

LK: There are Hawaiian names for those aren't there?

MF: I don't know. There must be names for them but I guess the people who raised them they would be the ones to know what they were called.

LK: I've heard they make tea out of the mango leaves?

MF: Yes, I've drunk that tea made from mango leaves. Even the leaves from the coffee is dried and made into tea as well as 'ihi [a kind of Hawaiian weed], that's what we used to dry and then boil in water and drink as tea. And not too long ago, about a month ago, my husband and I were drinking māmaki [a Hawaiian plant] tea and koko'olau [a Hawaiian plant] tea because Mack Morihara sells that koko'olau tea at his store, it comes from Hilo. He sells it $1.50 a bag, so we buy it from him and my daughter got a slip of the māmaki and my husband planted it outside here so it's growing. Māmaki is good for the kidney and the koko'olau is good for the blood.

LK: I've heard some people say that the leaf of the papaya was made into cigarettes before, is that true?

MF: Well I'll tell you, when we were small before, small children we used to go and get the dried banana leaves and smash, um dried papaya leaves and smash them up and then roll it up in a paper and make believe we were smoking a real cigarette. (Laughs)

LK: Oh, I see, it's just a play thing?

MF: Yes.

LK: And that papaya lamp you spoke about yesterday, saying that you had no oil for this lamp to burn but with just the fruit of this green papaya?

MF: Yes because if you were to try it you would see what I mean.

LK: So it's just green papaya on the tree?

MF: Yes, and even it's just about half ripe you know, it doesn't have to be all green. We would cut this fruit and take the seeds out then you twine up your rag and stick it in there and light it. It will burn for a long, long, time.

LK: Doesn't he [Martina's husband] eat donkey?

(Taping stops, then resumes)

MF: He doesn't like that. One of my daughters, she married to a Japanese. She lives at Hōlualoa and sometimes some of their friends go and kill, these Puerto Ricans they go and kill donkey and they dry it. So I tell my daughter to give me some and she sends some down to me. She writes on the outer wrapping "Jackass", the donkey meat is dark. You know before we used to steal the donkey meat before because people used to dry it, you know they would dry their meat in the sun and when it's fat you can see all the fat on it. We would go down to their house and then we would look around and if we don't see anybody, we were just like little crooks and when nobody was around we would take a couple strands, you know they would cut the meat up into long strips. Then we would run in the bushes and hide and if nobody still around then we run home and then we fry it. Donkey meat is sure delicious. I like donkey meat very much. Just lately, last year my son-in-law gave me some. But it was a little bit too salty.

END OF INTERVIEW

Tape No. 9-70-3-81 TR

ORAL HISTORY INTERVIEW

with

Martina Kekuewa Fuentevilla (MF)

January 12, 1981

Hōnaunau, South Kona, Hawai'i

BY: Larry L. Kimura (LK)

[NOTE: Interview conducted in Hawaiian. Translation done by Larry L. Kimura.]

LK: This is a follow-up interview with Martina Fuentevilla at her home at Hōnaunau, South Kona, Hawai'i on January 12, 1981 by Larry Kimura.

Well, the question that I need to follow up on is the relationship of your kahu hānai [guardian of children who were given in the hānai system of Hawaiian adoption] Lo'e to your mother.

MF: My mother is related to Lo'e through Miliama Pū'o'anui. She is a relative of my mother's.

LK: Who is that?

MF: That is the father of Kamaka. [MF is answering LK's question, "Who is that?" according to the name Pū'o'anui and not to the intent of LK's question in asking the relationship of Miliama, who is female.] Because Miliama married Kamaka and Pū'o'anui is the grandfather of Kamaka folks. There were actually two of these brothers. One was named Kamaka and the other was named Ka'ana'ana. They were both brothers and their father was named Pū'o'anui; and now concerning the side of my grandmother, Lo'e, she adopted my mother, not in the fashion of today, but according to the Hawaiian way of hānai. That was because Lo'e folks did not have children of their own and it was Lo'e's older sister who had children.

LK: And who was she?

MF: I don't know who she was, all I know is my grandmother who was Lo'e.

LK: And this Kamaka that you mentioned?

MF: Kamaka is the husband who married Miliama and Miliama is a kind of a niece for my grandmother, Lo'e.

LK: So Kamaka's last name was Pū'o'anui?

MF: Yes.

LK: And he is the husband of Miliama?

MF: Yes, and Miliama's mother and Lo'e were sisters.

LK: So your mother 'Ane is related through 'Ana Moku'ōhai?

MF: Yes, and 'Ana is related to Lo'e. 'Ana is the aunt of my mother.

LK: How is 'Ana related to your grandmother, Lo'e?

MF: I don't really know that. I think it's just in the way they lived together. All my grandmother Lo'e told me was that she ['Ana] is the adopted child [hānai] of Miliama and I asked her how Miliama became an adopted child to you and my grandmother answered merely by saying that her mother [Miliama's] is my (grandmother's) cousin. That is how we are connected, that is how we are related. Because my grandparents [really her kahu hānai] adopted her cousin's children she [Lo'e] adopted Miliama and as well as Miliama's children. Miliama had two girls named Mālia and they were known as big Mālia and small Mālia, as well as their brothers, they were adopted by my grandmother Lo'e.

LK: Yes, and Nina [Kālaiwa'a] told me her father was also raised by your grandmother, Lo'e.

MF: Yes, that is correct. I see Nina told you about that and we are related to the Kukua distantly and you really have to research far back to see how we are related there. But the Kukua family is related to my grandmother Lo'e's side. So I see that Nina told you that we are related in that way.

LK: Yes, she told me that your grandparents raised her father as well because she remembers your grandparents when they were elderly already. Is Lo'e from Hōnaunau or is she from Hō'opuloa?

MF: She is from here, she is from Hōnaunau.

LK: And another question concerning your being raised in this grass house as well as this sugarcane leaf house, were you perhaps one of the only girls of your age being raised during that time in those types of dwellings?

MF: Yes.

LK: And when you went to school your grandparents were still living?

MF: Yes, they were still living.

LK: In that kind of dwelling?

MF: Yes.

LK: And what about the other kids?

MF: There were many children of course, going to school who were my age but they lived in their own style of house. I was the only one that lived in my style of house.

LK: Didn't they make fun of you?

MF: No, not at all. In those days the kids were not like kids today. Then, those kids didn't make fun of me for living in the grass and sugarcane house at all. I think I was the only girl or child back then that was living in those kinds of houses. There was nobody else that I knew of.

LK: And what were your feelings about this kind of house?

MF: I had no particular feelings about it. I was not ashamed about it, I really didn't think much about it.

LK: And maybe later, Martina, could you illustrate the shape of that fish trap that your grandfather made because it is a little difficult to see the shape by just talking about it.

MF: Oh yes, I see what you mean.

LK: You mentioned that it was the shape of this 'umeke [either wooden or gourd calabash]?

MF: Yes, it was something like that and also like this type of gourd container called 'olo and it also had a handle, you know, the top of this gourd would be cut off for an opening and there a handle was attached.

LK: And you spoke about this 'umeke being used to hold fish or as a container for poi, is this the wooden or gourd 'umeke [calabash]?

MF: It's a gourd, a squash, people planted that just like pumpkin, just like a pumpkin plant. Also very similar to the watermelon, in the way it grows; and the fruit would appear on the vine. That's how this 'olo type gourd plant or squash vine would grow and their fruit; and there were all kinds of gourds. You know, there were the long variety and the multi-colored variety and a white type of gourd vine, that's the one that was used to make the calabash. You cut the top off to make a mouth of the calabash and then you scrape all of the seeds and meat out. Then there is a certain kind of white rock that you get from down the beach.

LK: Is it coral?

MF: No, another kind of white rock, anyway that is used to scrape the sides of this calabash, this gourd calabash to make it smoother and thin. Then it is dried in the sun. And also the outside of this gourd sort of smoothed down with this rock. Some people, well they varnished their gourd on the outside, of course, some people didn't, they just leave it the way it is.

LK: I think I already asked you about the different kinds of sweet potato you planted. You didn't mentioned the varieties of taro and banana. Could you tell us more about that?

MF: Would you like to know about the mana variety or the regular variety of taro?

LK: Both.

MF: Well, there was the ele'ele, the naioea, pala'i'i, palakea.

LK: Are these the mana varieties?

MF: No, these are the regular taro varieties. There was also the 'ohe variety.

LK: Oh, is that also a taro variety?

MF: Yes, that's the taro that was used to make poi and the mana variety were used as table taro, they were eaten whole, not usually pounded into poi. There was the mana 'ele'ele, mana ke'o ke'o, mana 'ulu, and what else now, gee, I've kind of forgotten.

LK: What about the banana?

MF: There was the lele variety, iholena, maoli and gee, there is this other banana that you boil and eat it just like that; it's a multi-colored banana, streaked with white. It's very short, not long and sweet.

LK: Is that pōpō'ulu?

MF: Yes, I think so.

LK: I'm not familiar with that multi-colored variety.

MF: Gee, we have some I think back here growing, I wonder if it's still there.

LK: What was the iholena like?

MF: It's like the 'ele'ele variety but it has green skin and when it gets ripe it's yellow inside. But it is short and fat and the iholena is also very sweet. And so is the lele variety. Of course, we also have the apple banana now. And we also have the Chinese banana, too, but we didn't have this Bluefield variety.

LK: And you mentioned that there were sisters of your grandfather that married Korean men?

MF: That was my mother, she married a Korean man and got my brother.

LK: And these were all Korean men then that came here, no Korean women?

MF: I guess so, by the time I got big, there were a lot of Koreans around and they had already married Hawaiian women and had a lot of children with these women. But now I don't know where they all managed to, maybe they all died or moved away or went back to Korea, I really don't know. Before there were a lot of them, now not that many Koreans we knew. They are all gone now; they are all dead. We all lived in one area.

LK: Did those Koreans speak Hawaiian?

MF: No, they spoke pidgin English but if you spoke Hawaiian to them [they] understood what you were saying. They lived among Hawaiians and married Hawaiian women so they could understand. The same thing with the Filipinos who married Hawaiians and lived with them, they got to understand the Hawaiian language. So, too, with the Japanese. We had a lot of Japanese friends and they knew some Hawaiian language, they learned it.

END SIDE ONE

A SOCIAL HISTORY OF KONA

Volume I

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